Term 5 Lesson 6

Berrak: Today I want to speak a little bit and then I will provoke you a little bit with these thoughts and these notes because I've already talked about them in the past, but I think we forget these things so that's why I would like to poke you a little bit with these thoughts and give you things to think about, elaborate or criticize. Yes, you should start to have a more critical approach to what we are doing. I know that we go to harmony and everything but at that one moment we need a little bit of critical thinking. Yeah, it's not about the judgement, it's just about, you know, shaking the things a little bit so that we don't get too comfortable with each other. So first note‘s on build up. So the build up in general of your classes as we have talked about until now, is something very fragile because it touches directly to your experience of teaching- and as some of you haven't, and some of you have, or some of you have different kind of experiences of teaching, so it's very difficult for me to guide you, but there is one important aspect that you should not skip when you are making the build up. The build up, it means the structuring of your lessons right? How to start, how to teach and how to build up or structure each lesson. And that is your confidence. Don't do anything you are not confident in. Okay. I think what you do is not that important. The importance is that you are really confident about it. That means that you have fully embodied what you are transmitting. Don't transmit something that you only know about. Yeah, you have to embody it. And I'm not going to talk about the embodiment. You can go back to the lessons and find it. So if you are not confident to flow in your own build up or to experiment- you can also choose to experiment, but you have to be ready that you will fail. Yes, if you are not confident, then look at the build up that already exists in the program. So if you look from term 1 until now, if you look at all the lessons that are there, the practical lessons and all the exercises, how I have introduced the exercises one after the other, if you look at that critically, you will see that it is a build up on its own. So you can take this and experiment with your pro bono? clients. Yeah, for example, the first basic set of exercises, the videos remember? So if you find a way of doing them perfectly yourself, if you manage to really be confident with these exercises with your clients the first 6,7,8 months I would only focus on that. I would only focus on making them move of how to, how to bring these exercises into a way that is accessible for them. Yeah, to transpose them into a language that your client is able to understand. And make your client explore them and that is already a very good base, Okay? I advise you not to copy each other. I think we are are not experienced enough yet to copy each other's ways. Yeah, I mean you can but it won't work. There is really something about this work with the body and the transmission and this dialogue that if it's not yours it will not work. And believe me, I've been through it for many years. Beliz will know we had so many students, other professionals who would come into workshops, take notes, copy everything that we were doing, do it the same way, but you know. Even the wording and everything and yet it still didn't work. It doesn't so don't waste your time. It is better if you get inspired by the lessons that I have prepared for you because they have been experimented with many years so you can be sure that they will work. Yes, go back to the recordings, take the lessons, choose which one corresponds to your client and do that. Then at least you have someone to blame you can blame me, it didn't work. That's fine, I don't care. So and remember, don't do the touch with your clients yet. Wait, I have said it many times. Wait until you have built up a relationship of -I have muted you all, but you can unmute yourself- trust, yes of trust. Even if it's your friend, your friend is your friend, but when you do this work, he's not your friend or she's not your friend. Yeah, remember how you feel when you work with me? You get nervous and you know me already so well. But still you get nervous so your friend will get nervous with you too. Okay, respect that person. I have clients that I haven't touched yet. Okay. I'm very sorry, give me a second. Just breathe. And if you're going to use the touch, start with the clear ones, with the basic exercises like the chest or the pelvis or the head and tail connection. Always come back to your sensation and your motivation to move. Your motivation to dance or your motivation to work. I still once in a while ask myself this all the time. What is my motivation to bring this exercise to a client? What is my motivation to open the session for movement to happen? Remember we as facilitators we open the way for things to happen. Okay, so what is your motivation and try to be, as we do in the prayer, try to be as sincere as you can. Anyway, it will catch you. Yes, it will catch you. What you have embodied you can transmit. My note, but I've said it already. Good so now there have been some demands and some questions and one of them was the material, the immaterial, yes, the visible and the invisible. And what is this? Because we have talked about this a little bit so when we perceive someone when we watch someone there is the body and the movement that we see right? Something is happening, something concrete is happening because you set the exercise and that person somehow according to his or her level, will start to meet this task right? So there is an action that is developing. And so what we see, of course, is the concrete. You will see the movement happening, the body moving in the space on the floor, yes. And then you will see the, let's say less visible or the more difficult things that is, is that person really relaxed on the ground? Is that person tense? How is the movement quality of that person, etc? So all these things are still in the visible. And then there are the things that happen which are not visible. And these are the things that is related again to what you feel when you are observing your client. Yes, sometimes an imperfect movement or a perfect movement or something that happens sincerely in the client's action will provoke something in you. It will mean something to you. And this is usually when the invisible connection is starting, that you feel that there is a magic happening, magic or as Catherine had said, so nicely“it“ sometimes“it“ just happens. So that“it“is the invisible part is that part, that we cannot name, that we cannot put our hands on, but usually it manifests itself as a chemical reaction in us, such as emotions, goosebumps, your heart starts to beat you feel something different in your sensation. So this is always, what I mean you have to come back to your sensation all the time. So the visible and the invisible or the material and the immaterial, the concrete and the abstract are ways of seeing and perceiving your client, the movement. But also the world around you. So it's a little bit also the way you will start waking up in your everyday life into new ways of seeing and new ways of perceiving the life that is happening in you and around you. So it is like a state of always being curious to discover calmly. Yes, without imposing your discovery on the life around you or to the people around you. So it is the witnessing mood. And that's actually what we do as facilitators. We first witness something happening in that moment with the client. Please let this resonate in you a little bit and maybe we would like to comment this.

*Com:This witnessing mood, it's the same thing when you dance yourself right?*

Berrak: Perfect very nice. Alright, yes this is it and this is in fact absolutely that when you practice alone. So everything what I have said concerning your client, it is the same thing. There is the movement, the physical movement that you do when you work. Yeah, and by now you are able to feel what is happening which movement brings the other movement, which tension relaxes the other one and so on. Yeah, the physical, concrete things you can feel, but then, for example in the last lessons you have felt also the non physical things that the physical things trigger. So your imagination is blossoming? It's opening emotions, memories and all these invisible things happen in us also. Yeah, so this is also the thing. How do I observe and perceive myself when I'm working, when I'm dancing. And how can I feel it in myself? What is concrete? And what is abstract? What is visible, of course, I cannot see myself, but I can feel it's a visible feeling. Let's say it's a physical, visible feeling and then there is you know, there are moments where you move or you do something. And you know exactly that something else is happening. And these are the invisible ones. So when you are working with yourself, you know when we say accompany the movement really bit by bit so you are there in the process. Yes, it's the in between that is happening from, you know, you start point A and you finish point B and this is also something to discuss, right? Where does the movement start and where does the movement end? Then let's just presume that you start in movement A and you go to movement B and then what we are wanting to witness is that in between A and B and I know that it's not that obvious because we have to be, like when I work like this I have to be really honest with myself and sincere with myself and see my limits. Where does my motivation start? Where does it end? How much energy have I got? Yes, if I have that energy or if I'm just faking it and so on and so forth, so it's a way of confronting yourself with your abilities, capacities and with your resources.

*Com: Can I ask a question? I have a question about the touch. Did you say we should not use the touch yet with our clients? At group workshops, for example, there is a weekend and the participants already touch each other.*

Berrak: Yes, yes, but they are touching each other in my company. So I am prepared to bear any consequence that may arise from that touch. Okay. In the group work, it's something else because in the group work you put the frame. Yes, very clearly, and you build up the people, I did not let people touch each other in the beginning. And if there is anyone who is not able to bear it, I would not introduce the touch. Although it's announced also, it is announced so people come there knowing that the touching is going to happen because it is a workshop on sensuality. Yeah, it's not a somatic dialogue workshop and yes, I can lead people to touch, but you cannot yet.

*Com: Yes, I think also it's very different atmosphere or mood. When you are alone your client, it's something else, because when there is a group and there are lots of pairs, let's say it's really different feeling from when I'm alone in the studio and it needs more trust actually, to really go there.*

Berrak: Yeah, and it's a very sensitive issue.

*Com: Yes, I've experienced it actually because I dared to use touch with one of my clients in Lisbon and it was this third session I think. And he's a very good friend from long long date and I thought, well, we have such a great relationship I think like we can do it. But I noticed I was not comfortable when I started to touch. When I proposed I was okay and then when I touched I was not so comfortable and I understood that maybe he would not be also. And so then I understood like okay in our friendship life we can do it but here is a really different frame and I should really distinguish both and it was fine. But I think it was not a problem. I just continued with it and I just tried to manage it as I. And then it was actually good. It was quite okay. It was really fun, but I didn't want to do it and I felt it was not ready yet. I felt it was not mature. The relationship was not mature yet. And there was trust, like the trust is there because we spoke. I said trust immediately, but actually I feel that in this specific case there was trust for that but not the relationship. It was not yet. With you I cannot find out the word now.*

Berrak: Well let me complete that, I understand now when we talk about the trust, there is the trust between you and your client. From human to human, yes, or from role to role. Yeah, you are the facilitator and your client is your client. But then we should not forget the trust that the client feels with him or herself moving, okay the trust the person feels to do something and you all know how difficult it is to do something to be exposed right? So first you need to build up that trust, the trust of the person to him or herself. And that is done through the movement. Yes, there is so much to work on before you touch the person. A lot and it's very interesting all this work. You know? Really one client I have not touched for two years. I mean I have not touched. I didn't do any exercise involving the touch. Two years and she was coming once a week regularly. And then comes a moment where you introduce it. You know, and now it's fine so take it easy. It's a big weapon, the touch. If you bear the consequences, do it. The consequences will be hard.

*Com: What are the consequences?*

Berrak: It depends on the person. Yeah, the person can leave you. So you fail. The person can say very unpleasant things to you and you have to accept that or the person will have a completely different opinion because he or she will react to your action and we don't want that. We want to build up a dialogue. Yeah, we want to build up a relationship, a dialogue for the person to access himself. Yeah, it's not, you know? Remember, it's not about me it is about how you make the dialogue with yourself. This is my first aim. How you access yourself as a person and then how we dialogue together? You can always propose, of course, but at least wait a month. Wait, I don't know five, six, seven lessons. There's so much else to do before coming to the touch. The later the better.

*Com: Yes, you were talking about this shaking today, so I will shake a little bit what you have said. There can be also the clients who really need the touch as the first thing so that's also true, but I definitely understand what Berrak is saying and I was just thinking that you haven't touched me for at least two years I think. Wow and yeah, it was important for me because I really didn't want that. I think I wasn't prepared, so yes, but of course I'm talking about, let's say specific clients. But it should be, for example you can have a client who will have let’s say some kind of trauma or an accident or something, and and you really need to go there and this self trust should be hold by this touch. For example, yeah so.*

Berrak: Yes, of course I understand.

*Com: Just that you said that, you should be confident about what you are doing and it's the confidence. And if you really see that it's needed, it's the only way how you can really build this trust. So if you are confident it makes sense of course. But you should be really clear.*

Berrak: Clear yes, so it cannot be“oh let me try also this because I know how nice it is“. This is a no.

*Yiğit: I was going to add something. Of course the situations may differ, may vary of course. I think what Catarina said. It's about the trust about myself to see something going on, articulate and recognize what's going on, and then I can understand that what the touch is needed up front without developing a certain communication or connection, but I think it's a risk. Always a risk in my approach or understanding. I think I see my role as a kind of first to deliver how to realign. You know, like how to root in yourself. Therefore we can touch and then when I leave you, you can find that ground in yourself in a way, because the touch is so, it doesn't have to be seductive, but it's tempting this, the tender touch, the place that gives pleasant feeling. Sensation is always tempting. So when I leave you, if it brings my client in the situation of an abandonment, then it's you know it is like a kind of good height and then like low. Then and I see how can I hold someone that goes this like slowly but surely upwards in a way. Of course it's not always this, but like goes, but a little bit like upward in a way. It may happen, it may not happen, but I think the question is a facilitator. I ask myself, am I willing to take the ris?  Because it's a risk.*

Berrak: Yes, and that's then you have to ask yourself, right? Yes, how confident am I, you know? Maybe I should not jump into it immediately, yes?

*Yiğit: Yes, and also keeping myself there because sometimes you feel that, hey, I have to jump on it. You know, let's move on. Let's leap in to it. But hey wait a second, let's go slowly but surely, I recognize that my personal exercise on routing and the alignment of the centers actually with my body.*

*Beliz: I can just add one thing. I think it's also important to ask why. Because sometimes you find out, I find out that it's about me. I feel unsafe that I want to incorporate touch or is it? Is it about me or is it really, the client that really needs it or am I, you know, trying to make them feel something? Or am I trying to do something to them?*

*Yiğit: For example in ballet courses? For example you know, Beliz knows, Berrak knows already. We thought that we're doing something right and that touch like puts us in a situation that immediately we get that and it's necessary as well that touch is bringing me to place that I'm doing it right. I think it is either or. You know, it is always debatable.*

Berrak: That is the correction right? So that is a correction touch. The touch we talk about here, that I ask not to rush is the touch through which we connect. We don't correct, we connect yes, and through that connection the things happen. You have experienced it. How strong it was for you. Sometimes it can shake, you make you cry, right? So you need to be sure that your client, as Yiğit very correctly said, is ready to encounter that experience. Anyway, take my advice, don't rush. The later the better. Yes, and if you rush then rush at your own risk. I have said it. Okay, I cannot control you. I can only say what I think from my experience. Any other things about the material immaterial? The visible invisible. Anything someone would like to share, because this is always very interesting this topic.

*Catherine: And maybe I would like to say something I feel a little bit bad at the moment because I had a lesson two days ago with the client and towards the end I touched her. Because I observed her and we had very much inner themes coming up and there was a situation in which she got stuck somehow. And I felt that she need support and I went, I know her from th class and she's used that I touch the people and then I touch her and something could flow again. And something could open and after she still did a prayer and which was very, very very liberating for her. And it was very touching without physical touch anymore for both of us. So and I think, oh my god, what did I do? You know, but in this moment I really felt it is right to go there and just to accompany her because she felt at an edge where she couldn't go take the next. Yeah, and I told her I will go with you and then we did one step together and then she could continue alone so.*

Berrak: Okay, what? What was the touch Catherine?

*Catherine: How I touched her? She was lying on the ground and I just put my hands on the body. And she started to move into the hands. And then I let the hands a little bit slide and that was the touch.*

Berrak: Okay, don't feel bad about what you do.

*Catherine: So I think it's very tricky because I understand what you want to tell us, I understand that. And I agree with that, but on the other hand, I think I don't want to feel like, you know, have bended hands. If I have the the feeling now it can be had for now it is needed.*

Berrak: That's fine, I think that action is justified yes. And as I said, the touch comes with the experience. Some of you are experienced and some of you are not. And I have to make sure that I cover everything and I also say that and as I said you can always use the touch from the beginning if you feel confident enough, but you have to be ready to bear the consequences. Yeah, good or bad, but you have to be ready. And also stay with what you feel when you are touching. Stay with what you feel. If it shakes you, it means you are not so ready to touch someone. When you work with the touch with the clients when you do it, it must not shake you. You understand that, that's your barometer. If you feel nervous, if you feel you're sweating, if it's making you aroused. If you feel something is happening, insecure, emotional, it means you are not ready. If you feel nothing, it means you are not made for that. That means you should not work with the touch. Yes, if you are able to feel and stay calm and stay with that feeling and support that and without the emotions of the shaking or sweating or you know, if you are not affected, you can stay with the feeling without being affected by it, if you are there, then you can use the touch. That's why you have to be very sincere with yourself. And if you are not, don't worry, the client will teach you by his or her reaction. That's always it. The client is your teacher. You are his or her facilitator. But she teaches you where you are. It is a dialogue. It works both ways. Anyone else? It's getting really interesting.

*Com: Yeah, I like to touch also the clients, my osteopath, so he touched me and I also touched him in the first lesson that I had, but it felt for me it was fine to touch him and I think he liked it but I guess the danger is also that they should feel themself first it’s that they don't get dependent and that they should discover for themselves things I guess.*

Berrak: Yes, this is a very good point. Yes, when you work your body and you have, you build up a good relationship with your body. Like when your client does that and they know the ground on their feet, they know they can feel their articulations. They can accompany their transfer of weight. You know the basics of movement then they will receive the touch in a much more different way. It's going to be a more enriching and completing experience than when you touch the person straight away because it's little bit like what is this you know? Am I going to be touched? Right? This is also the idea you know the the touch is something special. So they should be open and ready, ready to receive in a way. Yes, and to be, you know, that means first establish the connection with themselves.

*Com: So yes, I agree that it's a very powerful tool but I used it in my friend who was scared of her connection with herself. Not comfortable with the body and I was trying to explain, she was curious. She trusts me as a friend that I said, okay let's just walk. I will just give you you, chest, so we just walked with just one exercise and it got her. She felt herself. She's like wow. And then I never touched her again, and she's coming. Yeah, so that was like a really good example that when I felt like she needs to feel herself so it was not my idea of like now. Well, but I said okay she needs to really feel herself. So the intention I think was not about me and it worked. So that's really caught her. So she was there several times and I never touched her again so it can work. And I remember you called me because you touched me first time. But of course it was very loving touch that I needed. So this can work, but exactly. You reading me or you reading what the person needs for the connection with themselves, I think. So this is because it's my experience.*

Berrak: Anyway, the experience will form you, yes, and we all go through our own experience, yes. So the that's the tricky part.

*Com: Maybe the last thing I want to share, I just realised that I work with the touch actually in between the exercises because when I need, when I really feel this desire to touch and I feel it's somehow important, but it should be maybe too much.  I'm just for example, when the the exercise is finished I just come and do something. Hack or something really? If it's of course if it's open this way, especially with the younger clients it works really well that they for example finish and they just scroll to me and we just do some things a little bit silly. And I'm trying to do it really consciously, and it seems it's just our casual. And its this is helping me when I really need this. Need to use the touch but not in the exercise. Okay, you will be there and I'm going to touch you, it should be in an appropriate way, but if you do it like like this and say okay so we'll start please come it works like this. You can do this consciously or also yeah this is something which helps me.*

Berrak: Anyone else or shall I continue?

*Com: I mean, I've got just a thought because of mentioning also the first session with the client and I didnt expext that many on one to one level, but somehow I felt I'm thinking now how I can bring the touch, warmness of the touch without touching because somehow I found also it felt kind of cold or I'm curious like how to you know, you said the connection and relationship with the the client and I already myself found that I have some, I need to find some place in that and I like to touch also. It gives me very directly a lot of information like a tool. I like to work. So now I'm just thinking how can I without touching physically, I'm thinking to establish this kind of connection also there or but maybe also Elif said I know it's very specific for certain client or for certain situation, but I'm just thinking or maybe overly to the atmosphere but it's regarding to this not known touching and touching let’s say.*

Berrak: The the instructive touching is maybe also one of the lighter tools that you can use. Yes, when you explain you can say you know it's instructive touching. Yes you can in order to make the person feel, for example, that's what I do a lot when there is a lot of tension in the person working on the floor, I just after I go and look, try to relax now and I touch and then immediately the body releases. You have experienced it with me. I've touched you like this many times. That is an instructive touching. Yes, you touch in order to trigger something very specific and concrete. For example, the caressing or the touching of the spine or you know these things that go really deep into someone's being, an intimacy. These are like careful, careful! Even the chest exercise. Yes, the chest exercise the pelvis exercise these are things that you should really do once your client is able to go to the vertical. Because remember what it does to you, that exercise. So we have to prepare to get there. Okay, this brings me to something else, and if someone wants to come back to it and remember something to share, please raise a hand, yeah? It brings me to another issue that was mentioned and that is allowing emotions to happen. Okay, this is also something to build up to prepare for. As you will remember from yourself, instead of stopping what we feel, and this is usually a lot of people do that. They stop what they feel either by ignoring it and going beyond it, or by becoming a victim of what they feel so they stop it also, by completely surrendering and becoming a victim of what they feel, you stop feeling that thing actually okay. So we should accept, so instead of stopping what we feel, we should accept what we feel right and during the movement. So that's why we work on this a lot in somatic dialogue, right? What do you feel while you are moving, because where else? Right, it is so difficult in life to stay with what you feel okay, we all know it as we all have had moments of crisis, despair, really difficult moments and we all know how difficult it is to stay with what we feel. 99.9%  all of us escape what we feel. We want to escape what we feel. So but in somatic dialogue we create that safe space, right? So it is a clear frame. It is a clear time and a clear intention set by the task. Which allows us and our clients to start to allow sort of emotions to happen. Because what happens there actually stays there. So this is something what I always say when we work, here this is your space with the client and whatever happens here stays here. Yes, so you start to build up this intimate and sincere relationship between you two but indirectly you are by repetition of this you are giving the message to the client that they can also create that intimate and sincere relationship with themselves when they are moving. Or when they come to work with you on themselves. And this is very valuable. It's very precious. Okay, let's make a 2 minutes pause. So I would like to come back to the horizontal, vertical and the in between. Yeah.

Pedro: Sorry I had something but this is the relation. Some clients have thought have us, challenged me with the definition of somatic dialogues and so when I say that it's a dialogue and when I say, well, yes, but you are, you are watching me and I'm dancing, so it's for therapy, right? You are observing me and I'm doing something instead of being speaking, I'm the one. I mean and and then I tried to say, but while I'm moving with you and feeling the movement inside of me and I'm directing and I'm understanding what comes after from what you tell me. So this is how I try to explain what it is for me what our exchange but nevertheless, there is a place inside of me that is still not safe when I'm saying this and when it's because it's true that I'm not speaking. It's true that I'm not speaking. It's not a dialogue in a balanced way. Where we are both speaking on the same mode. So let's say that there is someone who is speaking and there is someone who is listening. In the one to one sessions. So I am transmitting something and that person is also transmitting something. So for me this is the dialogue that can happen. But let's say that the modes, the roles are different in our dialogue an this is how I feel it inside of me. So I just wanted to share on that I know that we spoke about this before and on the first and on the second term, I think but. If you can say something about that about this definition and that again, this thing about therapy. Then it's not therapeutic, but it has therapeutical...

Berrak: It is therapeutic, but it's not a therapy. Yes, it has therapeutic effects, but everything every discipline that you decide to do because of the inner motivation and you do it mindfully has a therapeutic effect on the person. So now about the dialogue, yes we are not in the same kind of mode, it's true. Because when one is speaking the other one needs to listen in this one. And then the other one is suggesting and speaking, and the client listens and works with it. There is a double dialogue happening actually because your aim is not to have, not always to have a dialogue with your client, but enable the client to have a dialogue with his or her actions and thoughts and emotions. And then through that, yes. So it's a dialogue that the person has with himself or herself and then eventually with another person. Because the dialogue then happens when you do the exercises together. Right?

Com: Together you mean as as I'm doing it as well with the client?

Berrak: Yes, there it happens. Yes, it's not like, okay we get together and we will now have a conversation or something. It's the dialogue. It's because it's you are always in between. two, there's always something there is a relating happening. Either with the client and the task or the action with the emotion or the facilitator and the client or the client and their imagination or the body with the space.

Beliz: If I can add something also, what I feel like you speak in a different way in that dialogue because it's through listening to them. You decide on the next thing and you speak with the exercise that you give next or the repetition that you give next, you know, like just the mediums actually really change and about the therapy and therapeutic part I personally find it really good to talk about that in the first session. You know what is therapy to them, what it means and what is therapeutic, and the differences between them. So that we get to a place where we are clear, both of us.

Berrak: Yes, that's for sure. You know, I do that in the first interview. My first lesson with the client is never a movement lesson. Yes, I try to connect with the client first and talk and to see what they are they're expecting. Why they came here. What do they want, you know? And there I always make it clear that this is not a therapy. Now that this is a work together and that they have to do the work etc you know the speech that the school already yes and it’s very good to talk about that. And about the therapy aspect. I am not so sure about the definition of the therapy. That's why I prefer not to call it this is a therapy. And it is not a therapy because we are not therapists. I somehow prefer to keep this clarity.

Com: And sometimes the client asks and then what is it then?

Berrak: Well they have to discover.They have to discover because that's it. Because this is you see, this is always the thing. We always want to know. Always want to know we always want to understand“but what is it?“  What is it? What is this? It is a movement work yeah, but something else happens there, yes so. What is it for you? You know, when I'm very much challenged with people asking directly, I say it's a work through movement that helps you to connect with yourself in a deeper way.

Com: Well, that's what I've been saying and it's funny how it's been. But their movement tests or people that are related with the body, either an osteopath or either who actually ask these questions in such a. So if it's not this and it's not that so, what is it then? And we stay there and it's. Tick tick tick tick tick and let's say, okay, it's fine. Let's just discover together let's just sit down on the floor, it's the first thing and because I see that it gets a lot here, it gets a lot in the in the brain. And then the intellect and which is interesting because I start to observe them immediately there on the way that they pose the questions and on the way that they and at the end, there's almost no questions and they just speak about the sensations and what they've done. That I was happy with you know I'm going to see her tomorrow also. And we'll see how it's developed.

Com: And I want to share just thought about this I worked with a psychotherapist and she was always asking me why it's not a therapy. She was always at the beginning. We we have this little and she's okay and this is therapy, right? And I was just because I was really asking to myself and then I really answered. I just believe in the body in the wisdom of the body, so that's why we are doing this and I was really trying to stay in this very trust sentence. Let's say not to explain anything not to, you know, go to this. Blah blah blah blah blah blah. And it worked. Actually I think maybe at the third session she just heard me really and she stopped asking me. And I want to share also the thing that I still my work does this name somatic healing, not somatic dialogue? And I'm kind of resisting with this name because I still don't understand just to share with you guys really, truly what this dialogue means. I think I don't have this confidence to because I truly, truly believe in this healing potential in our bodies. I really believe that, and so I call this and it has another consequences which is not important, but actually it's one of my favorite musicians work. He used very often and did something very, very important for me, but I still cannot. Berrak was asking me once in a while if I can do and we can share this somatic dialogue and and I'm not still so confident that I really understand what she means with this dialogue thing. I know I feel many levels now I can say but still I don't get it I think. And I think it's okay, I can have this freedom to really take my time to get there. To really understand it and why, maybe someday I will just do the somatic dialogue. But for now I'm doing somatic healing because that's what I really believe. So just for.

Com: Yeah, maybe it doesn't. what it's called, it's the way you feel it. And can I just say something else and? Because it is this thing about the in between space, which is the thing that fascinates me since many years and. the liminal space and the idea that what we actually what we build is a place of connection. This is what the meaning of liminal space as well, and the meaning and it's a place where two worlds meet. So it's a place of dialogue and it's to come, and it's a place of healing because it's a place of connection, and because it's a place of transformation. It's like liminal space. It's also the idea of portal and the idea of threshold where you actually create kind of a portal where you go from one dimension to the other, and in this a little tool in this going back and forward. There is the possibility and the potential for transformation and for change. And it feels that the idea of dialogue it brings, like I'm connecting these two concepts just now. When you were speaking and of the dialogue and the liminal space and healing space. So it becomes. A place and a time where. potentially things can happen, and so it almost feels that we are actually holding the frame of that space. Not creating it because we have. I think that's over our powers, but it's like at least holding it so that it can happen within the dialogue. It's just in between this is also another concept about this and then in super modernism that we're speaking about non places which is a little bit drifting from that. But that also relates with that it's the place that doesn't exists but it exists at the same time and we come back to the immaterial matter. We come back to the the invisible visible. So the aerial the whatever. But it's yeah, it's just something, yeah, you just clicked something that I was not clicking now and it's when you were speaking something.

Berrak: So then let's come back to the horizontal vertical. And the in between yes. We worked so far in these three notions, right and I said, and I repeat it again. It's the flexibility of being in the flow and being able to take away all obstacles that we build ourselves. On our path. Okay so for me this concrete work of the levels of pass of working in the horizontal to the vertical the in between and then in the vertical and then relating to the horizontal and the in between. These two ways. These two main directions are a way really to slowly open the ways of understanding to settle in our beings. What it means really, to be flexible and to be in the flow of life. And it starts with the physical flow right, so through this exercise we or through the variations of this exercise, we overcome the physical obstacles. Like for example what you said. I have a fear of falling or when I get up quickly I realise I don't have a strong center or I don't find the way my body blocks etc. So by seeing these obstacles, which are manifestations you know in our practical way of being, we have an opportunity to find the way to find the solutions to dissolve these obstacles. And then all this translates in the other levels also. So what are these obstacles that we built, right? So these are our resistances to give up our resist our obsessiveness, to always want to progress. It's an obsession. We always want to progress. I don't understand. Our will and this will I'm talking now about the the strong will to know and to understand at all cost. Yes, as opposed to accepting to acting consciously mindfully, to observing, to accompanying our actions, and by the action to keeping our appetite. Right to be curious and to refresh ourselves. Over and over again. Having said that, let's move. So prepare yourselves, please. For moving. We have just half an hour to move today. And that's why I would like to propose to take it as a time to a little bit digest and meditate on the things we have been talking about and on the things that you are currently working with. And as a framework I would like you really to work the horizontal vertical and the in between space. So please prepare for the first.

Com: All levels you want us to move, you said.

Berrak: Correct. Yes, but I will  say the prayer now. Okay. Very nice, just take a moment if you are ready to feel the ground. Feel your ground today. Yes, do you hear me Pedro, good okay everyone hears me well good. So please just take a moment to feel the ground that you are lying on or sitting on. You all are lying. Perfect and just also. Let your ground speak to you right now. The ground of your being today as you are. And which source of your ground you would like to work with today? And once you have found that ground or a little bit come closer to that ground of your ground today. I invite you to do a first prayer. working with absolute lightness and ease, whatever you choose in the horizontal position, I would like you to be light and easy. Simple, innocent flowing. And still staying connected to your ground. So that you go into yourself. And you let that life flow. Through your body. Please start when you're ready and I will send the music. Thank you, continue where you are. Very slowly without stopping and we will go right into the second. Prayer, that is, you will continue with the same ease and the same lightness and you will find the way to grow into the vertical position. Then when you come to the vertical position, you will just stand and observe what is happening in the non action. And then you go down again into the horizontal position without skipping what is happening in between. That is how you grow and how you come back to the horizontal position and making it each time into a real journey. Please continue. Fresh and light. Please continue your journey. Just listen to me, don't interrupt. Just when you are in the standing position, don't dance, stay there and then decide for the moment to come back. Just listen to what is happening in the vertical. As the non action of your growing, please continue one more song and repeat it in a loop. Decide on your level on your dynamic on your speed. One more. Very good, just stay where you are. Just for a moment. Thank you. Please find a comfortable position for yourself. And we will do the last prayer to close and I would like you to pay attention to what I say now and to let it resonate in you. You can choose not to move and just think about it or you can choose to think about it in movement. Depending on your ground, yes. You may want to maybe something from what I say will resonate with you and you may want to react to it through movement through moving so. You can choose the qualities that we can use in the journey from the horizontal. To the vertical and vice versa and through the in between can be soft And the flow. And folding. The articulate. And the perpetual movement. The first and the shaking. The releasing. The throwing. And the pushing.

Can you please repeat that because it got stucked in between so I didn't get everything, thank you.

Berrak: Of course, so the qualities are the soft slow and the flowing. The unfolding. And the folding. The articulate and the perpetual movement. The fast and shaking, releasing, throwing or pushing. And the question the questions are. You choose which one speaks to you most. Is what is your decision to move? Where does your movement start? And what direction does it take? I'll let you meditate. Thank you. Thank you very much. It was quite something. Thank you good so. That's it for today. If you have time. Listen to the last part so that you. Can note down these. Little questions and think about them a little bit, or maybe even practice the exercise this routine. And and and really think about them.

Zvukový soubor

[06 - SD Facilitator's - term 5 lesson 6.mp3](https://1drv.ms/u/s%21AMyZ1pU63yjTgQQ)

Přepis

Reproduktor 1

Today I want to speak. A little bit and then I will give you. I will a little bit provoke you with these thoughts and these notes because I've already talked about them. In the past, but I think we forget these things so that's why I would like to poke you a little bit with these thoughts and give you things to to think about, elaborate or criticize. Yes, you should. Start to to have a more critical approach to what we. Are doing yes. I know that we go to harmony and everything but. At that one. Moment we need a little bit of critical thinking. Yeah, it's not about the judgement, it's just about you know, shaking the things a little bit so that we don't get too comfortable with each other. So first notes on build up. So the build up in general of your classes as we have talked about until now. Is something very. Because it touches directly your experience of teaching. And as some of you haven't, and some of you have, or some of you have different kind of experiences of teaching. So it's very difficult for me to guide you, but. But there is one important aspect that you should not skip when you are making the build up the build up, it means the structuring of your. Lessons right? How to start, how to teach and how to build up or structure each lesson. And that is your confidence. Don't do anything you are not confident in. OK. It's it's I think. What you do is not that important. The importance is that you are really confident about it. That means that you have fully embodied what you are transmitting. Don't transmit something that you only know about. Yeah, you have to embody it. And and I'm not going to talk about the embodiment. You can go back to the lessons and and. Find it so. If you are. Not confident to flow in your own build up or to experiment. You can also choose to experiment, but you have to be ready that you will fail.

Reproduktor 2

Yes, if you are not.

Reproduktor 1

Confident, then look at the build up that already exists in the program. So if you look from term 1 until now. If you look at all the lessons that are there, the practical lessons and all the exercises, the how I have introduced the exercises. Yes, one after the other if. You look at that. Critically, you will see that it is a build up on its own. So you can take this and experiment with your pro bono clients. Yeah, for example, the first basic set of exercises the videos remember? So if you find a way of doing them perfectly yourself, yeah, if you manage to really be confident with these exercises. With your clients the 1st 678 months I would only focus on that. I would only focus on making them move of how to, how to bring these exercises? Into a way that is accessible for them. Yeah, to transpose them. Into a language that your client is able to understand. And make your client explore them and that is already a very good base, OK? I advise you not to copy each other. I think we are. We are not experienced enough yet to copy each other's ways. Yeah, I mean you can. But it won't work. There is really something about this work with the body and the transmission and this dialogue that if it's not yours it will not work. And believe me, I've been through it for many years. Belize will know we had so many students, other professionals who would come into workshops, take notes, copy everything that we were doing, do it the same way, but you know, let yeah. Even the wording and everything. And yet it still didn't work. It doesn't so. Don't waste your time. It is better if you get inspired by the lessons that I have prepared for you because they have been experimented with many years so you can be sure that they will work. Yes, go back to the recordings. Take the lessons. Choose which one corresponds to your. Client and do that. Then at least you have someone. To blame you can blame me, it didn't work. That's fine, I don't care so. And remember, don't do the touch. With your clients yet wait, I have said it many times. Wait until you have built up. A relationship of. I have muted you all, but you can unmute yourself of what? Trust yes of trust. Even if it's. Your friend, your friend is your friend, but when you do this work, he's not your friend or she's not your friend. Yeah, remember how you feel when you work with me? You get nervous and you know me already so well. But still you. Get nervous so your friend will get nervous. With you too. OK, respect. That person. I have still clients that I haven't touched yet. OK. I'm very sorry I have to give me a second. Just breathe. And if you're going to use the touch, start with the clear ones with the basic exercises like the chest or the pelvis. OK. Or the head and. Tail connection. Always come back to your sensation. And your motivation to move. Your motivation to dance or your motivation to work. I still once in a while ask myself this all the time. What is my motivation to to bring this exercise to a client? What is my motivation to open the session for movement to happen? Remember we as facilitators we open the way for things to happen. OK, So what is your motivation and try to be as we do in the prayer. Yes, try to be as sincere as you can. Anyway, it will catch you. Yes, it will catch you. OK, what you? Have embodied you can transmit my note, but I've said it already. Good so. Now there have. Been some demands and some questions and one of them was the material, the immaterial, yes, the visible and the invisible. And what is this? Because we have talked about this a little. Bit so when. We perceive someone when we watch someone. There is the body and the movement that we see right? Something is happening something concrete is happening because you set the exercise. And that person somehow according to his or her level, will. Start to meet this task right? So there is an action that is developing. And So what we see, of course, is the concrete. You will see the movement happening, the body moving in the space on the floor, yes. And then you will see the, let's say less visible or the more difficult things that is. Is that person really relaxed on the ground? Is that person tense? How is the movement quality of that person, et cetera? So all these things are still in the visible. And then. There are the things that happen which. Are not visible. And these are the things that is related again to what you feel when you are. Observing your client. Yes, sometimes an imperfect movement or a perfect movement or something that happens sincerely in the client's action will provoke something in you. It will mean something to you. And this is usually when the invisible connection is starting, that you feel that there is a magic happening magic or as Catherine had said, so nicely it. Sometimes it just happens. So that it is the invisible part is that part that we cannot name. That we cannot put our hands on, but usually it manifests itself as a chemical reaction in us, such as emotions. Goosebumps your heart starts to beat. You feel something different in your sensation. So this is always what I mean. You have to come back. To your sensation all the time. So the visible and the invisible or the material and the immaterial, the concrete and the abstract. Are ways of seeing and perceiving. Your client, the movement. But also the world around you. So it's a little bit also the. The way you will start waking up in your everyday life into new ways of seeing and new ways of perceiving the life that is happening in you and around you. So it is like a state of being always is being in the state of being always curious to. Discover calmly. Yes, without imposing your discovery on the life around you. Or to the people around you. So it is the witnessing mood. And that's actually what we do as facilitators. We first witness something happening. In that moment. With the client. Please let this resonate in you a little bit. And maybe. We would like to comment this.

Reproduktor 3

This witnessing mood. It's the same thing. When you dance yourself right.

Reproduktor 1

Perfect very nice. Alright, yes this is it and this is in fact absolutely that when you practice alone. So everything what I have said concerning your client. It is the same thing. There is the movement, the physical movement that you do. When you work. Yeah, and by now you you are able to feel what is happening. Which movement brings the other movement, which tension relaxes the other. One and so on. Yeah, the physical concrete things you can feel, but then, for example in the last lessons you have felt. Also the non physical things that the physical things trigger. So your imagination is is is is blossoming? It's opening emotions, memories and all these invisible things happen in us also. Yeah, so this is also the thing. How do I observe and perceive myself when I'm working when I'm dancing yes. And how can I feel it in myself? What is concrete? And what is abstract? What is visible, of course, I cannot see myself, but I can feel it's a visible feeling. Let's say it's a physical visible feeling and then there is. You know there are moments where you move or you do something. And you know exactly that something else is happening. And these are the invisible ones. So when you are working with yourself, you know when we say. Accompany the movement. Yes, really bit by bit. So you are there. In the process. Yes, it's the in between. That is happening from, you know you start point A and you finish point B and this is also something to discuss, right? Where does the movement start and where does the movement end but? Then let's let's. Just presume that you start in movement A and you go to movement. B and then. What we are wanting to witness is that that in between. A&B And I know that it's not that obvious because. We have to be like when I work like this. I have to be really honest with myself and sincere with myself and see my limits. Where does my motivation start? Where does it end? How much energy have I got? Yes, if I have that energy or if I'm just faking it and and so on and so forth, so it's it's it's a way of confronting yourself with your with your abilities, capacities and with your resources.

Reproduktor 2

Can I ask a question? I have a question about the touch. Did you say we should not use the touch yet with our clients? At group workshops, for example, there is a weekend and the participants already touch each other.

Reproduktor 1

Yes, yes, but they are touching each other in in in my company. So I am prepared. To bear any consequence that may arise from that touch. OK. In the group work, it's something else because in the group work you put the you put the frame. Yes, very clearly, and you build up the people I did not let people touch each other. In the beginning. And if there is anyone who is not able to bear it, I would not introduce the touch. Although it's announced also, it is announced so people come there knowing that the touching is going to be happen because it is a workshop on sensuality. Yeah, it's not a. Somatic dialogue workshop And and yes, I can lead people to touch, but you cannot yet.

Reproduktor 4

Yes, I think also it's very different atmosphere or mood. When you are alone. Your client, it's something else, because when there is a group and there are lots of pairs, let's say. It's really different feeling from. And when I'm alone in the studio and it's really it it. Needs for me. More trust actually, to really go there.

Reproduktor 1

Yeah, and and it is it is it is. It's a very sensitive issue.

Reproduktor 5

Yes, I I've. Experienced it actually because I I dared to to to to use touch with one of my clients in Lisbon and it was this third session I think. And he's a very good friend from long long date and I thought, well, we have such a great relationship. I think like we can do it. But I noticed I was not comfortable when I started to touch. When I I proposed I was OK when and then when I touched I was not so comfortable and I understood that maybe he would not be also. And so I I that I understood like OK I think. In our friendship life we can do it. Then we have good. But here is a really different frame and I should really distinguish both and it was fine. But I think it was not a problem. I just continued with it and I I just tried to manage it as I as I. And then it was actually good it was. It was quite OK. It was. It was really fun, but I didn't want to do it. And I felt it was not ready yet. I felt it was not mature. The relationship was not mature yet. And there was trust like the trust is there. The because we spoke. I said trust immediately, but actually I feel that in this specific case there was trust for that. But not the relationship was not yet. With you I cannot find out the word now.

Reproduktor 1

Well, well let let me complete that I I, I understand now when we talk about the trust, there is the trust between you and your client. From human to human, yes, or from role to role. Yeah, you are the. Facilitator and your client is your client. But then we should not forget the trust that the client feels with him or herself moving. OK, yes that yeah. The trust the person feels to do something and you all know how difficult it is to do something. To be. Exposed right? So first you need to build up that trust. The trust of the person to him or herself. And that is done through the movement. Yes, there is so much to work. On before you. Touch the person. A lot and it's very interesting all this work.

Reproduktor

You know?

Reproduktor 1

Really one client I have not touched for two years. I, I mean I have not touched. I didn't do any exercise involving the touch. Two years and she was coming once a week regularly. And then comes a moment where you introduce it. You know, and now it's it's fine so. Take it easy. It's a big weapon, the touch. If you bear the consequences, do it. The consequences will be hard.

Reproduktor 3

What is the consequences?

Reproduktor 1

It depends on the person. Yeah, yeah the person can leave you. So you fail. The person can say very unpleasant things to you. And you have to accept that. Or the person will have a completely different opinion because. He or she will react to your action. And we don't want that.

Reproduktor

We want to.

Reproduktor 1

Build up a dialogue. Yeah, we want to build up a relationship, a dialogue. For the person to access himself. Yeah, it's not, you know? Remember, it's not about me. Is about how you make the dialogue with yourself. This is my first aim. How you access yourself as a person. And then how we dialogue together? You can always propose, of course, but at least wait a month. Wait, I don't know 567 lessons. There's so much else to do before coming to the touch. The later the better.

Reproduktor 4

Yes, of course you were talking about this shaking today, so I will shake a little.

Reproduktor 6

Bit your.

Reproduktor 4

What what you have said. There can be also the clients who really need the touch as the first thing so. That's also true, but I I. Definitely understand what. What is Barack saying?

Reproduktor 7

And I I I.

Reproduktor 4

Was just thinking that you haven't touched me for at. Least two years I think. Wow and. Yeah, it was important for me because I really. Didn't want want. That I think I wasn't prepared, so yes, but of course I'm talking about, let's say specific clients, but but it should be. It should be for example. You can have a client who will have. Let's say some kind of trauma or an accident or something, and and you really need to need to go there and this. This self trust should be hold by this this touch. For example, yeah so so.

Reproduktor 1

Yes yes yes. Of course I understand.

Reproduktor 4

Just that that you. Said that, you should be confident about what you are doing and it's the confidence.

Reproduktor 8

Yes, yes.

Reproduktor 4

And if you if you really see that it's needed, it's the only way how you can really build this trust. I'm sorry I see this. OK, sorry, so yeah. So if you are confident it it makes sense of course. But but you should be really.

Reproduktor 1

Clear yes, so it cannot be yet. Oh let me try also this because I know how nice it is. This is no yes, yes heat.

Reproduktor 9

I was going to add something. Of course it can be very. The situations may differ, may vary of course. I think what Catalina said. It's about the trust about. Myself to see something going on, articulate and recognize what's going on, and then I can understand that what the touch is needed up front without developing a. Certain communication or connection, but I think it's a risk always a risk. In my like in, in my, in my approach or understand. I think I see my role as a kind of first to deliver how to realign. You know, like how to root in yourself. Therefore we can touch and then when I leave you, you can find that ground in yourself in a way, because the touch is so. It doesn't have to be seductive, but it's tempting this, the tender touch, the place that gives pleasant feeling. Sensation is always tempting. So when I leave you, if it brings my client in the situation of an abandonment, then it's you know it is like a kind of good height and then like like low then. And I see how can I hold someone that goes this like. This like slowly but surely upwards in a way. Of course it's not always this, but like goes, but a little bit like upward in a way. It may happen it may not happen, but I think the question is a facilitator. I ask myself, am I willing to take the risk because it's a risk?

Reproduktor 1

Yes, and that's that's. Then you have to ask yourself, right? Yes, how confident am I, you know? Maybe I should not. Jump into it immediately, yes?

Reproduktor 9

Yes, and also keeping myself there because sometimes you feel that hey, I can like you know I have to jump on it. I like, you know, let's move on. Let's sleep in too. But hey wait a second, let's go. Slowly but surely, I recognize that my personal exercise on routing and the alignment of the centers actually. With my body.

Reproduktor 7

I can just add one thing. I think it's also important to ask why. Because sometimes you find out I find out. That it's about me that. You know, like. I feel unsafe that I want to. Incorporate touch or. Is it? Is it about me or is it? Really, the client that really needs it. Or am I, you know, trying to make them feel something? Or am I trying to do trying to do something to them?

Reproduktor 9

Can I add for example in ballet courses? For example. You know that Bill is. Knows that I think Barack knows already. We thought that we're doing something right and that touch like puts us in a situation that immediately we get that and it's necessary as well that that touch is bring me to place that I'm doing it right. I think it is either or. You know, it is always a debatable.

Reproduktor 1

That is that. Is the correction right? So that is a correction touch. The touch we talk about here that I ask not to rush is the touch through which we connect. We don't correct, we connect yes, and through that connection the things happen. You have experienced it. How strong it was for you. Sometimes it can shake, you make you cry, right? So you need to. Be sure that your client has it very correctly said is ready. To to encounter that experience. Anyway, take my advice, don't rush. The later the better. Yes, and if you rush then rush at your own risk. I have said it. OK, I cannot control you. I can only say. What I think. From my experience. Any other things about the material in material? The visible invisible. Anything someone would like to share, because this is always very interesting. This topic no.

Reproduktor 10

And maybe I would like to say something I feel. A little bit. Bad at the moment because I had a lesson 2 days ago with the client and towards the end I touched her. Because I had the I. I observed her and we had very much inner themes coming up and there was a situation in which she got stuck somehow. And and I felt that you need support and I went. I know her from the Arab class and she's used that I touch the people and then I touch her and something could flow again. And something could open and after she still did a prayer and which was very, very very liberating. For her. And it was very touching without physical touch anymore. For both of us. So and I think, oh. Good, which what did I do? You know, but in this. Moment I really felt it is right. To go there and just to accompany her because she she felt as at an edge where she couldn't go take the next. Yeah, and I told her I will go with you and then we did one step together and then she could continue alone so.

Reproduktor 1

OK, what what? What was the touch Catherine?

Reproduktor 10

How how I touched her? She was lying on the ground and I just put my hands on the body. And she started to move into the hands. And then I let the hands a little bit slide. And that was the touch.

Reproduktor 1

OK. Don't feel bad about what you do.

Reproduktor 10

So I think it's very tricky because. I understand what. You want to tell us, I understand that. And I agree with that, but. On the other hand, I think I don't want to feel like, you know, bend have bended hands. If I have the the feeling now it can be had for now it is needed.

Reproduktor 1

That's fine, I think that action is justified yes. And and as I said, the touch comes with the experience. Some of you are experienced and some of you are not. And I have to make. Sure that I cover. Everything yes and and I also say that.

Reproduktor 10

OK, I understand that.

Reproduktor 1

And as I said. You can always use the touch from the beginning if you feel confident enough, but you have to be ready to bear the consequences. Yeah, good or bad, but you have to be ready. And also stay with what you feel yes when. You are touching. Stay with what you feel. If it shakes you, it means you are not so ready. To touch someone should not. When you work with the touch with the clients. When you do it, it must not shake you. You understand that that's your barometer. If you feel nervous, if you feel you're sweating. If it's if it's making you. If you feel aroused. If you feel something is happening, insecure, emotional, it means you are not. OK, if you feel nothing, it means you are not made for that. That means you should not work with the touch. Yes, if you are able to feel and stay calm and stay with that feeling. And support that and without. Of the shaking or sweating. Or you know, if you are not affected, you can stay with the feeling without being affected by it. If you are there then you can use the touch, that's why. You have to be very sincere with yourself. And if you are not, don't worry, the client will teach you. By his or her reaction. That's always it. The client is your teacher. You are his or her facilitator. But she teaches. You where you are. It is a dialogue. It works both ways. Anyone else? It's getting really interesting.

Reproduktor 3

Yeah, I like to touch. I also the clients, my osteopath that so he touched me and I I also touched him in the first lesson that I had, but it felt for me it was fine to touch him and I think he he liked it but. I guess the danger is also that. They should feel themself first and not, it's not. That they don't get dependent that you also and that they should discover for themselves things I guess.

Reproduktor 1

Yes, this is. This is a very good point. Yes, when you work your body and you have you build up a good relationship with your body. Like when your client does that and they know the ground on their feet, they know they can feel their articulations. They can accompany their transfer of weight. You know the basics. Of movement. Then they will receive. The touch in a much more different way. It's going to be a more enriching and completing experience than when you touch the person straight away because it's like a little bit like a. What is what is this you know? Am I going to be touched? Right? This is also the idea. You know the the touch is something special.

Reproduktor 3

So they should be open and ready, ready to receive in a way.

Reproduktor 1

Yes, and and to be you know that that means first establish the connection with themselves.

Reproduktor 6

Right?

Reproduktor 4

Yes, sure.

Reproduktor 6

So yes, I agree that it's a very powerful tool and but I used it in my friend who was scared of her connection with herself with the. Not comfortable with the body and I was trying. To explain, she was curious but. Really not. She trusts me as a friend that I said, OK, let's just walk. I will just give you you. Know with the. Chest, so we just walked with just one exercise and it got her. She felt herself. She's like wow. And then I never touched her. Again, and she's coming. Yeah, so that was like a really good example that when I felt like she needs to feel herself so it was not my idea of like now. Well, but I said OK, she needs to really feel herself. So the intention I think was not about me and it worked. So that's that's really caught her. So she was there several times and I never touched her again so it can work. And I remember you called me because you touched me first time. But of course it was very loving.

Reproduktor 1

Touch that I needed.

Reproduktor 6

So this this can. Work, but exactly. You reading me or you reading what's the person needs for the connection with themselves, I think.

Reproduktor

It was so this.

Reproduktor 6

Is because it's my experience. Maybe I did that. To her.

Reproduktor 1

Anyway, the experience will form you, yes, and we all go. Through our own experience, yes. So that's the that's the tricky.

Reproduktor 4

Part, and maybe the last thing I I want to share, I I just realised that I work with the touch actually in between the exercises because. When when I need when? I really feel this desire. To touch and I I I. Feel it's somehow important, but it it should be maybe too much. I I I'm just for example, when the the exercise is finished I I just come and and do something. Hack or something really? If it's of course if it's open this way, especially with the younger clients it it works really well that that they for example finish and they just scroll to me and we just do some things a little bit silly. And and I I'm trying to to do it really consciously, and but it seems. It's just our. Cake, it's show.

Reproduktor 1

Kaiju, yes.

Reproduktor 4

And and. It's this this this. This is helping me when I really need this. Need to use the touch but not in the exercise. OK, you will be there and I I'm going to. Touch you, it should be. Just inappropriate in a way, but but if you do it like like this and say OK so we'll start please come come in it it it works like this you can do do this consciously or also so. Oh yeah this is something which which helps me.

Reproduktor 1

Anyone else or shall I continue?

Reproduktor 8

I mean, I've got just thought because of mentioning also the first session with the client and. And inexpensive that that many on one to one level, but somehow I felt I'm thinking now how I can bring the. Touch warm warm warmness of the touch without touching because somehow it I found also it felt kind of cold or I'm I'm curious like how to. You know you said the connection and relationship. With the the client and. You you you you I? Already myself found that I have some. I need to find some place in that and and I and I like to touch also and it gives me very directly a lot of information like a tool or or like I I like to work. So now I'm just thinking how can I without touching physically. I'm thinking to to. To establish this kind of connection, also there or but maybe also Elif, said I like and I know it's very specific for for certain client or for certain situation, but I'm just thinking or maybe overly to the atmosphere. But it's regarding to this not known, touching and. Touching, let's say.

Reproduktor 4

Yes, yes.

Reproduktor 1

The the. The the instructive touching is maybe also one of the lighter tools that you can use. Yes, when you explain you can say you know it's instructive touching. Yes you can. In order to make the person feel, for example, that's what I do a lot when there is a lot of tension in the person working on the floor, I just after after I go and. Look, try to. Relax now and I touch and then immediately the body releases. You have experienced it with me. I've touched you like this many times. That is an instructive touching. Yes, you touch in order to trigger something very specific and concrete. For example, the caressing or the touching of the spine. Or you know these things that go really deep into someone's being an intimacy. These are these are like. Careful, careful, yes, even the chest exercise. Yes, the chest exercise the the Paris exercise. These are things. That you should really do. Once your client is able to go to the vertical right. Because remember what it does to you that exercise. So we have to prepare to get there. OK, this brings me to something else, and if someone wants to come back to it and remember something to share, please raise a hand, yeah? It brings me to another issue that was mentioned and that is allowing emotions to happen. OK, this is also something to to build up to to prepare for. As you will remember from yourself. Instead of. Stopping what we feel, and this is usually a lot of people do that. They stop what they feel either by. Ignoring it and going beyond it, or by becoming a victim of what they feel so they stop it. Also, by completely surrendering and becoming a victim of what you feel you stop feeling that thing actually OK so and. We should accept, so instead of stopping what we feel we should accept what we feel right and during the movement. So that's why we we work on this a lot in somatic dialogue, right? What do you feel while you?

Reproduktor

Are moving.

Reproduktor 1

Because where else? Right, it is so difficult in life. To stay with what you feel OK, we all know it as we all have had moments of crisis. Despair, really difficult moments and we all know how difficult it is to stay with what we feel. 99.9% all of us escape. What we feel we want to escape what we feel. So but We in somatic dialogue create that safe space, right? So it is a clear frame. It is a clear time and a clear intention set by the task. Which allows. Us and our clients. To start to allow. Sort of emotions to happen. Because what happens there actually stays there. So this is something what I always say. You know when we work. Here this is your. Space right with the client and whatever happens here stays here. Yes, so you start to build up this Internet and intimate and sincere relationship between you 2 but indirectly. You are by repetition. Of this you are giving the message to the client. That they can. Also create that intimate and sincere relationship with. Themselves when they are moving. Or when they come to work with you on themselves. And this is very valuable. It's very precious. OK, let's make a 2 minutes pause. So I would like to come back to the horizontal, vertical and. The in between. Yeah yeah Pedro.

Reproduktor 5

Sorry I had something. But this is the relation. Some clients have thought have us. Challenged me with the definition of somatic pilots and. And so when I say that it's a dialogue and when I say, well, yes, but you are, you are watching me and I'm dancing, so it's for therapy, right? It's a you are. You are observing me and I'm doing something instead of being speaking, I'm the one. I mean and and then I tried to say, but while I'm moving with you and feeling the movement inside of me and I'm directing and I'm understanding what comes after from what you. Tell me. So this is how I try to explain what it is for me what? Our exchange And but nevertheless, there is a a place inside of me that is still not safe when I'm saying this and when when it's because it's true that I'm not speaking. It's true that I'm not speaking. It's not a dialogue in a balanced way. Where we are both speaking on the same mode. So let's say that there is someone who is speaking and there is someone who is listening. In the one to one sessions. So I am transmitting something and that person is also transmitting something. So for me this is the dialogue that can happen. But let's say. That the modes, the the roles are different in in our in our dialogue and. This is how I feel. It inside of me and. So I just wanted to share on that that I know that we spoke about this before and on the 1st on the second term, I think but. If you can say something about that about this definition and that again, this thing about therapy. Then it's not therapeutic, but it has therapeutical.

Reproduktor 1

It is therapeutic, but it's not a therapy. Yes, it has therapeutic effects, but everything every discipline that you decide to do because of the inner motivation and you. Do it mindfully. Has a therapeutic effect. On the person.

Reproduktor 2

And you just OK.

Reproduktor 1

So now about the dialogue, yes we are not in the it's in the same kind of mode, it's true. Because when one is speaking the other one. Needs to listen in this one. And then the other one is suggesting and speaking, and the other and the client listens and. Works with it. There is a double dialogue happening actually because your aim. Is not to have a. Not always to have a dialogue with your client, but enable the client to have a dialogue with his or her actions and thoughts and emotions. And then through that, yes. So it's a dialogue that the person has with himself or herself and then eventually with another person. Because because the dialogue then happens when you do the exercises together. Right?

Reproduktor 5

Together you mean as as I'm doing it as well with the.

Reproduktor 1

Client yes yes. Yes, there it happens. Yes, it's it's not like OK we get together and we will now have a conversation or or something. It's the the dialogue. It's because it's always you are. Always in between. Two, there's always something there is a relating happening. Either with the client and the task or the the action with the emotion or or the facilitator and the client or the client and their imagination. Or the body with the space.

Reproduktor 2

If I can add something.

Reproduktor 7

Also, what I feel like. You speak in a different way in that dialogue because it's through listening to them. You decide on the next thing and you speak with the exercise that you give next or the repetition. That you give. Next, you know, like just the mediums actually really change and. About the therapy and therapeutic part I I I personally. Find it really. Really good to talk about that. In the first session. You know what is therapy to them, what it means and what is therapeutic, and the differences between them. So that we get to a place where we are clearer both of us.

Reproduktor 1

Yes, that's that's for sure. You know, I do that in the first interview. My first, my first lesson with the client is never a movement lesson. Yes, I I I I try to connect with the client 1st and and and talk and and to see what they are they're expecting. Why they came here. What, what is, uh, what? Do they want you know? And and there I always make it clear that. That this is not a therapy. Now that this is a work together and that they have to do the work etcetera, etcetera etcetera you you you know you know the speech that the school already yes and it it's very good to to to talk about that. And about the therapy aspect. I am not so sure about the definition of the therapy. That's why I prefer not to call it. This is a therapy. And and it is, it is. It is not a therapy because we are not therapists. I somehow prefer to keep this clarity.

Reproduktor 5

And sometimes the client asks and then what is it then?

Reproduktor 1

What is it then? Well. They have to discover.

Reproduktor 5

This is what I say. Also because I don't know.

Reproduktor 1

They have to discover because because that's it. Because what this is you see, this is always the the thing. We always want to know.

Reproduktor 5

This is what I felt. Also like so we.

Reproduktor 1

Always want to know we always want to understand.

Reproduktor

But what is it? What is it?

Reproduktor 1

What is this? It is a. Movement work yeah, but something else happens there, yes so. What is it for you? You know, when I'm very much challenged. With with people. Asking directly, I say it's a work through movement that helps you to connect with yourself in a deeper way.

Reproduktor 5

Well, that's what I've. Been saying and it's funny how it's been. But their movement tests or people that are related with the body, either an osteopath or either who actually ask these questions in such a. So if it's not this and it's not that so, what is it then? And and we stay there and it's. Tick tick tick tick. Tick and let's say, OK, let's it's fine. Let's just discover together let's just. Sit down on the. Floor, it's the first thing and because I see that it gets a lot here, it gets a lot in the in the brain. And then the intellect and. Which is interesting because I start to observe them immediately there on the way that they pose the questions and on. The way that they. And at the. End, there's almost no questions they and they just speak about. The sensations and what? They've done. That that I was. Happy with you know I'm going to see her tomorrow also. And we'll see how it's developed, but.

Reproduktor 4

And I want to share. Just think about this I I worked with a psychotherapist and she was always asking me why it's not a therapy. She was always. At the beginning. We we have this little and she's OK and. And this is therapy, right? And and and I was just because I I was really asking to myself and then I really answered. I just believe in the body in the wisdom of the body, so that's why we are doing this and I I was really trying to stay in this very trust sentence. Let's say not to explain anything not to, you know, go to this. Blah blah blah blah blah blah. And it worked. Actually I think maybe at the third session she she just heard me really and she stopped.

Reproduktor 3

Asking me.

Reproduktor 4

And and I want to share also the. Thing that that I. I still not my work. Does this name somatic healing, not somatic dialogue? And I kind of. I'm I, I'm I. I'm kind of resisting with this name because I I still don't understand just to share with you guys really, truly what this dialogue means. I I I I. Think I don't have this confidence to because I truly, truly believe in this healing potential in our bodies. I really believe that, and so I call this. This and it has another consequences which is not important, but actually it's one of my favorite musicians work. He used very often and did something very, very important for me, but I still cannot. Barack was asking me once in a while if if I can do and we. We can share this somatic dialogue and and and and I'm not still so. Confident that I really understand what she means with. This dialogue thing. I I know I feel many levels now I can say but still I I don't get it I think. And I, and I think it's OK, I I can have this freedom to really take my time to get there. To really understand it and why, maybe someday I will just do the somatic dialogue. But for now I'm doing somatic healing because that's what I really believe. So just for.

Reproduktor 5

Yeah, maybe it doesn't. Matter what it's called, it's the way you feel it, it's. And I I. Can I just say something else and?

Reproduktor

Because it it's.

Reproduktor 5

This thing about the in between space, which is the thing that fascinates me since many years and. And the liminal space and the idea that what we actually what we build. Is a place of connection. This is what the meaning of liminal space as well, and the meaning. And it's a place where two worlds meet. So it's a place of dialogue and it's to come, and it's a place of healing because it's a place of connection, and because it's a. Place of transformation. It's it's like liminal space. It's also the idea of portal and the idea of threshold where you actually create kind of a portal where you go from 1 dimension to the other, and in this a little tool in this going back and forward. There is the. Possibility and the potential for transformation and for change. And it it feels that the idea of dialogue it brings, like I'm connecting these two concepts just now. When you were speaking and.

Reproduktor

Right?

Reproduktor 5

Of the dialogue and the liminal space and healing space. So it's it becomes. A place and a time where. Potential potentially things can happen, and so it almost feels that we are actually holding the frame of that space. Not creating it because we have. I think that's over our powers, but it's it's like at least holding it so that it can happen within the dialogue. It's just.

Reproduktor 3

I cannot hear you liminal space. What did you say?

Reproduktor 5

Liminal space, liminal, liminal LIMINL.

Reproduktor 3

Liminal live with.

Reproduktor 5

In between this is also another concept about this and then in super modernism that we're speaking about non places which is a little bit drifting from that. But but that also relates with that it's the place. It's the the non the place that doesn't exists but it exists at the same time and we come back to the immaterial matter. We come back to the the invisible visible. So the aerial the whatever. But it's yeah, it's just something that it's. Yeah, you just clicked something that I was not clicking now and it's when you were speaking something.

Reproduktor 1

So then let's come back to the horizontal vertical. And the in between yes. We worked so far in these of in these three notions, right and. I said, and I repeat it again. It's the flexibility of being in the flow. And being able to take away all obstacles that we build ourselves. On our path. OK so for me this concrete work of the levels yes of pass of of working in the horizontal to the vertical the in between and then in the vertical and then relating to the horizontal and the in between. These two ways. These two main directions are a way really to slowly open the ways of understanding to settle in our beings. What it means really, to be flexible and to be in the flow of life. And it starts. With the physical flow right, so through this exercise we or through the variations of this exercise, we overcome the physical obstacles. Like for example what you said. I have a fear of falling or when I get up quickly I realise I don't have a strong center or I don't find the way my body blocks et cetera, et cetera. So by by. Seeing these obstacles, which are manifestations you know in our practical way of being, we have a. We have an opportunity to find the way to find the solutions to dissolve these obstacles. And then all. This translates in the other levels also. So what are these obstacles that we built, right? So these are our resistances to give up. Our resist our obsessiveness, to always want to progress. It's an obsession. We always want to progress. I don't understand. Our will and this will. I'm talking now about the the strong will to know and to understand at all cost. Yes, as opposed to accepting to acting consciously mindfully, to observing, to accompanying our actions, and by the action to keeping our appetite. Right to be curious and to refresh ourselves. Over and over again. Having said that, let's move. So prepare yourselves, please. For moving. We have just half an hour to move today. And that's why I would like to propose to. Take it as a time to a little bit digest and meditate on the things we have been talking about and on the things that you are currently working with. And as a framework I would like you really to work. The horizontal vertical and the in between space. So please prepare for the first.

Reproduktor 3

All levels you want us to move, you said.

Reproduktor 1

Correct, yes, but yes. Yes, but I will. I will. Say the prayer now. OK. Very nice, just take a moment if you are ready to. Feel the ground. Feel your ground today. Yes, do you hear me Pedro good OK everyone hears me well good. So please just take a moment to feel the ground that you are lying on or sitting on. You all are lying. Perfect and just also. Let your ground speak to you right now. The ground of your being today as you are. And which source of your ground you would like to work with today? And once you have found that ground or a little bit. Came closer to that ground of your your ground today. I invite you to do a first prayer. Working with absolute lightness and ease, whatever you choose in the horizontal position, I would like you to be light and easy. Simple, innocent flowing. And still staying connected to your ground. So that you go into yourself. And you let that life flow. Through your body. Please start when you're ready and I will send the music. Thank you, continue where you are. Very slowly without stopping and we will go right into the second. Prayer, that is, you will continue with the same ease and the same lightness and you will find. The way to grow into the vertical position. Then when you come to the vertical position, you will just stand and observe what is happening in the non action. And then you. Go down again into the horizontal position without skipping what is happening in between. That is how you grow and how you come back to the horizontal position and making it each time into a real journey. Please continue. Fresh and light. Please continue your journey. Just listen to me, don't interrupt. Just when you are in the standing position, don't dance, stay there and then decide for the moment to come back. Just listen to what is happening in the vertical. As the non action of your growing, please continue one more song and repeat it in a loop. Decide on your level on your dynamic on your speed. One more. Very good, just stay where you are. Just for a moment. Thank you. Please find a comfortable position for yourself. And we will do the last. Prayer to close and I would like you to pay attention to what I say now and to let it resonate in you. You can choose not to move and just think about it. Or you can choose to think about it in movement. Depending on your ground, yes. You may want to maybe something from what I say will. Resonate with you and you. You may want to react to it through movement through moving so. You can choose. The qualities That we can use in the journey from the horizontal. To the vertical and vice versa and through the in between. Are and can be. The soft And the flow. And folding. The articulate And the perpetual movement. The first And the shaking. The releasing. The throwing. And the pushing.

Reproduktor 10

Can you please repeat that because it got stucked in between so I didn't. Get everything, thank you.

Reproduktor 1

Of course, so the qualities are the soft slow. And the flowing. The unfolding. And the folding. The articulate and the perpetual movement. The fast and shaking, releasing, throwing or pushing. And the question the questions are. You choose which one speaks to you most. Is what is your decision to move? Where does your movement start? And what direction does it take? I'll let you meditate. Thank you. Thank you very much. It was quite something. Thank you good so. That's it for today. If you have time. Listen to the last part so that you. Can note down these. Little questions and think about them a little bit, or maybe even practice the exercise this routine. And and and really think about them.