

August 28th

Pre-congress Workshop “Authentic Movement: Danced & Moving Active Imagination”

XX International Congress for Analytical Psychology

IAAP Kyoto 2016

Anima Mundi in Transition:

Cultural, Clinical and Professional Challenges

Pre-congress Workshop

“Authentic Movement: Danced & Moving Active Imagination”

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“Psyche is as much a living body as body is a living psyche”

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



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

IAAP Co-leaders: Antonella Adorasio (Cipa-Roma), Joan Chodorow (CGJISF-San Francisco), Margarita Mendez (SVAJ- Caracas) and Tina Stromsted (CGJISF-San Francisco).

Invited Honored Guests (Japan): Takane Hirai – Emeritus Professor Nara women’s University assisted by Yukari Sakiyama – Mukogawa Women’s University.

Special thanks to Park Sunyoung (South Korea)

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Synopsis of the Day

To begin the workshop in the morning session Joan Chodorow (chair), co-leaders - Adoriso, Mendez and Stromsted - and invited guests - Hirai and Sakiyama - welcomed the participants and interwove theoretical, experiential, cultural and clinical material through presentations, embodied exploration and discussion.



From right to left: Yukari Sakiyama, Takane Hirai, Joan Chodorow, Margarita Mendez, Tina Stromsted and Adoriso}

The workshop explored 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, participants engaged 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 eyes closed in the presence of a witness, whose task it is to hold and contain the experience of the person moving.

Analysts can use the connection between body and psyche as a central clinical tool. This day-long workshop offered a structure for analysts to have a practical experience of their own moving imagination as well as enrich their understanding of its application to verbal analytical practice.

After a brief welcome and introduction by Joan Chodorow, Takane Hirai presented a paper on dance therapy focusing on the importance of the back in Japanese body culture. Japanese parents (mothers or fathers) carry their babies on their backs, which provides a source of comfort and warmth. Carrying babies on their backs, the Japanese mother and her baby have no direct eye contact between them in this context. Yet the babies and young children can feel comfort and warmth from their mother’s back.

In Japanese body culture, parents and children are also bathing together. While soaking in the same bath tub, the natural position may be face to face, allowing eye contact and rich exchanges in facial expressions during a fundamental stage of human emotional development and bonding. With eye contact, children can talk about many things to their parents and share the very intimate time.

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Interactions in the bath are not limited to face-to-face eye contact. For young children, the large world of important communications in the bath may include washing each other’s back as well as many kinds of play using a towel, playing with toys, and enjoying the naked body. There is often much joy, smiles and laughter, as they recognize themselves and each other.

In dance therapy, when participants have these feelings as they are moving in a room, they can open their mind and body and express who they really are.

Following this, Yukari Sakiyama introduced a series of movement sequences that explored working with the back of the body. She then guided us in amplifying images from nature and in Japanese culture, dancing in pairs.

To end the morning session Joan Chodorow facilitated an in-depth active imagination in movement experience in which participants brought their attention to how the psyche expressed itself through bodily sensation, natural movement, image and emotion. The focus was on reflection and movement experience, held by the attentive, empathic presence of a witness whose task it was to center attention on the mover with unconditional positive regard, while at the same time listening to the inner world of felt bodily sensations; the ongoing stream of one’s own multi-sensory image-experiences, feeling and emotions. The practice of moving and witnessing offers a way to study the nature of one’s shadow projections as well as idealized projections and try them on, so-to-speak, toward eventual integration.

As the inner directed movement came to an end, movers were invited to let their bodies remember a particular moment or short sequence of movement and/or stillness that touched them in their life story and repeat it until it became well known, familiar. Participants were then invited to listen to and open themselves to the body as an experience taking them back to their earliest memories of that particular moment of movement and/or stillness.

From early personal memories, it was natural to also remember and imagine the earliest ancestors and perhaps earliest memories of humankind. We then reflected and explored the same moment of movement and/or stillness from the perspective of our earliest ancestors. If you were among the first humans on earth:

What is the surrounding landscape? (sight, sound, touch, texture, temperature, taste, smell, pleasure-pain, comfort-discomfort).

Who do you sense, feel and perceive in and around you?

What are you in the midst of doing and what is your felt experience, as you repeat the same moment of movement and/or stillness (as one of the first humans on earth)?

From early personal memories and then to early ancestral memories, it was then natural to invite participants to repeat the same moment of movement and/or stillness as a way to build a bridge toward our own (personal) future and finally building a bridge toward the future of humankind. As the movement came to an end, each participant seemed to contribute toward the

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possibility of building bridges -- individually and together -- as if co-creating bridges toward a better future for life on the trembling, yet still beautiful and fragrant planet we share.

Throughout the morning and afternoon sessions, participants were invited and had the opportunity to record their experience with drawing materials, Japanese origami paper and/or a note book. This was followed by dialogue and exchange with a partner, and a closing circle with the group.

After lunch Margarita Mendez honored the pioneers of Authentic Movement and guided a dance ritual “The Temple within the Earth” a symbolic enactment exploring the archeological basis of our individual psyches. Perhaps there is a message from the opposites deep inside the temple. The sequence of The Temple within the Earth is available in this proceedings to those who desire to connect with the emotion of reconciliation.

This theme was further amplified by Antonella Adorisio whose series of archeological and artistic slides on “Body-Psyche Archeology: The Sun Within” depicted images from antiquity to the present time. Adorisio guided participants in a dance/movement experience which allowed them to connect with the sun in the solar plexus of the body, followed by further exploration through Authentic Movement and discussion.

Tina Stromsted presented the paper “Embodied Alchemy: Transformative Fires within” including images of paintings by a contemporary artist of her journey in becoming her true self; images that took 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. After seeing the alchemical process at work, participants engaged the alchemical metaphor in relation to bodily experience through moving and witnessing practice, opening to the question: ‘Of all of the phases/images/colors you have witnessed in the painter’s Alchemical journey, notice what resonates for you at this time in your life?’

Stromsted then led a closing circle in which participants and presenters came together to reflect on the day, share learnings that had stood out for them, and offer feedback. Participants spoke of the depth of their experiences, remarking on the power of working in an embodied way in terms of: being in the present moment, engaging the healing power of active imagination and play, feeling an increased sense of safety and freedom in movement, exploring shadow material, attending to the immediacy of their own embodied experience in the presence of their partner as a fundamental aspect of transference/countertransference dynamics, refining their observational and listening skills, and working with language in a non-judgmental way that invited vulnerability, strength, and authenticity in exploring what arose spontaneously in the body/psyche.

There was a palpable sense of warmth and connection in the room, and many spoke of how they felt more grounded in their bodies as a wonderful preparation for the Congress, as well as the sense of closeness they’d developed with each other through sharing in such genuine ways. The day closed with a standing circle, offering thanks and a poem.

“The symbols of the Self arise in the depths of the body.”

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C.G. Jung, 1940, CW9/1, par. 291, p. 173.



Cave in Namibia, 2007 (interior). Tina Stromsted, photographer

Selected quotes by Jung on danced and moving active imagination, 1902-1955:
Work-in-progress 2016

“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*).

“Those who are able to express the unconscious by means of bodily movements are rather rare. The disadvantage that movements cannot easily be fixed in the mind must be met by making careful drawings of the movements afterwards, so that they shall not be lost to the memory”. (Jung 1916/1958, “The Transcendent Function”, CW 8, par. 171, p. 84).

“In the intensity of the emotional disturbance itself lies the value, the energy ... to remedy the state of reduced adaption.” (Jung 1916/1958, CW 8, par. 166).

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“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).

“I write about things which actually happen, and am not propounding methods of treatment.” (Jung 1928, CW 7, par. 369).

“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.’ CW 13, Jung, ‘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).

“I therefor took up a dream-image or an association of the patient's and with this as a point of departure set him the task of elaborating or developing his theme by giving free rein to fantasy. This

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according to individual taste and talent could be done in any number of ways, dramatic, dialectic, visual, acoustic, or in the form of dancing, painting, drawing, or modelling. The result of this technique was a vast number of complicated designs whose diversity puzzled me for years, until I was able to recognize that in this method I was witnessing the spontaneous manifestation of an unconscious process which was merely assisted by the technical ability of the patient, and to which I later gave the name 'individuation process.' (Jung 1947, 'On the Nature of the Psyche,' *CW 8*, par. 400, p. 202).

“My most fundamental views and ideas derive from these experiences. First I made the observations and only then did I hammer out my views. And so it is with the hand that guides the crayon or brush, the foot that executes the dance step, with the eye and the ear, with the word and the thought: a dark impulse is the ultimate arbiter of the pattern, an unconscious *a priori* precipitates itself into plastic form.” (Jung 1947, *CW 8*, par. 402, p. 204).

“Take the unconscious in one of its handiest forms, say a spontaneous fantasy a dream, an irrational mood, an affect, or something of the kind, and operate with it. Give it your special attention, concentrate on it, and observe its alterations objectively. Spare no effort to devote yourself to this task, follow the subsequent transformations of the spontaneous fantasy attentively and carefully. Above all, don't let anything from outside, that does not belong, get into it, for the fantasy image has 'everything it needs'. In this way one is certain of not interfering by conscious caprice and of giving the unconscious a free hand. In short, the alchemical operation seems to us the equivalent of the psychological process of active imagination.” (Jung 1955, *CW 14*, par. 749, p. 526).

**Dancing Moving Images in Nature
-Focusing on Japanese Body Culture -**

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Dance therapy

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Play

Back

Nature

Part I by Takane Hirai

Definition of Dance/ Movement Therapy

The American Dance Therapy Association (ADTA) defines Dance /movement therapy as the psychotherapeutic use of movement to promote emotional, social, cognitive and physical integration of the individual. Furthermore, dance / movement therapy is focused on movement behavior as it emerges in the therapeutic relationship. Expressive, communicative, and adaptive behaviors are all considered for group and individual treatment. Body movement, as the core component of dance, simultaneously provides the means of assessment and the mode of intervention for dance / movement therapy.

Dance is an expressive action of body movements and the body is said to be a container which encapsulates ourselves. Here we have to think of movement and what the movement is?

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Now we can say the movements are as the human body themselves, and the bodies are brought up in human relations. Human relations mean a community or society where he/ she was born.

All human bodies, of course have the same physiological structures, like digestive systems, the brain, functions of joints and muscles, etc. But there are many differences among the postures and rhythms of the movements of the individuals. In addition, the norms of body movement are specific to social districts or nations. These differences are sometimes called body culture.

Fujita (1976) wrote: “It is an established theory that there is no triple time in most Japanese folk songs and traditional music.” Certainly Japanese teenagers are not good at moving with triple time rhythm nowadays, too. I think it can be said that dance is a physical and psychological culture. Now we can touch the mind and body through dance therapy.

We have to watch and recognize the distinctive features of a person’s movements and the accompanying mind.

Chodorow (1) says: “The body grounds the limitlessness of the unconscious “. When we can get near the person’s unconscious, the person might be aware of him / herself and would understand his / her problems.

Dance and Japanese body culture

We have to consider the features of the client groups and their body /mind culture when providing dance/movement therapy, especially they do not know each other. At the pre-congress of IAAP 2016, we showed some pictures of areas of the body that Japanese people regard as special. Japanese people are comfortable touching each other’s backs and the reason is that it comes from “piggy back“. In the following picture drawn in Edo period (nearly 300 years ago) a baby on his/her on mother’s back a baby is sleeping comfortably.

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(Nagata 1990)

Another picture of nowadays shows a boy happy on his mother's back

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(Okai 2010)

From old time, Japanese people carry their babies on their backs anytime and anywhere, and so after growing up Japanese people still regard the backs of others with affection.

Another picture shows that Japanese people feel the human back is sometimes beautiful:

This image is from the famous artist S. Uemura (1926) handbill in a newspaper in 2001.

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Decorated back of the traditional Kimono

The next pictures are from a children’s picture books. At home in the bath, the young child hippo is washing his father’s back and they enjoy the bath time with happy communication.

(Nagano 2006)

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(Nagano 2006)

We Japanese also take baths with the babies and young children together in the tub. Around 40~50 years ago, there were many public baths in each town and Japanese people washed each other's backs even when they did not know each other, of course after offering some greetings to each other first.

Japanese people often pat other's shoulder as a sign of good relations even though they do not have stiff shoulders.

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(Katatataki)

When we start dance therapy session and there the members who do not know each other, we invite them to play with singing a song: “Shall I pat your back and shoulders?” These games are a kind of warming up session. After the play, the members can relax and feel their bodies are safe and their minds are content.

Sullivan (1990) says in his book “Inter Personal Theory of Psychiatry that psychiatry is a study of human relation”.

When the relationship with others is comfortable, people might release their tension and express their inner mind. Kimura (1987) wrote that the fact that you are current yourself is determined between you and the persons that concern you.

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We presented these play activities at the start of the pre-congress this time, and we were very interested in the responses of the participants.

The details of the activities and the responses of the participants are as follows. In the very first part of the activity, most participants seemed a little clumsy, but soon they enjoyed ~~the~~ playing with each other’s backs. We concluded that some back touching is a good experience even among strangers.

Dance is a play with imagination

Huizinga (1963) states that Dance is pure play and starts manipulating images in the mind. He also says that play is a free mind and a special world which has different rules from ordinary life. In other words, the rules and customs of ordinary life do not work anymore in the world of play.

People might make images freely and move as they feel, and there, people can go a little beyond their daily life.

In the playing world which creates a perfectly free mind and body, people can have lively imaginations and express their own intrinsic selves. Jung called it Active Imagination and it is a kind of dialogue between the conscious ego viewpoint and various personifications of the unconscious (2).

Part II 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.”

Joan 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. To dance and move with images do not require 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 within ourselves. This way we may meet “the innate archetypal affects of Joy and Interest.”

Experiential Embodied Movement

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We invited the participants to engage in simple dancing and moving experiences with images related to Japanese culture. Participants had an opportunity to feel the body speak with joy and interest. The specific movements in the workshop are described below, including the presenter’s explanations and instructions, but before moving together, all the participants have to make sure the following:

- You don’t have to move beautifully or technical
- All I want is to move as you like.
- If you don’t want, you don’t have to follow my instruction, instead, please enjoy watching us.

(These things are really important when we serve dance/movement therapy, especially using images)

Contents of Movement:

1. Slow walking

The workshop group of nearly 50 participants walked along with the Japanese music “Summer Memories” composed by *Yoshinao Nakata* (1949). This song with lyrics by *Shoko Ema* reminds many Japanese of the beautiful scenery of *Oze National Park* in northern part of Japan. Participants were recommended to breathe in and out gently while walking at their own pace.

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Oze National Park

2. Breathing in pairs

Afterwards everyone choose a partner and sit down with legs fully extended. They sit back-to-back with the partner with focus on their own breathing first and then feeling each other’s back and breathing.

3. Nabenabe Sokonuke

– Japanese children play in pairs by the following instruction:

Find a partner

Stand face-to-face and hold hands

Swing your arms together from side to side

While holding hands, turn and stand back-to-back

Swing your arms together again

Turn again and stand face-to-face

Most Japanese people know the song that accompanies this game:

なべなべそこぬけ “Nabenabe Sokonuke Sokoganutara Kaerimassyo “.

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Dr. Takane Hirai and me did a demonstration of this traditional children play and the participants followed us.

4. **Image work using Japanese body culture on bathing**

In Japan, many families bathe together in the evening. Sometimes, it is a good way to communicate. Japanese people love *Onsen*, hot springs located all over Japan. Japanese families go to public baths even though some of them have bathrooms at home, and public baths have unique styles of communication and etiquette. Many Japanese children enter the bathtub sinking into the hot water up to the shoulders; sometimes they count from 1 to 10 in order not to catch a cold, especially in winter.

*- Please imagine you are in the bathtub now,
why don't we count 10 together? 1,2,3,4,5,6,7,8,9,10!
Please get out from the tub and take a rest for a while.
Next, let's try going to a public bath together,
please find a new partner to go to a public bath together,
shampoo your hair and rub your body by yourself except for your back,
your partner will clean /rub your back for you.
Now, switch roles.*

5. **Moving together in a circle**

Moving in a circle is often used for promoting communication. In the last part of this movement session the audience moved in a circle with movements in couples:

*- Make a big circle and turn to the right and gently clap the back of the person in front of you, clap their shoulders or neck, then rub their back. Use your thumbs to apply pressure and give a deeper massage. Ask if it feels good or bad.
Switch sides, turn to your left and repeat these steps again. Turn to the center and hold hands together.

Breathe gently and smile.*

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The Temple within the Earth,

Dance Ritual

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List of Words for index:

Pioneers of Dance/movement

Temple within the Earth

Dance ritual

Archeological basis

Opposites

The Temple within the Earth is a dance ritual designed to allow people to connect with their inner temple and the possibility to discover it. The aim is to become an archeologist of our own psyche and to find the message of the opposites that await us inside. The ritual is meant to be a therapeutic resource for inner embodied connection and to be used in group reconciliation processes; I offered it as an homage to the pioneers of the use of movement as a form of active imagination, also called “Authentic Movement”:

- Mary Whitehouse, Trudi Schoop, Marian Chace, and Alma Hawkins, were the first to be officially recognized by the American Dance Therapy Association as major pioneers in this field.
- Joan Chodorow, Janet Adler, Carolyn Fay Grant, and many others (Pallaro, 2007, p.17).

Joan Chodorow’s work as a pedagogue in the world is widely known and it’s mostly thanks to her perseverance, sensibility and love for the moving imagination that Authentic Movement and the use of dance/movement in active imagination are fully recognized as an invaluable resource in Jungian analysis.

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Following their steps, the dance ritual “The Temple within the Earth” was symbolically enacted by the participants. Although the dance is guided, we give few instructions in order to allow the psyche to express itself as freely as possible, for a strong ego from the therapist doesn’t support the authentic expression of the patient’s unconscious. The eyes can be closed or may be open and *the temple* can be found in the depth of the earth, or it could be built in any fashion that’s suitable in the *mover’s* imagination



Sintra, Portugal.

The person can be lying on the floor or standing up. It’s important to wait for an inner impulse to move. Humankind seems to enjoy building temples of diverse and individual sorts.

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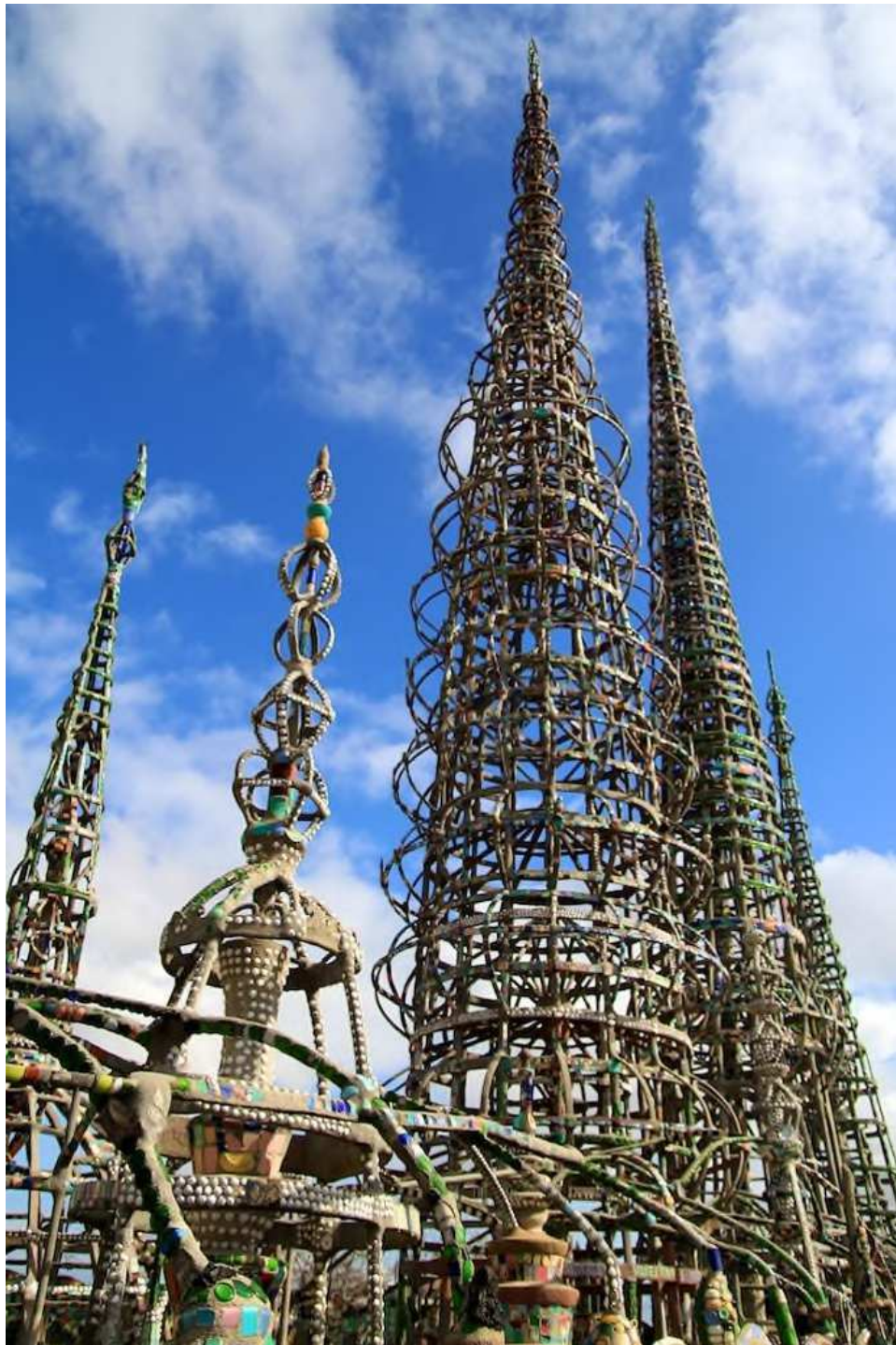
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Rob Paulette in one of his caves in Northern New Mexico. CaveDigger, Karoff Films (2014).

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Watts Towers, sculptural structures, Los Angeles, California.

The sequence of The Temple within the Earth is as follows:

- *Welcome to the Temple within the Earth. Please let's take a walk on the seashore of your psyche; you're walking in the sand, the water of the sea nearby is calm and you feel safe and relaxed. It may be a place you know, or a new one in your psyche. I am going to tell a story; a story that you may follow or, you can discover your own tale. Please take from my words what suits your imagination and ignore what doesn't. As you begin to leave the seashore you may*

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see your own trees and perhaps find a path inland. You may imagine that you are an archeologist looking for a temple in the forest. You find the temple, what is it like? Is it on the ground level? Or is it underground? You might want to enter the temple through the threshold and discover what’s inside. Observe its details. If you go deep into the core of the temple, you may feel, perceive, intuit or think of two opposites: Male/Female, Up/Down, Fire/Water and/or others. Perhaps they appear in your mental screen and manifest through your body. You may want to go on with your images and, if you wish, find a gesture or a posture that reflects the energy that inhabits these opposites; stay a moment to feel the message this posture brings to you. Wherever you are, and if it’s suitable for you, please hold the message and its secrets. Is there a place for the opposites inside the temple? When you are ready look for your way out of the Temple within the Earth. Inhale the air deeply into your lungs while you approach the seashore; once you are there find a comfortable position and relax.

Following the embodied experience each person chose a partner to share the gesture and/or postures of the opposites. Their partner/witness then reflected the movement, and then they switched roles. For closing, they had time to share their experience with words in more extensive detail. The ambience of this moment was special and profound, and a sense of empathy grew in the mover-witness pairs.

“Many fires are burning under the water”
Empedocles (490 – 430 BC), Fragment 52

(in Pardo, 1983, p.7)

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Water & Fire (Detail) Von Stuck, 1913.

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Body-Psyche Archeology: The Sun within

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Authentic Movement

Body/Psyche Archaeology

Active imagination in movement

After a presentation which included 200 Power point images from recent archeological discoveries, we explored how ancient symbols can be expressed in our bodies.

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

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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.



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The long-standing separation in our culture between mind, body and spirit has broken our connection with our roots and with our sense of continuity with the earth as a living organism. The suffering which the earth endures due to our constant exploitation of her resources has led to even greater suffering in the Anima Mundi. Where has the soul of the world gone? Has she been deprived of her solar, loving, creative and luminous qualities, and as a result, withdrawn to the center of the earth where she continues to pulsate and to rotate as she awaits an awakening of our consciousness? Or has she withdrawn into the center of our hearts and solar plexus?

We’ve forgotten. We have lost our roots and our wings, our contact with that ancient, female spiritual energy that radiates from the nucleus of the Earth towards the most distant stars; a female energy that was already a form of consciousness from the time of our origins. A tactile, intuitive, interconnected consciousness, just as the Anima Mundi is. We have learnt to see spirit as masculine and matter as feminine and we have grown up under the illusion that these are two distinct realities. Male spirit is associated with light, consciousness and sun while the female body is associated with darkness, the unconscious and the moon. Unfortunately most psychological theories continue to be based on these separations. And yet in many parts of the world the solar divinities were originally feminine while the lunar gods were masculine. These issues were developed in my presentation in a break out session on Monday 29th.



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Finding the sun in the Underworld helps us to cultivate the inner light hidden in the darkest places. Recognizing the feminine nature of the sun at the bottom of the sea helps women and men withdraw their projections. Feminine healing can regenerate the Anima Mundi and invite spirit and instinct to dance together. During the workshop, keeping “the archetypes in the making” in mind, we tried to liberate from our inherited patriarchal imagery and consciousness. We tried to make contact with that ancient spiritual, female energy and we experienced how to feel it in our bodies.



I asked the participants: are we ready to hear and embody the voices of sacred animals, sacred trees, rivers, mountains, rocks, the Anima Mundi and the primeval Sunrise Goddesses? We departed from the invisible sun at Earth’s core and inside us. How is this expressed in modern body/psyche? I guided some movement experience, for example how to shrink and how to expand, moving between these two polarities. I asked to notice any feeling and images that could emerge by walking in these different ways.

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Then we mainly focused on the solar plexus in the bodies. I asked to close the eyes and start paying attention to our breathing. After this, we tried different ways of breathing and find the best way to release our solar plexus, to open our hearts, to feel the warmth of the emerging sun. I also asked to use the voice to release any tension in the chest area. While focusing on the solar plexus, the participants were allowed to connect it with the image of the sun at the center of the earth and with the image of the sun inside a cave. I asked to pay attention to how we feel while doing this. Then I asked everybody to move freely, to move and to be moved; I asked to be inspired by the images they had seen on the screen and to be aware of the present moment. I facilitated an in-depth active imagination in movement experience in which participants brought their attention to how the psyche reacted to these ancient, archaic, archeological images and expressed itself through bodily sensation, inner images and emotions that were constellated in the here and now. All the participants entered the experience in a deep way; as a witness I could hear wonderful songs and chanting and felt an opening in my solar plexus. I had the image of a big cave, like a uterus of the earth. We were all in this warm cave where the collective chanting created bridges among us. It was a powerful and beautiful experience.

At the end of the practice participants opened their eyes and they were asked to find a partner. Each person showed their partner a short sequence of movement that most surprised them. Then the partner mirrored that sequence of movement. Afterwards each person shared quickly their experience with their partner.

Then we gathered all together in a circle and I guided a gesture circle. One person entered inside the circle and show her/his sequence of movement in silence, immediately after some others mirrored it. Then another person did the same and others mirrored those movements. In this way a

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collective choreography was created. It was a sacred ritual which rooted us in our bodies, created invisible connections among the people in the group and built bridges between us and the archetype of the origins. The participants could have the experience of the sun within the bodies and could make a thread with the sun inside the earth. At the end we shared the experiences and had a little discussion. I felt honored to be part of this pre-congress day.



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Embodied Alchemy: Transformative Fires Within

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This paper contains images from a remarkable contemporary painter and reflects on them briefly from the perspective of the colors in the major stages of the Alchemical process: The Blackness of the *Nigredo*, the Whitening of the *Albedo*, the revitalizing reddening of the *Rubedo*, and the Gold in the Sacred Marriage. An embodied process, her images also shed light on vital elements of the feminine individuation journey.

Alchemy is most often understood as a primitive scientific attempt to create elemental gold, yet alchemy also sought the ‘inner gold’. Modern psychotherapy also has the capacity to transform *prima materia*, the unwanted material of everyday life, into something meaningful, helping us find the ‘gold’ in the shadow. Alchemy brings awareness to what we least value: unconscious “shadow” qualities, and provides an ancient map of the stages in the individuation process -- a framework for understanding the evolving relationship between body, brain, psyche, spirit, relationship, and nature in the transformative process.

To illuminate this process, I’ve selected paintings from the work of Penelope Etnier Dinsmore, a wonderful woman, painter, and soul who lives in a house her architect husband, David, built in the woods in Inverness California, north of San Francisco. Penny grew up in a family that was socially prominent, but emotionally distant. Her early experiences of connection with her instincts often went unseen or weren’t encouraged, and as she grew older, she grappled with alienation from the Self.

As she describes, “My father was a well-known Maine artist who was married five times. My mother turned to alcohol for help. Mother’s mother was an accomplished painter. I grew up in an aesthetic atmosphere. There was not a great deal of feeling.” (Dinsmore, 2008, p.2) A turning point in Penny’s development came when she went to art school and, soon after, began analysis with Dr. Joseph Henderson, an analyst who worked with C.G. Jung.

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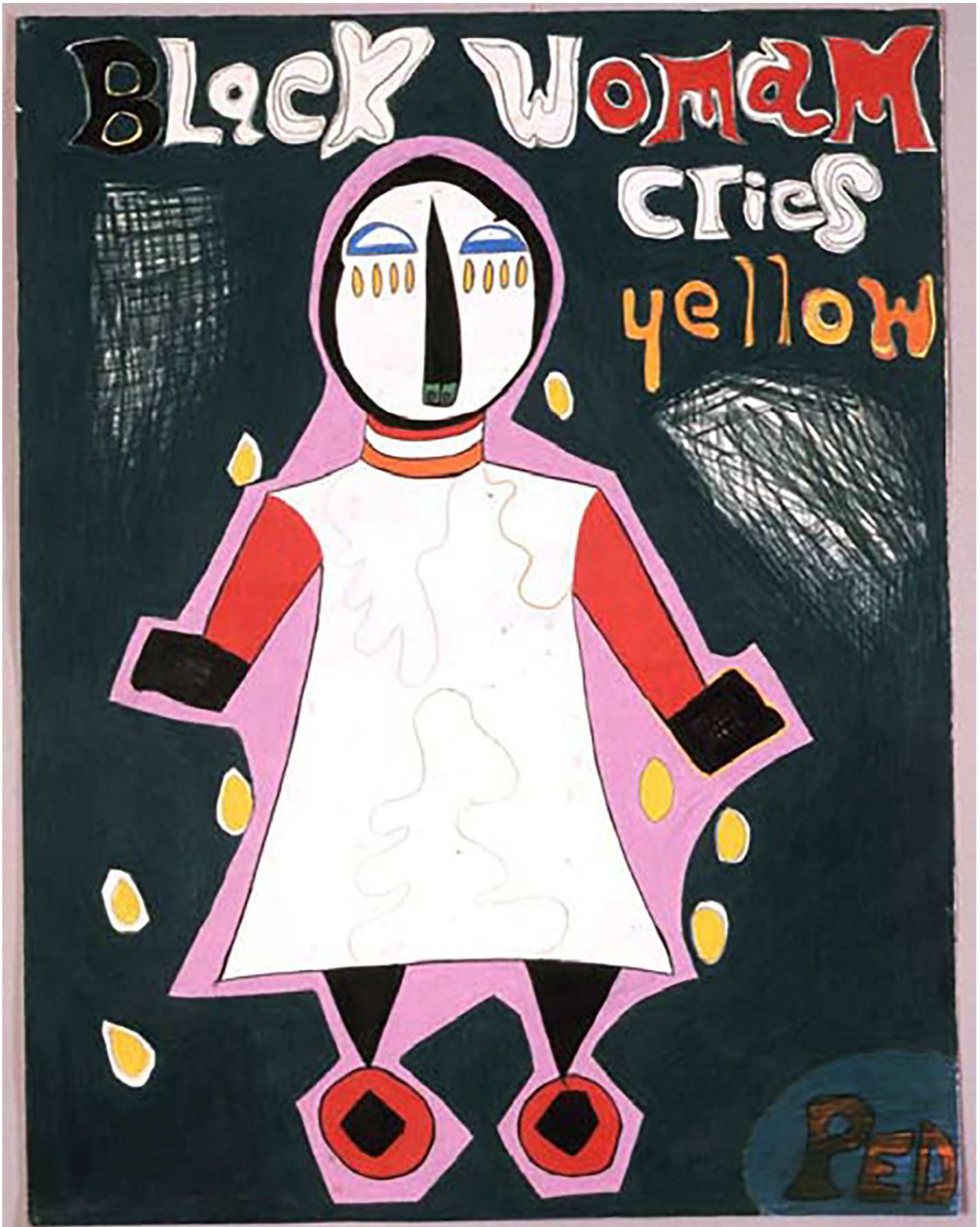
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Penny’s work with Dr. Henderson initiated a new phase in Penny’s life, during which she was able to move inward toward greater authenticity and enter the art of living, reigniting her early sense of the scintilla (the flecks of light in the dark that she first encountered with fireflies as a girl, sleeping on her Grandmother’s porch) (Dinsmore, n.d., p. 4), and the sacredness of life.

The images in this paper, done over the past 40 years, are among those I showed at the IAAP Congress that reflect how Penny’s work brought forward the experience of a numinous, sacred mystery she felt within. This eventually allowed her to, as she says, “accept myself with some compassion, and to love those close to me as I had needed to be loved.” (Dinsmore, 2008, p.2)

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Black Woman Cries Yellow}

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Penny made this image while studying painting at the San Francisco Art Institute in the 1960s; she was ashamed by it, and felt the content was disturbing. She says “It shows an inner self who was frozen, unable to move; without hands, feet or mouth. I know her heart was frozen as well.” (2008, p.4) Later, Penny painted an image of a woman with a black hole in her abdomen. Though the woman’s form is more developed, Penny was aware of the “black empty hole in the center of her body” which she felt with some fear. The figure is “limp and seated”, “without bone.” (Dinsmore, 2008, p.5)

Even later, Penny painted an image titled *The Three Judges*. The judges show the absence of warmth in her early beginnings – her father left when Penny was 4, and her mother began to drink – which left no time, and very little emotional attunement or psychic space for her. Penny envied the children of her father’s later marriage, which brought pain and doubt about her own worth. Years later as a young mother she drew inspiration from literature and the painters she studied. “Rilke,” she noted, “observed that *doubt* can become a *good* quality if you *train* it”; it becomes *discerning*. Of the *blackness* she felt: “For Rothko black represented darkness and fertility, earth and night.” (Dinsmore, 2008, p. 6-7)

These paintings point to the first phase of the alchemical process, the Black phase. It is the *Prima Materia* – the ‘mud’ at the beginning of the journey and the longest stage of the process (though the Alchemical Opus is *not* a linear process; the stages often cycle throughout life). *Nigredo* contains the initial stages of the process: working with undifferentiated, rejected Shadow material ~ *prima materia*. We can think of this as the ‘somatic unconscious,’ and ‘psychological complexes’ which are rooted in the body, reflected in muscular holding patterns, habitual breathing patterns, unconscious movements, facial expressions, tone of voice and so forth.

We see this in Penny’s paintings -- in the wooden body without hands to reach out or receive, feet to stand on or move, or a mouth to express feelings, while tears stream down. Her depression is also expressed in the sense of collapse and hollow emptiness in the center of her body and the critical inner voices that ravaged her sense of self. Here there is anguish, depression, turmoil, surrender -- suffering without knowing why, and the destruction of the ‘false ego’. In *Nigredo* there is a burning up of artificial psychic structures and a sense of being reduced to bare essence. Its elements are Fire and Water.

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Woman Chalk Figure

In this painting we see the beginning of discernment, a sense of consciousness, and a reaching inside. Penny reflects “This chalk figure in the circle is reaching, and trying from deep within. *Who* is it? What is it? Why is it?” (2008, p.8)

We also see the agony she felt in her life at that time; staying on the cross, feeling torn between the opposites: “wanting to be a good mother for her three small children, and her deep longing to be a painter.” She also carried the memory of her older sister who was taken over by manic depression, as Penny calls it, “a cruel condition that throws you between the opposites” so the psychology of the light and the dark in contrast was a danger she observed closely in her life. Though her own experiences were not as dramatic and difficult as her sister’s, they were very dark for many years. (Dinsmore, n.d., p. 3)

The next image in this series is of mud, bones and darkness, and struggling toward the light. Penny recalls how in Lamaist Buddhism the initiate carries a dagger bell and a human femur. In ‘the black meal’ meditation he imagines himself as a small heap of charred human bones that emerge from a lake of black mud. The useless bones symbolize the destruction of his phantom “I” -- the ‘false self’ (Winnicott, 1960, p. 145) -- and how *dismemberment* is *essential* in gaining a new understanding/experience of the self (CW13, par. 91).

The final painting is titled, *Sitting with Darkness* and speaks to the *need* for darkness: *inevitable* depression, loss and grief in the process of change. Says Penny, “If I could hold the darkness over time and endure it, then light would come as needed consciousness.” (Dinsmore, 2008, p.10). This is the transcendent function: light and dark come closer to integration. This experience brought resolution to the pain of struggle in her art/life and movement into the next phase.

All of these paintings move us towards *Albedo*, the whitening phase of alchemy. This stage involves the purification of the matter that survived the *Nigredo*. There is a brilliant white light at the end of the dark tunnel, between death and the afterlife. It is a gradual process of cooking and purification that we see depicted in the white chalk figure, taken down to bone. All extraneous matter, all ideas of the self, have dropped away.

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There’s an experience of the underlying duality in substance: opposing positive and negative qualities or other opposites such as Masculinity and Femininity, Yin/Yang, Sun/Moon, action/receptivity, and so forth. This stage combines the pure essence into a new incarnation. The elements are Air and Earth.

Some time later, Penny visited the paintings of the ancient caves in France and Spain, including Lascaux, before it closed. It was here that the feeling of the cave and the magnificent expressions of the truly sacred life in the animals connected her to her deepest self. She experienced this as man’s first connection to the numinous in the psyche, as seen in the outer world.

Her paintings shifted to a series of horses and the color red. The cave horses had been hugely powerful for her; they were “the very essence of the life force, reverentially perceived by man, as the embodiment of the force of nature, both from within and without” (Dinsmore, 2008, p.14). She felt reconnected to the life force and revitalized!

Red is feeling, emotion, life and blood, multiplying here. Penny quotes Jung, “Not until the Rubedo is the *sunrise*.” (CW 12, par. 334) In this phase of Penny’s life, dreams become her compass -- light in her dark body, pictures painted on the cave walls that reflected her feelings and her spiritual and emotional condition.



Reddening Square}

Here we see Red emerging as the transformative life force. It is a new Sunrise, after the darkness of the *Nigredo* and the purification of the *Albedo*/Whitening. “The relation of the love-goddess to red dates back to ancient times” (Dinsmore, 2008, p.15). This is the blood of new life (after the ordeal); the transformative substance that is the “medium between mind and body; the Union of both” (CW12, par. 209).

The next painting in this stage is a maturation. It contains all previous colors: Black, White, Red, with hints of the ‘Yellowing’/Gold to come. Penny felt drawn to walls, shards, mosaics, ancient

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paintings in Turkey, and Jerusalem’s Wailing Wall. Henderson told her he dreamt of walls often in his very late life (100-104 years old). “I could not understand it then,” she said, “but can now.” (2008, p.19)

She associates it to the “Breaking the vessel (of God’s creation) and the work to gather the pieces together again in a new form.” (Dinsmore, 2008, p. 17) We might say that this reflects her gradually building a new ‘body/psyche container’-- strong enough and flexible enough to hold deep feeling, and to channel sacred life energy. This is the alchemical process at work, reflecting greater differentiation, ‘squaring’ into consciousness, and centering at the core.

Penny is now in the *Rubedo* phase of the alchemical process. This is *Coniunctio* -- Sunrise: *living* a new embodiment -- *Body* is made spiritual; *Spirit* is made *corporeal* (flesh). There’s an integration of opposing and rejected elements into the personality and an experience of one’s true Self. There is also a sense of empowerment and confidence, resulting from the psychological integration in the final phase of personal transformation. The *Sacred Marriage* unites the more *fully developed* opposites toward new consciousness and wholeness, and incorruptible integrity.

In the next phase of Penny’s paintings we see the unification of contrasting/opposing forces, brought to ‘essence’ through repeated processes of distillation. This reflects a ‘Greater *Coniunctio*’, following many ‘lesser *coniunctios*’. A famous early Alchemist, Mary Prophetissa (Mary the Jewess; circa 200 B.C.E.), described the process like this: ‘Join the Male and the Female and you will find what is sought’; ‘thus the *two* are but *One*’ (CW 12, par.209).

In her *Axiom of Maria* she says, “One becomes two, two becomes three, and out of the third comes the one as the fourth.” One is unconscious wholeness. Two is the conflict of opposites. Three points to a potential resolution and is the transcendent function, described as a “psychic function that arises from the tension between consciousness and the unconscious and supports their Union”; and the ‘one as the fourth’ is a transformed state of consciousness, relatively whole and at peace; the ‘child’ of the marriage (Axiom of Maria 2015).

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{Gold Spiral}

Here we see the emerging gold in Penny's paintings. Penny quotes Jung,

“God is *known* in the Gold” (2008, p. 17) and “Gold expresses sunlight, value, and divinity even” (2008, p.16). Jung says that ‘man must help God *repair* the *damage* which creation has caused’ (Jung in Lammers, 2011, p. 193). This painting contains all of the colors of the process; coming together in a new way -- the Mosaic of the Self.

As Penny becomes more embodied she brings in Earth tones. Following Henderson's death, Penny began analysis with Jungian analyst, Dr. Joan Chodorow. Penny described Joan as “A woman, who is also an author, scholar, and a dancer who became a ‘therapist of the body’. ‘This was all new to me,’ she said. ‘It was a very difficult time for me; though Dr. Chodorow patiently led me.... Over

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time, I understood that it was the way of the Feminine, of Eros, that had been wounded when I was very young.” (Dinsmore, 2014, p. 12). Through her work with Dr. Chodorow, Penny became more embodied and began taking ‘Earthing’ walks on her favorite, peaceful beach with husband David and their beloved dog Siri.

Gold is a legendary substance, an experiencing of the eternal, and a transformation of the instincts. It is the birth of insight, meaning-making, and resonant wholeness. In alchemical terms gold is the *result* and is called the ‘Life Elixir’; ‘Philosopher’s Stone’; and ‘Pearl of Great Price’. (CW 13, par. 245). It is experienced as a formation of solid inner ground.

On a spiritual level this final ‘*coagulation*’ produces an entirely new body for the alchemist; this second body is often described as a ‘Subtle Body’ or a ‘Body of light’. (CW 13, par. 138) In Penny’s paintings we see this in light emerging through darkness, numinous golds, centered shapes, colors finding new harmony in Mandala form. Gold is the *Divinity* in matter, in all of nature, and in us. There’s Eros here -- Spirit illuminating/impregnating the Body -- the birth of Soul. For the Medieval alchemists this was the ‘Philosopher’s Child’; the merging of thought and feeling to produce a highly intuitive state that was considered a *direct* experience of reality. For the Egyptians it was the ‘*Intelligence of the Heart.*’ (Bynum, 2012, p. 125).

As a child, Penny experienced fireflies as “little soul sparks in the darkness” while sleeping on the porch at her Grandmother’s house (Dinsmore, n.d., p. 4). Through her work, she has come to see these as early experiences that were not yet integrated, experienced now as part of the “World Soul; the ‘spirit of God’ in flecks of light.” (Dinsmore, n.d., p.9) This is the culmination of the Work/the Alchemical Opus.

Through her painting and analysis Penny has created her own inner sacred marriage -- the ‘good father’, the ‘good mother’ and the ‘beloved (divine) child’ that she has created inside of herself. “You are a spark from my shining,” says a Self figure in her book *The Treasure that Came into the World to Find Itself* (2014, p.72), which signifies that Penny now feels that she belongs; she is her small self, and yet also a part of the larger cosmos.

Her early sense of “I am God,” experienced as a bright light she saw while walking down the hallway in her SF apartment as a young mother, has become integrated. This early, direct experience of being part of divinity, of eternity, has become embodied. Penny now feels a part of the larger mystery of coming to earth to become more conscious.

Of her life at that time she says, “The unconscious had broken through. My ego had been confronted with the ‘unknown light’. I began to sense the *reality* of the Self as I worked on my personal problems and complexes” (Dinsmore, n.d., p.6). She has healed her early sense of emptiness: a gorgeous woman from a wealthy, aristocrat yet emotionally impoverished, divorced family, she had lived life in the fast lane, struggling with outer images that threatened to define her life. Her paintings provided a vehicle for mining her *inner* images, her authentic self.

She’s also developed a healthy inner masculine -- through education, discernment in her analysis, and navigating life challenges (balancing mothering with studies/life as a painter, and multiple marriages as she sought a more soulful sense of self). Now the animus has become a positive force in her dreams. This is the *Coniunctio*, the final alchemical stage, resulting in a more developed

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feminine and a more developed masculine. *Both*, coming together at increasing levels of consciousness.

Penny takes us on a journey in which we, too, witness the potency of the soul spark – the *scintilla*—as we discover its presence and home in the body. At 87, Penny says of the aging process, “Age quiets life. I am *grateful* to be who I am now, rather than who I was those so many years ago. To be *really* in life, to have a *real* life, an authentic life. ‘I have an awareness of small moments. Each moment becomes a gift. It is enough, just enough. I have made art, and it has made me. My dreams and Jungian analysis deepened life over time and brought meaning. I am thankful for all I received from art, psyche, and Love—the greatest gift. For me love came slowly, but it did come. Before my art and my dreams, I knew only the dark in myself, and in others. I knew hate, distrust, disaster, anger, and despair” (2008, p. 23).

Jung says “...during the assimilation of the unconscious, the personality passes through many transformations, which show it in different lights and are followed by ever changing moods.” (CW 14, par. 430) Says Penny, “I have felt this over many years. Now I feel the light. I have love.” (2008, p. 23)

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