



*Alexander  
Technique*  
INTERNATIONAL  
— ExChange —

2020 | NUMBER 2

# Alexander Technique International *ExChange*

2020 No. 2

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## From the Editors

Hello Readers,

We've gotten through spring and summer and fall, and now winter is upon us. And the uncertainty of a world with COVID-19 is still very much with us. But if the ATI Conference is any indication, we are learning to find new means whereby we can still teach and be with one another safely and in exciting, innovative ways. What an experience the conference was—the incredible work of amazing folks, everything running like clockwork, connections personal and professional, sessions full of innovative approaches. Just wow! Thank you to all who made it happen.

This issue of the *ExChange* features an eclectic array of ideas. Among these are a call to action from the Ad Hoc Committee on Racism and Diversity, a message from conference Plenary Speaker Andrew Suseno accompanied by a reflection on Suseno's conference presentation, a fascinating article connecting the Alexander Technique and the philosophy of Susanne Langer, a pair of important articles examining our use of screens as we journey together online, and a thought piece on the use of the Whispered "Ah" as comfort during these times, in addition to poetry, news from our co-chairs, and a review of Cathy Madden's latest important book, *How to Teach the Alexander Technique*. We hope you will enjoy the thoughts of so many of our members.

We actively seek more international articles in the *ExChange*. We invite members from France, Germany, and Japan to write articles in their own languages. There is a groundswell of awareness of the importance of equity, diversity, and inclusion within ATI and the Alexander Technique world at large. We hope we can broaden the scope of ideas in the *ExChange* with articles from all of our members.

We have recently solidified a set of editorial guidelines, which are included in this issue in our four primary languages. We hope that with this support, many of you will consider writing for the *ExChange*.

We send you all good wishes as we continue our journey through the difficulties and resulting innovations that these unprecedented times present to us all. We are, indeed, an imaginative and resourceful group!

All our best,

*Juhl and Matt*

Kathleen Juhl and Matt Goodrich

## Von den Herausgebenden

Liebe Leser und Leserinnen,

Wir haben den Frühling, den Sommer und den Herbst hinter uns gebracht, und jetzt steht der Winter vor der Tür. Und die Unsicherheit einer Welt mit COVID-19 ist immer noch sehr groß. Aber wenn die ATI-Konferenz ein Gradmesser dafür sein kann- dann lernen wir, neue Wege zu finden, wie wir sicher und auf aufregend innovative Weise weiterhin lehren und zusammen sein können. Was für ein Erlebnis war die Konferenz - die unglaubliche Arbeit bemerkenswerter Leute, alles läuft wie ein Uhrwerk, persönliche und berufliche Verbindungen, Seminare voller innovativer Ansätze. Einfach wow! Vielen Dank an alle, die das möglich gemacht haben.

Diese Ausgabe des *ExChange* bietet ein breites Spektrum an Themen. Dazu gehören ein Aufruf zum Handeln des *Ad-hoc-Ausschusses Rassismus und Diversität*, ein Rundbrief des Plenarsprechers der Konferenz, Andrew Suseno, begleitet von einer Betrachtung von Susenos Konferenzpräsentation. Ein faszinierender Artikel, der die Alexander-Technik mit der Philosophie von Susanne Langer verbindet, zwei wichtige Artikel, die unseren Gebrauch von Bildschirmen auf unserer gemeinsamen Online-Reise untersuchen, und ein Denkanstoß über den Gebrauch des *geflüsterten Ah* als Möglichkeit in diesen Zeiten Ausgleich zu finden, zusätzlich zu Gedichten, den Neuigkeiten von unseren Vorstandsvorsitzenden sowie einer Besprechung von Cathy Maddens wichtigem neuen Buch "*How to Teach the Alexander Technique*". Wir hoffen, dass Euch die Gedanken so vieler unserer Vereinsmitglieder gefallen werden.

Wir bemühen uns aktiv um mehr internationale Artikel im *ExChange*. Wir laden Mitglieder aus Frankreich, Deutschland und Japan ein, Artikel in ihrer eigenen Sprache zu schreiben. Das Bewusstsein für die Bedeutung von Gleichberechtigung, Diversität und Inklusion innerhalb von ATI und der Welt der Alexander-Technik im Allgemeinen ist immens gewachsen. Wir hoffen, dass wir durch Artikel von allen unseren Mitgliedern das Spektrum der Themen im *ExChange* erweitern können. Wir haben vor kurzem eine Reihe von redaktionellen Richtlinien verfestigt, die in dieser Ausgabe in unseren vier Hauptsprachen enthalten sind. Wir hoffen, dass viele von Euch mit dieser Unterstützung erwägen werden, für den *ExChange* zu schreiben.

Wir senden Euch alle guten Wünsche, während wir unsere Reise durch die Herausforderungen und die sich daraus ergebenden Neuerungen fortsetzen, die diese beispiellosen Zeiten für uns alle mit sich bringen. Wir sind in der Tat eine einfallsreiche und widerstandsfähige Gruppe!

Wir wünschen Euch alles Gute,

Kathleen Juhl, Chefredakteurin  
Matt Goodrich, Redakteurin

Übersetzung: [deepl.com](https://www.deepl.com) (kostenlose Version), redigiert von Irene Schlump (sie/ihr)

## De la part des rédacteurs

Bonjour à tous les lecteurs,

Nous avons traversé le printemps, l'été et l'automne, et maintenant l'hiver est là. Et l'incertitude d'un monde avec la COVID-19 est toujours bien présente. Mais si l'on en croit la conférence ATI, nous apprenons à trouver de nouveaux moyens pour continuer à enseigner et à être ensemble en toute sécurité et de manière innovante et passionnante. La conférence a été une belle expérience- le travail incroyable de personnes extraordinaires, tout fonctionnant comme sur des roulettes, des connexions personnelles et professionnelles, des sessions pleines d'approches innovantes. C'était vraiment génial ! Merci à tous ceux qui l'ont rendue possible.

Ce numéro d'*ExChange* présente un éventail éclectique d'idées. Parmi celles-ci figurent un appel à l'action du comité ad hoc sur le racisme et la diversité, une lettre du conférencier Andrew Suseno, accompagnée d'une réflexion sur la présentation de Suseno à la conférence, un article fascinant établissant un lien entre la technique Alexander et la philosophie de Susanne Langer, deux articles importants examinant notre utilisation des écrans lorsque nous cheminons ensemble en ligne, et un article de réflexion sur l'utilisation du ah chuchoté comme réconfort pendant ces moments, en plus de la poésie, des nouvelles de nos coprésidents, et un commentaire sur le nouveau livre important de Cathy Madden, *How to Teach the Alexander Technique*. Nous espérons que vous apprécierez la réflexion de tant de nos membres.

Nous recherchons activement des articles plus internationaux pour *ExChange*. Nous invitons les membres de France, d'Allemagne et du Japon à écrire des articles dans leur propre langue. Il y a une prise de conscience de l'importance de l'équité, de la diversité et de l'inclusion au sein d'ATI et du monde de la Technique Alexander en général. Nous espérons pouvoir élargir le champ des idées dans *ExChange* avec des articles de tous nos membres.

Nous avons récemment consolidé un ensemble de directives éditoriales, qui sont incluses dans ce numéro dans nos quatre langues principales. Nous espérons qu'avec ce soutien, beaucoup d'entre vous envisageront d'écrire pour *ExChange*.

Nous vous adressons à tous nos meilleurs vœux alors que nous poursuivons notre voyage à travers les difficultés et les innovations qui en résultent et que ces temps sans précédent nous présentent à tous. Nous sommes, en effet, un groupe imaginaire et plein de ressources!

Tous nos vœux,

Kathleen Juhl, rédactrice en chef  
Matt Goodrich, rédacteur en chef

Traduit avec [www.DeepL.com/Translator](http://www.DeepL.com/Translator) (version gratuite)

## エディタからのメッセージ

読者の皆様、

春、夏、秋を乗り越え、いよいよ冬が到来いたしました。コロナ禍により、先が見えない状態はいまだに続いています。が、ATIカンファレンスの成功を見ても、安全でエキサイティング、かつ革新的な形で、一緒に時間を過ごし、教える方法を見つけられるようになっていることがわかりいただけるでしょう。素晴らしい人たちによる目覚ましい努力の結果、何もかもがスムーズに運び、個人的なつながりやプロフェッショナルなつながりが得られ、斬新なアプローチでセッションが実現するなど、実に見事なカンファレンスになりました。すごい一言です。実現に向けて尽力して下さった皆様に御礼申し上げます。

今号の ExChange には、バラエティに富んだアイデアが掲載されております。Racism and Diversity (人種差別とダイバーシティ) に注力した特別委員会からの行動の呼びかけ、カンファレンスの本会議のスピーカー、Andrew Suseno 氏からのレターと Suseno 氏のプレゼンテーションの総括、アレクサンダー・テクニークと哲学者 Susanne Langer の哲学の関連性、オンラインでの活動を続けてゆく上でスクリーンを使用することの重要性、今の時代における癒しとしての Whispered Ah (ささやき声の Ah) などに関する記事のほか、詩、共同理事長からのお知らせ、Cathy Madden の新著 How to Teach the Alexander Technique の書評など、盛りだくさんの内容をお届けいたします。他の会員の皆様のお考えを是非お楽しみください。

ExChange では、世界各国からの記事を募集しております。フランス、ドイツ、日本の会員の皆様、是非母国語で記事をお書きください。ATI の中だけではなく、アレクサンダー・テクニークの世界全体で、エクイティ(公正さ)、ダイバーシティ、多様性を受け入れることの重要性に対する意識が高まりつつあります。世界各国の会員の皆様からの記事を掲載することによって、ExChange でご紹介できる考えのスコープを広げていくことを楽しみにしております。

それに伴い、この度新たに編集方針を決定いたしました。詳細は、今号に(各国語で)記載されております。編集方針をご覧いただくことによって一人でも多くの会員の方に記事を書きたいと思っていただけることを願っております。

前例のない時代によってもたらされる困難とそこから生まれるイノベーションを経験してゆく中、皆様のご多幸をお祈りいたします。これからも独創的で機知に富んだグループであり続けましょう！

Kathleen Juhl(シニアエディタ)

Matt Goodrich(エディタ)

## 편집자로부터

독자여러분 안녕하세요.

봄, 여름, 가을을 지나 이제 겨울이 다가왔습니다. 그리고 COVID-19가 있는 세상의 불확실성은 아직도 크게 우리와 함께 있습니다. 하지만 ATI컨퍼런스가 어떤 indication이라면 우리는 안전하고 흥미진진한 혁신적 방법으로 여전히 서로 가르치고 함께할 수 있는 새로운 means whereby를 찾기 위해 배우고 있습니다. 컨퍼런스는 대단한 사람들의 놀라운 작업이었습니다. 시계처럼 작동하는 모든 것, 개인적이고 전문적인 연결, 혁신적인 접근으로 가득 찬 세션이었습니다. 그렇게 해주신 모든 분들께 감사 드립니다.

Exchange의 이번 호는 다양한 아이디어들을 담고 있습니다. 이 중에는 인종차별과 다양성에 대한 특별위원회의 행동 촉구, Andrew Suseno 컨퍼런스 총회장이 보낸 서한과 함께 Suseno의 컨퍼런스 프리젠테이션에 관한 반성, 알렉산더테크닉과 Susanne Langer의 철학을 연결하는 매혹적인 기사, 온라인으로 함께 여행할 때 우리의 스크린 사용방식을 점검하는 한 쌍의 중요한 기사, 이 시기에 편안함을 주는 whispered ah 사용에 대한 생각의 단편, 시, 공동의장으로부터의 소식, Cathy Madden이 쓴 중요한 신간 'How to teach the Alexander Technique'의 서평 등이 있습니다. 많은 우리 멤버들의 생각들을 즐기시기 바랍니다.

Exchange에서는 더 많은 국제 기사를 적극적으로 찾고 있습니다. 프랑스, 독일, 일본의 멤버들이 그들의 언어로 기사를 쓰도록 초대합니다. ATI와 알렉산더테크닉 세계 안에서 대체로 다양성, 포용성, 형평성의 중요성에 대한 인식이 급증하고 있습니다. 모든 회원들의 기사를 통해 Exchange에서 아이디어의 반경을 확장할 방침을 공고히 하였으며, 우리의 4가지 기본 언어로 된 이번 호에도 반영되었습니다. 이러한 지원을 통해 많은 분들이 Exchange에 글 쓰는 것을 고려해주시기 바랍니다.

우리는 이 전례 없는 시간들이 주는 어려움과 이로 야기되는 혁신을 통해 우리의 여정을 계속하는 동안 여러분 모두에게 좋은 축원을 보냅니다. 우리는 정말로 상상력과 지력이 풍부한 그룹입니다!

All our best,

Kathleen Juhl, Senior Editor

Matt Goodrich, Editor

## Reflections from Our Co-Chairs

Dear ATI members and all who are interested in the ongoing development of ATI:

Four-hundred-eight participants from around the world attended the first virtual ATI Annual Conference in October 2020.

Our online event enabled ATI to connect with the international Alexander Technique community more easily and profoundly and show itself as an organization with high professional standards. The conference website was easily accessible, and with the assistance of Google translation, international participants could access their own language.

The many workshops as well as prerecorded ones were of high quality, and it is a pleasure to mention that many of them were interpreted in two to four languages. This showed a great commitment on the part of our organizers, who offered the support of 27 interpreters (!! ) to our non-English-speaking members.

The event included our annual general meeting. The election of the new Board and Committee Chairs happened efficiently. Using the [Formal Consensus](#) process, we came to consensus on an important proposal. For more information about the proposal, please read [2020 AGM Minutes Day Two](#) | [2020 AGM Minutes Day Three](#)

There are many more exciting stories about our wonderful event and how it was created. We expressed, with 72 roses, our gratitude to all who had collaborated to ensure our successful 2020 ATI conference—and we needed more.



Please read the [Gratitude and Thanks and Award!](#)

Did you miss the ATI Annual Conference? Post-conference registration is available until the end of the year. When you register, you will be granted access until February 1, 2021, to all pre-recorded sessions as well as recordings of live events. Don't miss out!

Since the founding of ATI, our community has been challenged and has learned from many points of view from our members. The support for this collaboration comes first from the great personal commitment and volunteer work of our members, from being led by the principles of the Alexander Technique, through the Formal Consensus Process, and by ATI's Vision and Mission statement:

*Alexander Technique International is a worldwide professional organization created to promote and advance the work begun by F. Matthias Alexander. Its members include teachers, students, and friends of the Alexander Technique. ATI embraces the diversity of the international Alexander Technique community and is working to promote international dialogue.*

*Our Mission:*

- 1. To create and sustain open means of global communication for people to discuss, apply, research, and experiment with the discoveries of F. Matthias Alexander.*
- 2. To encourage the use of the F. Matthias Alexander Technique in both human and environmental relationships.*
- 3. To embody the principles of the F. Matthias Alexander Technique in ATI's structure and means of operation.*
- 4. To provide a means for recognizing Alexander Technique Teacher competence and providing certification for those teachers who qualify.*

ATI is experiencing today what A.R. Alexander used to say: "Stick to principle and everything will open up like a great cauliflower."

The next ATI ACGM is already being planned! Please note next year's dates in your calendar: 16–22 October 2021.

In the spirit of international collaboration, we greet you all with good wishes!

Stay safe—move with ease—find joy.

Your ATI Co-Chairs,

Rosa Luisa Rossi and Marya Spring Cordes

## Die ATI Co-Vorsitzenden schreiben für das *ExChange*

Sehr geehrte ATI-Mitglieder und alle, die an der Weiterentwicklung von ATI interessiert sind,

408 Teilnehmende aus der ganzen Welt besuchten die erste virtuelle ATI Jahreskonferenz und Mitgliederversammlung (ACGM) im Oktober 2020.

Unsere online-Veranstaltung ermöglichte es ATI, leichter und umfassender mit der internationalen Alexander-Technik-Gemeinschaft in Kontakt zu treten und sich als eine Organisation mit hohen professionellen Standards zu präsentieren. Die ATI Konferenz Website 2020 war leicht zugänglich, und mit der Google-Übersetzung als Option konnten alle internationalen Teilnehmenden auf ihre eigene Sprache zugreifen.

Die vielen Workshops und einige vorab aufgezeichnete Veranstaltungen waren von hoher Qualität, und es ist erfreulich zu erwähnen, dass viele von ihnen in zwei bis vier Sprachen übersetzt wurden. Dies veranschaulicht das große Engagement der Organisator\*innen für unsere nicht englischsprachigen Mitglieder, die die Unterstützung von 27 Dolmetscher\*innen anboten!

Zu diesem Ereignis gehörte auch unsere Jahreshauptversammlung. Die Wahl der neuen Vorstands- und Ausschussvorsitzenden erfolgte effizient online. Mit Hilfe des Verfahrens des Formal Consensus Entscheidungsfindungsprozess kamen wir zu einem Konsens über einen wichtigen Vorschlag. Für weitere Informationen zu diesem Antrag lest bitte:

[2020 AGM Minutes Day Two](#) | [2020 AGM Minutes Day Three](#)

Es gibt noch viele weitere spannende Geschichten über unsere wunderbare Konferenz und wie sie zustande kam. Mit 72 Rosen brachten wir unsere Dankbarkeit gegenüber allen zum Ausdruck, die an der erfolgreichen Durchführung unserer ATI-Konferenz 2020 mitgewirkt haben... und wir brauchten noch mehr.



## Lest gerne die Danksagungen

Hast du die ATI Jahreskonferenz und Mitgliederversammlung 2020 verpasst? Wenn Du Dich bis zum Ende des Jahres zur Post-Konferenz anmeldest, erhältst du bis zum 1. Februar 2021 Zugang zu allen vorab aufgezeichneten Vorträge sowie zu Aufzeichnungen von Live-Veranstaltungen der Jahreskonferenz. Verpasse das nicht!

Seit der Gründung von ATI ist unsere Gemeinschaft immer wieder gefordert worden und hat von den vielen unterschiedlichen Sichtweisen unserer Mitglieder gelernt. Die Unterstützung für diese Zusammenarbeit kommt in erster Linie aus dem großen persönlichen Engagement und der ehrenamtlichen Arbeit unserer Mitglieder, aus der Orientierung an den Prinzipien der Alexander-Technik, aus dem Formalen Konsensus-Entscheidungsfindungsprozess und aus der Vision und Mission von ATI:

*Alexander Technique International (ATI) ist ein weltweit agierender Berufsverband, gegründet, um die von F. Matthias Alexander begonnene Arbeit zu fördern und zu erforschen. Mitglieder sind Lehrer\*innen, Auszubildende, Freund\*innen und Förderer der F.M. Alexander-Technik.*

*ATI begrüsst die Unterschiedlichkeit der internationalen F.M Alexander-Technik Gemeinschaft und arbeitet daran internationalen Dialog voranzutreiben.*

*Die Mission von ATI ist es:*

- 1. Ein offenes, globales Umfeld zu schaffen, um die F.M. Alexander-Technik zu diskutieren, anzuwenden und weiter zu entwickeln, sowie mit den Entdeckungen von F. Matthias Alexander zu experimentieren.*
- 2. Zu ermutigen, die F.M. Alexander-Technik sowohl in Beziehungen der Menschen untereinander als auch im Zusammenhang mit unserer Umwelt anzuwenden.*
- 3. Den Prinzipien der F.M. Alexander-Technik in der Struktur und der Arbeitsweise des Verbands eine konkrete Form zu geben.*
- 4. Eine Möglichkeit zur Verfügung zu stellen, mit der die Kompetenz von F.M Alexander-Technik-Lehrer \*innen festgestellt werden kann und eine Zertifizierung für die qualifizierten Absolvent\*innen anzubieten.*

ATI erlebt heute was A.R. Alexander einmal gesagt hat:

“Bleib den Prinzipien treu und alles wird sich entfalten wie ein grosser Blumenkohl.”

Die nächste ATI Jahreskonferenz und Mitgliederversammlung (ACGM) ist schon in Planung! Vermerke das Datum in Deinem Kalender: 16 – 22 Oktober 2021.

Im Geiste internationaler Zusammenarbeit, grüssen wir Euch alle herzlich!

Sei Geborgen - Bewege Dich in Leichtigkeit - Finde Freude.

Deine ATI Co-Vorsitzenden,

Rosa Luisa Rossi und Marya Spring Cordes

## Les coprésidents de l'ATI pour *ExChange*

Chers membres de l'ATI et tous ceux qui sont intéressés par le développement continu de l'ATI,

Quatre cent huit participants du monde entier ont assisté au premier ACGM virtuel de l'ATI en octobre 2020.

Notre événement virtuel a permis à ATI de se connecter plus facilement et plus profondément à la communauté internationale de la Technique Alexander et de se présenter comme une organisation aux normes professionnelles élevées. Le site web de l'ATI ACGM 2020 était facilement accessible, et avec une traduction Google en option, tous les participants internationaux pouvaient accéder à leur propre langue.

Les nombreux ateliers et certains pré-enregistrés étaient de grande qualité, et c'est un plaisir de mentionner que beaucoup d'entre eux ont été interprétés dans deux à quatre langues. Cela a montré un grand engagement des organisateurs envers nos membres non anglophones qui ont offert le soutien de 27 interprètes !

Cet événement comprenait notre assemblée générale annuelle. L'élection des nouveaux présidents du conseil d'administration et des comités s'est déroulée efficacement en ligne. En utilisant le processus de consensus formel, nous sommes parvenus à un consensus sur une proposition importante. Pour plus d'informations sur la proposition, veuillez lire : [2020 AGM Minutes Day Two](#) | [2020 AGM Minutes Day Three](#)

Il existe de nombreuses autres histoires passionnantes sur notre merveilleuse conférence et sur la façon dont elle a été créée. Nous avons exprimé, avec 72 roses, notre gratitude à tous ceux qui ont collaboré pour assurer le succès de notre conférence ATI 2020... et il nous en fallait plus.



Veillez lire le document [Gratitude & Thanks and Award](#)

Avez-vous manqué l'ATI ACGM 2020 ? Les inscriptions post-conférence seront disponibles jusqu'à la fin de l'année. Lors de votre inscription, vous aurez accès, jusqu'au 1er février 2021, à toutes les sessions pré-enregistrées ainsi qu'aux enregistrements des événements en direct. Ne manquez pas cette occasion !

Depuis la fondation de l'ATI, notre communauté a été mise au défi et a appris de nos membres de nombreux points de vue. Le soutien à cette collaboration vient d'abord de l'engagement personnel et du travail bénévole de nos membres, de leur adhésion aux principes de la Technique Alexander, du processus de consensus formel et de la déclaration de vision et de mission de l'ATI :

*Alexander Technique International est une organisation professionnelle mondiale créée pour promouvoir et faire avancer le travail commencé par F. Matthias Alexander. Ses membres comprennent des enseignants, des étudiants et des amis de la Technique Alexander. ATI embrasse la diversité de la communauté internationale de la Technique Alexander et travaille à promouvoir le dialogue international.*

*Notre mission est la suivante :*

- 1. Créer et maintenir des moyens ouverts de communication globale pour que les gens puissent discuter, appliquer, rechercher et expérimenter les découvertes de F. Matthias Alexander.*
- 2. Encourager l'utilisation de la Technique de F. Matthias Alexander dans les relations humaines et environnementales.*
- 3. Intégrer les principes de la technique de F. Matthias Alexander dans la structure et les moyens d'action de l'ATI.*
- 4. Fournir un moyen de reconnaître la compétence des enseignants de la Technique Alexander et de fournir une certification aux enseignants qui se qualifient.*

ATI fait aujourd'hui l'expérience de ce que disait A.R. Alexander :

"Tenez-vous en aux principes et tout s'ouvrira comme un grand chou-fleur."

Le prochain ACGM de l'ATI est déjà en préparation ! Veuillez noter les dates de l'année prochaine dans votre calendrier : 16 - 22 octobre 2021.

Dans l'esprit de la collaboration internationale, nous vous souhaitons à tous de bonnes choses !

Restez en sécurité - déplacez-vous avec aisance - trouvez la joie.

Vos coprésidents de l'ATI,

Rosa Luisa Rossi et Marya Spring Cordes

## 2020年11月:ATI 共同理事長より ExChange 向けのメッセージ

ATI 会員の皆様、ATI の活動に興味をお持ちの皆様、

今年 10 月に開催された ATI 初のバーチャル ACGM は、世界中から 408 名が参加し、成功裏に終わりました。

バーチャルイベントとして開催されたおかげで、世界中のアレクサンダーテクニークのコミュニティと容易に深いつながりをもつことができ、プロ意識の高い組織であることを示すことが可能になりました。また、ATI ACGM 2020 の web サイトにもアクセスしやすく、Google Translate により、世界各国からの参加者に、自国語で情報をご覧いただくことができました。

ACGM では録画済のものも含め、数多くの上質なワークショップが行われました。特にすばらしかったのは、その多くが 2 か国語から 4 か国語に訳されていたことです。これは英語が母国語ではない会員のために 27 名の通訳を提供することに成功した、運営に携わった皆様のご尽力の賜物にほかなりません。

このイベントでは、年次総会も実施されました。理事、委員長の選挙がオンラインで効率的に行われたほか、フォーマルコンセンサスのプロセスを使い、重要なプロポーザルのコンセンサスに到達いたしました。プロポーザルの詳細は [2020 AGM Minutes Day Two](#) | [2020 AGM Minutes Day Three](#) をご覧ください。

このカンファレンスがどのようにして実現したかなど、今回のすばらしいカンファレンスに関するエキサイティングなお話はまだまだ尽きません。今回、2020 年度の ATI カンファレンスを成功に導くために力を合わせて取り組んでくださった方一人一人に感謝の気持ちとしてバラを一本ずつ贈りました。合計 72 本用意してありましたが、足りなかったくらいです。



我々からの感謝の気持ちを以下のドキュメントにまとめましたのでご覧ください。 [Gratitude and Thanks](#)

ATI ACGM 2020 に出席できなかった方々には、今年いっぱいカンファレンスに登録していただくことができます。登録後は、2021年2月1日まで、すべての録画済セッションとライブイベントの録画版にアクセス可能になります。奮ってご登録ください。

ATIのコミュニティはその設立以来、会員の皆様の多様な視点から学んでまいりました。アレクサンダー・テクニクの原理に基づき、フォーマルコンセンサスプロセス、ATIのビジョンおよびミッションステートメントに導かれた会員の皆様からのコミットメントとボランティア活動がなければコラボレーションは実現できません。今一度ATIのミッションステートメントをご確認ください。

アレクサンダーテクニクインターナショナル(ATI)は世界的なプロフェッショナルの団体です。F. マンアスアレクサンダーによって始められたワークの推進と発展を目的として設立されました。本団体のメンバーは、アレクサンダーテクニクの教師、生徒、そして支持者などから成り立っています。ATIは世界中のアレクサンダーテクニクコミュニティの多様性を受け入れ、国際的な対話を広く深める事に努めます。

ATIのミッションは以下の通りです。

1. F. マンアスアレクサンダーの発見についての意見の交換、適用、研究、実験を通じて世界的なコミュニケーションを実現するために、開かれた手段や方法を創造し維持します。
2. F. M. アレクサンダーテクニクを人類と環境両面の関係性において活用する事を奨励します。
3. F. M. アレクサンダーテクニクの原理をATIの組織構成と運営方法に体现します。
4. アレクサンダーテクニク教師としての能力適性を認定する方法を提供し、認定された教師に認定書を発行します。

かつてA.R.アレクサンダーは「原理をしっかりと貫けば、すべてがすばらしいカリフラワーのように開花する」と発言しました。ATIは今まさにその言葉通りに開花していると言えます。

来年のACGMに向けたプランニングがすでに始まっています。日程は2021年10月16日~22日です。奮ってご参加ください。

国際的なコラボレーションの精神で、皆様のご多幸をお祈りいたします。

安全にお過ごしになり、滑らかな動きに注力され、喜びを発見されますように。

ATI 共同理事長 Rosa Luisa Rossi, Marya Spring Cordes

## Gather | Ask | Wonder

KATIE TYNAN

### Gather

My teacher:  
“Everything  
is information.”  
Gather into your eyes

the light of stars.  
*Everything is  
information.* Outside  
in the wheat field,

let your eyes adjust to the dark.  
Then, look to the side of the stars;  
their full brightness will  
register on your translucent retina.

To a beginner, the soft touch  
of the teacher on your neck,  
the tops of your shoulders,  
seems like starlight.

Then, the resolution.  
Stars know how  
the body and mind  
are created as a whole.

### Ask

Ask to invoke  
*Zing-ha*  
*so the head can move,*  
*so the spine can move,*  
*so all of me can follow.*  
From the delicate treasure  
of the neck: movement.  
I wish I had a coin

to press into the bank of myself  
so the world of potential  
motion would open  
into the wide universe of activity.  
Instead, patience is required,  
trust. To become  
all of a piece—coordinated,  
whole—all we need to do  
is ask.

### **Wonder**

A beginner's mind  
opens  
to possibilities.

Awe comes  
like gossamer wings  
joined to the resolute

body of a dragonfly.  
Balance changes  
moment to moment

in relationship  
between the head and spine.  
Like the dragonfly, movement

governs  
the grace  
of our coordination.

Breathe: everything born  
readies itself  
in wonder.

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*Katie Tynan is a poet and writer living in Seattle who studied Alexander Technique with Carol Levin. Her work has appeared in numerous publications. She is co-editor of the anthology So, Dear Writer... (Cave Moon Press, 2019).*

## **From Here: ATI Addresses Racism and Begins a Process to Confront Systemic Racism Within Ourselves and Our Organization**

### **AD HOC COMMITTEE ON RACISM AND DIVERSITY**

ATI has been discussing diversity within our institution for several years, through workshops at the 2017 and 2018 annual conferences in Seattle and Kyoto, leading to the creation of our initial Non-Discrimination Position Statement in 2017, which was updated in 2019. The dialogues at these workshops and small group meetings have evolved over time. In 2017, we began by asking how to promote diversity and inclusion, asking the membership their views on these issues and collecting data about what the membership valued. This led to the creation of our initial statement. In 2018, at the conference in Kyoto, the discussion turned toward how to improve financial equity and access to lessons and training throughout ATI. Then, in 2019, we turned to look back at ourselves and our own collective history, asking how to address racism in F.M. Alexander's writings. Now, we are joining in the global conversation about race and beginning a process to confront systemic racism within ourselves and our organization.

Our questioning continues to become more complex, and we now ask, "How can we create an inclusive space without perpetuating a colonial or missionary dynamic? What does racism mean to our international membership? How can we collectively address these issues when our personal experiences of these issues are so deeply influenced by our countries, genders, politics, cultures, religions, and identities?"

The Ad Hoc Committee on Racism was formed at the 2019 ATI Annual Conference in Ireland, with a desire to respond to the racist language in Alexander's writings. In a membership meeting, a White American ATI teaching member was given fifteen minutes to address a topic she felt the membership should ponder. She said that she had a Black student interested in training, but he was aware of the racist language in Alexander's writings. The Black man showed the member a statement posted on the Daughters of the American Revolution website regarding a scheduled performance by renowned singer Marian Anderson. In 1939, Anderson was to perform at the Daughters of the American Revolution Constitution Hall but was denied the opportunity because of her race. The student said that the public statement on the DAR website, denouncing the organization's own racist history, made a big difference for him. He suggested that ATI do something similar to address racism in Alexander's writings. When the teaching member brought this to the membership, a small group was formed who wanted to discuss the topic further. From this discussion group, an Ad Hoc Committee was formed to address Alexander's racist language. After much discussion, the members of the committee wrote a statement that denounced the racist language in Alexander's writings, which was added to our original Non-Discrimination Position Statement on ATI's website in November 2019.

After the murder of George Floyd by Minneapolis police in May 2020, one of our committee members reached out to express her feelings of rage, frustration, grief, and hopelessness,

and wanted ATI to respond to these events. We reconvened online and began having deep discussions about racism, what it means to us in our work, and how we might be complicit in its continuing. The committee chose a new name—the Ad Hoc Committee on Racism and Diversity—and committed to addressing inequities beyond the racist language in Alexander’s writings. We wanted to write a new statement publicly declaring ATI’s stance regarding these events. In the course of our discussions, self-reflection, sharing of resources, and writing and re-writing of our statement, we asked ourselves many questions:

- Who does the voice of our statement represent? What voice or voices can or should or are able to represent ATI?
- What does the fact that our committee is made up exclusively of White cisgender women (and does not fully represent the international ATI membership) reflect about ATI’s culture, power structure and organization?<sup>1</sup>
- Does it make a difference to write “White” or “white”? What is the difference?
- How do we want to decide when the statement is “right”? Is this influenced by a hierarchy within the group?
- How much time do we have to perfect this statement? Is our silence speaking for us until we make a statement? Is it a privilege in and of itself to have time to discuss and perfect a statement in these circumstances?

We talked about privileges:

- What are they?
- How are they the result of our being White?
- How does our racial privilege impact our economic privilege, which impacts our relationship to time, our ability to serve ATI, and to have these discussions?
- How do our privileges impact our work as well as ATI and Alexander Technique as a whole?

We didn’t have answers to many of these questions, but were grateful to have a space to ask them. We felt it important to make a statement, however incomplete or imperfect. We collectively wrote a statement (with many revisions!) and sent it to the Board. The Board approved it, and [ATI Responds to Racism](#) was posted on the ATI website.

We received varied feedback from members in Japan, Israel, Austria, and the U.S., some supportive, some critical, some questioning and reflecting. We struggled with the question of where to direct the feedback and how to continue the discussion with members at this time. We want to engage in a collective discussion about racism and diversity within ATI, but these subjects cannot be treated lightly. We acknowledge that ATI is an international organization, so our members experience and understand racism differently (and differently from the White cisgender women who comprise our committee). While racism exists everywhere in the world, our individual experiences of racism are deeply interwoven

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<sup>1</sup>*Cisgender* refers to a person whose gender identity matches their sex assigned at birth, in contrast to transgender, gender-fluid, or non-binary people.

with our cultural history, identity, language, economic power structures, political power structures (which include a history of genocide and colonization), religious ideologies, and class systems. Our understanding of racism cannot be reduced to skin color, and we do not wish to define anyone's experience or speak of racism in a simplified or reductive way.

We are still searching for the best way to continue this ongoing discussion within ATI, and we are resisting any end-gaining around this mission, as this would likely be driven by discomfort avoidance. We are instead challenging ourselves to sit in the discomfort of these topics. We know that we must all take ownership of these issues. But how to take ownership of issues that confront existing power structures is a challenging question, since the issues are built into the power structures themselves.

Writing a statement was only the beginning of our work, and we collectively agreed that we are committed to fighting against racism and combating systemic bias within ourselves and within ATI. We decided to remain an ad hoc committee rather than become a standing committee, which would include a shift to the hierarchical structure of having and electing a chair.<sup>2</sup>

After much reflection, we decided that our committee would take on the following tasks:

- Uncover biases in Alexander Technique theory, language, and practice
- Lead ATI in developing and enacting anti-racist policies that bring about a stronger, more diverse, and equitable community
- Provide training and opportunities to help members of ATI understand White privilege, systemic racism, and the physical manifestation of racial trauma in People of Color<sup>3</sup>

While compiling a long list of resources and contacts to support the ATI membership in educating themselves about systemic racism and how it might factor into their teaching practices, the committee encountered an article detailing the anti-racist work of Andrew Suseno and recommended to the Board that he be invited to speak at our October 2020 online conference. Andrew is the founder and creator of Parcon—an inclusive community of movement educators and practitioners whose practice fuses Parkour and Contact Improv. His work focuses on somatics and racial justice with the mission “to create a network of like-minded somatic movement educators that help to address the traumas that we must work through within a white supremacist society.” Andrew is a certified Feldenkrais practitioner and Laban movement analyst, holds a BA in Dance, and is trained

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<sup>2</sup>A standing committee is a formal committee established by the membership to serve the ongoing needs of an organization. An ad hoc committee is a committee formed when there is a need to do certain tasks that do not fit with any standing committee. In ATI, the Board may establish an ad hoc committee between AGMs, and members may establish one at an AGM. Ad hoc committees dissolve when their tasks are complete.

<sup>3</sup>By “physical manifestation,” we are referring to how racism and racial trauma manifests in our colleagues, students, and trainees in an embodied way. We are curious about the intersection of racism and somatics. Racism is not merely an idea. As race is a concept, we tend to overlook that it is embodied, in experience and in practice. How can we, whose work involves touch, be conscious of racial trauma in our teaching?

in Orthopedic Manual Therapy. Thus, he has trained and worked extensively within our somatics community and offers a unique perspective on the intersection of racism and somatic practices.

We wanted to invite the whole membership to join our discussion and felt that Andrew's presence at the conference would facilitate the discussion. We were moved by his powerful [article](#) in *Contact Quarterly*, in which he talks about the spaces we work in. We felt that he could speak to our membership because he speaks our language—and could also share a different perspective. He talks about his experiences in White spaces as a student of Color. His article raises questions about how we can be more informed as we are running White spaces, and how to make these spaces less White-centered.

Andrew writes of his experience training in dance and being part of the Contact Improv communities that led him to later create Parcon:

But critical reflection on power and identity which can transform social inequity was not part of the CI culture I moved in. Over my years of dancing CI and engaging with the community, I have learned that many of us POC were feeling lonely, cliqued out of core white groups in our communities. Many of us felt exotified, ignored, aggressed, and racialized...I stayed away for a decade because I was so turned off by the culture of unchecked whiteness. (*Contact Quarterly*)

Andrew's comment raises the question of how we can welcome Black, Indigenous, People of Color (BIPOC) into our White spaces.<sup>4</sup> How might we change our spaces so BIPOC are truly welcome? How might we de-center Whiteness in our spaces?

He also discusses the problematics of color-blindness in his somatics trainings:

Then I studied Dynamic Embodiment with Martha Eddy, got a Doctorate in Physical Therapy, and eventually studied Feldenkrais with David Zembach-Bersin, all with the purpose of seeking a more integrated mind-body connection to consciousness for myself and others. However, as I got deeper into each of these practices, I had a growing awareness that at each of their cores was a color-blind assumption of an ideal mind-body as apolitical, neutral, humanistic, and individual. Through this lens, my Southeast Asian American body and mind were erased and irrelevant. I was certified to be an expert within systems that colonized bodies into a self connection based on an individual's acontextual and unaccountable feeling of freedom. (*Contact Quarterly*)

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<sup>4</sup>BIPOC (Black, Indigenous, People of Color) is a term that is widely replacing the use of POC (People of Color), as POC has become overused and diluted in America. BIPOC centers the experiences of Black and Indigenous people as the primary oppressed groups in America, and resists the trend to lump all "non-White" people into one category.

This last line rings deeply true to the Alexander Technique. The term “freedom” is used frequently in our work, and Andrew highlights that freedom itself is not created equal. *Freedom* is a complicated term, and it would be ignorant to continue to use it in an acontextual, unaccountable, uncomplicated way. So how do we change this narrative that is central to our work? How do we address skin color and identity and not erase it? How do we address and decolonize “touch privilege”?<sup>5</sup>

Five ATI members—two board members and three members of the Ad Hoc Committee—met with Andrew in preparation for his presentation at the 2020 ATI Annual Conference, and we had an enlightening conversation about our own challenges, biases, and fears around systemic racism and our work. In our meeting, Andrew asked us about our personal experiences with racism, race, and diversity in our work. He asked how we personally and as an organization deal with, discuss, or avoid these topics, and how we deal with discomfort. He asked us to think about our resources and tools to engage with discomfort as a culture. For our second meeting, he asked that a non-White ATI member be present, and a Japanese member was invited to join our discussion.

A few questions that we pondered in our meetings:

- Should we address race in our work? How can we do this effectively?
- What is the relationship between systemic racism, identity, and embodiment in terms of how we experience our bodies as both personal and political?
- Are the concepts of freedom and autonomy that are central to the Alexander Technique problematic in any way?
- How is the idea of a “neutral body” or treating all people as “the same” or “neutral” a false idea that is harmful to BIPOC students?
- How does “neutral” equate to “White” in a White-dominated space?
- How can we diversify our community without taking a missionary stance or tokenizing (diversity for diversity’s sake)?
- How can we create a “felt sense” of a collective experience? How can we identify power-over-actions and change toward power-with-actions within our organization?
- How does intellectual, economic, social, and political “gatekeeping” take place in our community?<sup>6</sup> What are the gates we are collectively and individually keeping? How do we open those gates and create more equitable access to resources and

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<sup>5</sup>Touch is a privilege. Interracial touch has a long history of violence, abuse, trauma, and oppression attached to its meaning. How can we acknowledge this history rather than ignore it? How do we ask for consent? How do we educate ourselves about this history, and how it affects our current touch dynamics, so that we are conscious, careful, and deliberate in how we use our touch from an enlightened and informed perspective that erases no one’s history or identity?

<sup>6</sup>Gatekeeping indicates that there are boundaries or gates that limit access to ideas, resources, and power to some people, while other people (consciously or unconsciously) maintain the gate and have the power to decide who gains access and who does not. Often, gatekeepers are not aware that people are being kept out and those who are kept out do not feel they have the power to address the structure which has been normalized in the community.

committees for new voices to be heard? Who is benefitting from the current gates in our community—and are they aware of it?

More than 80 people attended Andrew's plenary session entitled *I Am Not Here To Fix This ...A Collective Embodying Conversation* at the 2020 Online Conference. We hope that you had a meaningful experience if you attended, and that you watch the workshop on the [Conference Website](#) if you were unable to be there.

Through the process of discussing, proposing, reconsidering, feeling strongly, and learning, we found that in order to invite everybody to speak up, we need to shape a trusting environment that encourages vulnerability and open-mindedness, that holds space for discomfort, and that welcomes conflict and the expression of strong feelings.

To that end, we want to encourage an ongoing conversation within our membership about how to identify and eradicate racism in our organization in its various forms, while validating the diverse and lived experiences of all ATI members.

Here are ten actions you can take in order to participate in this conversation:

1. Have conversations with members where you live and in your training courses. How have you experienced racism in your life, or observed its workings?
2. Use our [Resource List](#) and the [Resource of the Week](#) on the ATI website to help you broaden your understanding of these issues and gain new language about them. We suggest you pick one every week!
3. Tell us about resources you learn from. Point us to Anti-Racism trainings for independent teachers. E-mail [ATIantiracism@gmail.com](mailto:ATIantiracism@gmail.com) to add your resource to our list.
4. Go to the [ATI Discussion Forum](#) on Facebook to get updates on our resource list, including a weekly highlighted resource, and to share your own resources with the community.
5. Participate in workshops on diversity and racism at our future annual conferences. The Board has made a commitment to bring in a presenter on this topic every year.
6. Write a reflection on your experience of Andrew Suseno's workshop at the 2020 Online [ATI Conference](#) or share your view about Anti-Racism and the Alexander Technique. Submit it to our committee at [ATIantiracism@gmail.com](mailto:ATIantiracism@gmail.com). We would like to share reflections from the community in the upcoming Communiqués and *Exchange*.
7. [Donate](#) to Parcon Resilience to support Andrew Suseno's work to develop anti-racist somatic practices that are inclusive and supportive to BIPOC, elderly people, and people with diverse abilities. @parcon.resilience on Instagram | @weparcon on Facebook

8. Consider how we as teachers can offer a more inclusive practice. Consider writing your own statement for your website, creating a BIPOC scholarship, or donating the profits from some classes to a BIPOC organization.

9. Join the [Alexander Technique Diversity Coalition](#) (ATDC). They have a Facebook page, a Slack group, and ongoing Zoom meetings on Sundays. They also have active groups (e.g., examining the racist language in Alexander’s writings) that you can join.

10. Join our committee—particularly if you do not identify as a White cisgender woman—because diversity on the diversity committee would benefit ATI.

The Ad Hoc Committee on Racism and Diversity is working to build diversity and inclusivity in a healthy way, and we would like to hear from you. Our education is always evolving; please reach out to us with your suggestions. We know that we cannot represent all individuals and their views. We are eager to enter a dialogue.

### **Works Cited**

ATI Non-Discrimination Statement: [www.alexandertechniqueinternational.org/non-discrimination-position-statement](http://www.alexandertechniqueinternational.org/non-discrimination-position-statement)

Marian Anderson: [www.dar.org/national-society/marian-anderson](http://www.dar.org/national-society/marian-anderson)

ATI Non-Discrimination Statement: <http://www.alexandertechniqueinternational.org/non-discrimination-position-statement>

ATI Responds to Racism: [www.alexandertechniqueinternational.org/ati-reponds-to-racism](http://www.alexandertechniqueinternational.org/ati-reponds-to-racism)

Parcon by Andrew Suseno: [www.parconhub.com/somatics-and-racial-justice](http://www.parconhub.com/somatics-and-racial-justice)

Donations: <https://fundraising.fracturedatlas.org/parcon>

Contact Quarterly Article: [https://contactquarterly.com/cq/unbound/view/my-story-about-people-of-colors-contact-improvisation-poc-ci-jams-and-parcon-resilience - \\$](https://contactquarterly.com/cq/unbound/view/my-story-about-people-of-colors-contact-improvisation-poc-ci-jams-and-parcon-resilience-$)

Conference Website: <https://conference.alexandertechniqueinternational.org>

Alexander Technique Diversity Coalition: [diversity.at@gmail.com](mailto:diversity.at@gmail.com)

ATI Anti-Racism and Diversity Resource List: [www.alexandertechniqueinternational.org/index.php?option=com\\_content&view=article&id=170:an-anti-racist-resource-list&catid=25:latest-news](http://www.alexandertechniqueinternational.org/index.php?option=com_content&view=article&id=170:an-anti-racist-resource-list&catid=25:latest-news)

ATI Resource of the Week: [www.alexandertechniqueinternational.org](http://www.alexandertechniqueinternational.org)

ATI Discussion Forum: [www.facebook.com/groups/ATIdiscussionforum/announcements](http://www.facebook.com/groups/ATIdiscussionforum/announcements)

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*This article was co-authored on behalf of the Ad Hoc Committee on Racism and Diversity by Irene Schlump (she/her, Germany), Catherine Kettrick (she/her, U.S.) and Holly Cinnamon (she/her, Canada).<sup>7</sup> Thank you to the volunteer translators who have allowed us to share this article with the membership in four languages: Sakiko Ishitsubo (she/her, Japan), Manuelle Borgel (she/her, France), Corinne Cassini (she/her, USA), Irene Schlump, and Holly Cinnamon.*

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<sup>7</sup>We include our chosen pronouns and countries because acknowledging our own identities and de-neutralizing our White, cisgender voices is a step in the process of our anti-racist work.

## Von Hier Aus

### **ATI Thematisiert Rassismus und Beginnt einen Prozess zur Beseitigung des Strukturellen Rassismus in jedem Einzelnen und in Unserer Organisation**

ATI diskutiert seit mehreren Jahren das Thema Vielfalt. Workshops auf den ATI Konferenzen 2017 und 2018 in Seattle und Kyoto führten zur Erstellung unserer ersten "Stellungnahme zur Bekämpfung von Diskriminierung" im Jahr 2017. Sie wurde 2019 aktualisiert. Die Gespräche, die wir innerhalb dieser Workshops führten sowie in Kleingruppentreffen fortsetzten, haben sich im Laufe der Zeit mehr und mehr entfaltet. Im Jahr 2017 begannen wir mit der Frage, wie Vielfalt und Integration gefördert werden können, fragten die Mitglieder nach ihrer Meinung zu diesen Themen und sammelten Informationen darüber, wie die Mitglieder diese Fragen einschätzen. Dies führte zur Erstellung unserer ersten Erklärung. Im Jahr 2018, auf der ATI Konferenz in Kyoto, wandte sich die Diskussion der Frage zu, wie die finanzielle Gerechtigkeit und der Zugang zu Unterricht und Ausbildung innerhalb von ATI verbessert werden können. Im Jahr 2019 haben wir uns dann der Frage gewidmet, wie wir auf uns selbst und unsere eigene kollektive Geschichte zurückblicken und den Rassismus in den Schriften von F.M. Alexander thematisieren können. Jetzt nehmen wir an der globalen Diskussion über den Begriff "Rasse" teil und beginnen einen Prozess zur Bekämpfung des strukturellen Rassismus in jedem Einzelnen und in unserer Organisation.

Unsere Fragestellung gestaltet sich immer differenzierter, und wir fragen jetzt: "Wie können wir einen inklusiven Raum gestalten, ohne eine koloniale oder missionarische Logik aufrechtzuerhalten? Was bedeutet Rassismus für unsere internationale Mitgliedschaft? Wie können wir diese Fragen kollektiv angehen, wenn unsere persönlichen Erfahrungen mit diesen Fragen so tief von unseren jeweiligen Staaten, Geschlechtern, Gesetzgebung, Kulturen, Religionen und Identitäten geprägt sind?"

Das Ad-hoc-Komitee gegen Rassismus wurde auf der ATI Konferenz 2019 in Irland mit dem Wunsch geschaffen, auf die rassistische Sprache in Alexanders Schriften einzugehen. Bei einer Mitgliederversammlung erhielt ein Weißes amerikanisches ATI Lehrer\*innen-Mitglied fünfzehn Minuten Zeit, um ein Thema anzusprechen, das sie gerne mit den Mitgliedern erörtert wollte. Sie sagte, dass sie einen Schwarzen Studenten habe, der an einer Alexander-Technik Ausbildung interessiert sei, der aber die rassistische Sprache in Alexanders Schriften kenne und mit ihr darüber sprechen wollte. Der Schwarze Student wies das Mitglied auf die Homepage der Daughters of the American Revolution hin und zeigte ihr die Erklärung, die diese bezüglich eines geplanten Auftritts von Marian Anderson veröffentlichten. Im Jahr 1939 sollte Anderson in der Daughters of the American Revolution Constitution Hall auftreten, was ihr aufgrund ihrer Hautfarbe verwehrt wurde. Der Student sagte, dass die öffentliche Erklärung auf der DAR-Website, in der diese ihre eigene rassistische Geschichte anprangerten, für ihn einen entscheidenden Unterschied machte. Er schlug vor, dass ATI etwas Ähnliches tun solle, um den Rassismus in Alexanders Schriften anzusprechen. Nachdem das Mitglied dies den Anwesenden vortrug, entstand eine kleine Gruppe, die das Thema während der Konferenz weiter diskutieren wollte. Aus

dieser Diskussionsgruppe wurde ein Ad-hoc-Komitee gebildet, das sich nach der Konferenz mit Alexanders rassistischer Sprache befassen sollte. Nach ausführlicher Diskussion verfassten die Mitglieder des Ausschusses eine Erklärung, die die rassistische Sprache in Alexanders Schriften anprangerte und die unserer ursprünglichen "Stellungnahme zur Bekämpfung von Diskriminierung" auf der Homepage von ATI im November 2019 hinzugefügt wurde.

Nach der Ermordung von George Floyd durch die Polizei von Minneapolis im Mai 2020 meldete sich eines unserer Ausschussmitglieder, um ihre Gefühle von Wut, Frustration, Trauer und Hoffnungslosigkeit auszudrücken. Sie hatte den Wunsch, dass ATI auf diese Ereignisse reagieren solle. Wir trafen erneut zusammen (über Zoom und auf der Internetplattform Basecamp) und begannen, tiefgreifende Diskussionen über Rassismus zu führen, darüber, was er für uns in unserer Arbeit bedeutet und wie wir an seiner Fortdauer mitschuldig sein könnten. Der Ausschuss wählte einen neuen Namen - Ad-hoc-Komitee Rassismus und Vielfalt - und verpflichtete sich, Ungerechtigkeiten jenseits der rassistischen Sprache in Alexanders Schriften aufzugreifen. Wir wollten eine neue Stellungnahme schreiben, in der wir die Haltung von ATI zu diesen Ereignissen öffentlich erklären. Im Laufe unserer Diskussionen, der Selbstreflexion, dem Austausch von Informationen und Quellentexten und bei der Abfassung und Neufassung unserer Erklärung stellten wir uns viele Fragen:

- Wen repräsentiert die Botschaft unserer Erklärung? Welche Stimme(n) können oder sollten oder sind in der Lage, ATI zu vertreten?
- Was sagt die Tatsache, dass unser Ausschuss ausschliesslich aus Weißen cisgender Frauen besteht (und die internationale Mitgliederstruktur von ATI nicht vollständig repräsentiert), über die Kultur, Machtstruktur und Organisation von ATI aus?<sup>1</sup>
- Macht es einen Unterschied, "Weiß" oder "weiß" zu schreiben? Was ist der Unterschied?
- Wie wollen wir entscheiden, wann die Aussage "richtig" ist? Wird dies durch eine Hierarchie innerhalb der Gruppe beeinflusst?
- Wie viel Zeit haben wir, um diese Aussage zu perfektionieren? Spricht unser Schweigen für uns, bis wir eine Erklärung abgeben? Ist es an und für sich schon ein Privileg, unter diesen Umständen Zeit zu haben, eine Erklärung zu diskutieren und zu vervollkommen?

Wir sprachen über Privilegien.

- Was ist mit Privilegien gemeint?
- Wie sind sie das Ergebnis unseres Weißseins?
- Wie wirkt sich die Tatsache, dass wir aufgrund unserer Zugehörigkeit zur Weißen Bevölkerung privilegiert sind, auf unsere wirtschaftlichen Vorteile aus. Wie wirkt sich dies auf unser Verhältnis zur Zeit aus, auf unsere Fähigkeit, ATI zu unterstützen und diese Diskussionen zu führen?

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<sup>1</sup> Cisgender bezeichnet eine Person, deren Geschlechtsidentität mit dem bei der Geburt zugewiesenen Geschlecht übereinstimmt (im Gegensatz zu transgender, geschlechtsneutraler oder nicht-binärer Personen).

- Wie wirken sich unsere Privilegien auf unsere Arbeit und auf ATI und auf die Alexander-Technik im Allgemeinen aus?

Auf viele dieser Fragen hatten wir keine Antworten, aber wir waren dankbar, dass wir einen Raum hatten, um sie zu stellen. Wir waren der Auffassung, dass es wichtig sei, eine Erklärung abzugeben, egal wie unvollständig oder unzulänglich sie auch sein mochte. Wir schrieben gemeinsam eine Stellungnahme (mit vielen, vielen Überarbeitungen!) und schickten sie an den Vorstand von ATI. Der Vorstand genehmigte sie, und "ATI begegnet Rassismus" wurde auf der ATI Homepage veröffentlicht.

Wir erhielten verschiedenartige Rückmeldungen von Mitgliedern aus Japan, Israel, Österreich und den USA, manche unterstützend, manche kritisch, manche nachdenklich und reflektierend. Wir rangen mit der Frage, wohin wir das Feedback lenken sollten und wie wir das Gespräch mit den Mitgliedern in ihrer Gesamtheit zu diesem Zeitpunkt fortsetzen sollten. Wir wollen eine kollektive Diskussion über Rassismus und Vielfalt innerhalb von ATI führen, aber diese Themen dürfen nicht auf die leichte Schulter genommen werden. Wir erkennen an, dass ATI eine internationale Organisation ist, so dass unsere Mitglieder Rassismus unterschiedlich erleben und verstehen (und anders als die Weissen Cisgender-Frauen, die unseren Ausschuss bilden). Während Rassismus überall auf der Welt existiert, sind unsere individuellen Erfahrungen mit Rassismus tief verwoben mit unserer Kulturgeschichte, Identität, Sprache, wirtschaftlichen Machtstrukturen, politischen Machtstrukturen (die eine Geschichte von Völkermord und Kolonialisierung einschließen), religiösen Ideologien und Klassensystemen. Unser Verständnis von Rassismus lässt sich nicht auf Hautfarbe reduzieren, und wir möchten die Erfahrung von niemandem definieren oder in vereinfachter oder reduzierter Form von Rassismus sprechen.

Wir suchen nach wie vor nach dem besten Weg, diese laufende Reflexion innerhalb der ATI fortzusetzen, und wir widersetzen uns jeglichem Versuch, diese Mission vorschnell abzuschließen (end-gaining), da sie wahrscheinlich von der Vermeidung eines Gefühls des Unbehagens getrieben wäre. Stattdessen fordern wir uns selbst heraus, im Unbequemen, Unangenehmen dieser Themen zu verharren. Wir wissen, dass wir alle Verantwortung für diese Probleme übernehmen müssen. Aber die Frage, wie wir die Verantwortung für bestimmte Themen übernehmen können, die sich mit den bestehenden Machtstrukturen auseinandersetzen, ist eine Herausforderung, da diese Probleme in die eigentlichen Machtstrukturen eingebaut sind.

Das Verfassen einer Stellungnahme war nur der Anfang unserer Arbeit, und wir stimmten gemeinsam darin überein, dass wir uns dem Widerstand gegen Rassismus und der Beseitigung struktureller Voreingenommenheit in uns selbst und bei ATI verpflichtet fühlen. Wir beschlossen, ein Ad-hoc-Ausschuss zu bleiben und nicht zu einem Ständigen Ausschuss zu werden, was beinhaltet, dass wir zu einer hierarchischen Struktur übergehen und eine \*einen Vorsitzende\*n haben und wählen müssten.<sup>2</sup>

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<sup>2</sup> Ein Ständiger Ausschuss ist ein von den Mitgliedern offiziell eingesetzter Ausschuss, der den laufenden Belangen einer Organisation dient. Ein Ad-hoc-Ausschuss ist ein Ausschuss, der gebildet wird, wenn die

Nach reiflicher Überlegung beschlossen wir, dass unser Ausschuss die folgenden Arbeitsaufträge übernehmen würde:

- Vorurteile in Theorie, Sprache und Praxis der Alexander-Technik aufzudecken;
- ATI bei der Entwicklung und Umsetzung einer anti-rassistischen Strategie anzuführen, die eine gestärkte, heterogene und gleichberechtigte (im Sinne von Chancengleichheit) Gemeinschaft hervorbringt;
- und Schulungen und Angebote zu unterbreiten, die den Mitgliedern von ATI helfen, das Privileg des Weißseins, strukturellen Rassismus und die physische Manifestation von rassistisch begründeten Traumata bei People of Color zu verstehen.<sup>3</sup>

Bei der Erstellung einer langen Liste von Informationsquellen und Kontakten, die die ATI Mitglieder dabei unterstützen sollen, sich über strukturellen Rassismus aufzuklären und herauszufinden, wie er in ihre Unterrichtspraktiken hineinspielen könnte, stieß das Komitee auf einen Artikel, in dem die anti-rassistische Arbeit von Andrew Suseno ausführlich dargestellt wird. Das Komitee empfahl dem Vorstand, ihn einzuladen, auf der Online-Konferenz im Oktober 2020 einen Vortrag zu halten. Andrew ist der Gründer und Schöpfer von Parcon - einer auf Integration ausgerichteten Gemeinschaft von Bewegungspädagog\*innen- und praktizierenden, deren Ansatz Parkour und Contact Improvisation miteinander verbindet. Im Zentrum seiner Arbeit stehen das Feld der Körperarbeit (somatics) sowie die Gerechtigkeit für Menschen jeglicher ethnischer Zugehörigkeit. Seine Mission will: "ein Netzwerk gleichgesinnter Pädagog\*innen der Körperarbeit- und Tanzbewegung schaffen, die helfen, die Traumata zu verarbeiten, die wir in einer Weißen, dominierenden Gesellschaft durcharbeiten müssen". Andrew ist ein zertifizierter Feldenkrais-Lehrer, Spezialist für Laban-Bewegungsanalyse, hat einen BA-Abschluss in Tanz und ist in Orthopädischer Manueller Therapie ausgebildet. Er hat also im Bereich unserer Somatik-Gemeinschaft trainiert und gearbeitet und bietet eine einzigartige Perspektive auf die Schnittmenge von Rassismus und somatischen Verfahren.

Wir wollten alle Mitglieder einladen, sich an unserer Diskussion zu beteiligen, und wir waren der Meinung, dass die Anwesenheit von Andrew auf der ATI Konferenz diese Diskussion erleichtern würde. Wir waren bewegt von seinem kraftvollen Artikel im *Contact Quarterly*. In dem Artikel spricht Andrew über die Räume, in denen wir arbeiten, und wir

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Notwendigkeit besteht, bestimmte Aufgaben zu erledigen, die nicht in einen Ständigen Ausschuss passen. Bei ATI kann der Vorstand zwischen den Jahreshauptversammlungen einen Ad-hoc-Ausschuss einrichten, und die Mitglieder können einen solchen Ausschuss bei einer Jahreshauptversammlung bilden. Ad-hoc-Ausschüsse lösen sich auf, wenn ihre Aufgaben abgeschlossen sind.

<sup>3</sup> Mit "körperlicher Manifestation" meinen wir, wie sich Rassismus und Traumata, die durch Rassismus verursacht werden, bei unseren Kolleg\*innen, Schüler\*innen und Auszubildenden körperlich niederschlagen. Wir sind neugierig auf die Schnittmenge von Rassismus und „Körperarbeit“. Rassismus ist keine bloße Idee. Da „Rasse“ ein Konzept ist, neigen wir dazu, zu übersehen, dass Rassismuserfahrung verkörpert ist, in der Erfahrung und in der Arbeit. Wie können wir, deren Arbeit mit Berührung zu tun hat, ein Bewusstsein für Rassismus bedingte Traumata in unserem Unterricht entwickeln?

hatten den Eindruck, dass er zu allen Mitgliedern sprechen könnte, weil er unsere Sprache spricht, aber auch eine alternative Perspektive vermitteln kann. Er spricht über seine Erfahrungen als Auszubildender und Person of Color in White Spaces (*Anmerkung der Übersetzerin: Örtlichkeiten, die vor allen Dingen ein Weißes Publikum anziehen oder deren Personal Weiß ist*). Sein Artikel wirft Fragen darüber auf, wie wir besser informiert sein können, wenn wir Räume betreiben, die von Weißsein geprägt sind, und wie wir diese Räume weniger Weiß-zentriert gestalten können.

Andrew schreibt über seine Erfahrungen in der Tanzausbildung und als Teil der Contact-Improvisations-Gemeinschaften, die ihn später zur Gründung von Parcon veranlassten:

Aber eine kritische Reflexion über Macht und Identität, die soziale Ungleichheit verändern kann, war nicht Teil der CI-Kultur, in der ich mich bewegte. Im Laufe meiner Jahre, in denen ich CI (*Anm. der Übersetzerin: Contactimprovisation*) tanzte und aktiv in der Gemeinschaft mitwirkte, habe ich festgestellt, dass viele von uns POC sich einsam fühlten und aus den Weißen Kerngruppen in unserer Gemeinschaft ausgegrenzt wurden. Viele von uns fühlten sich exotifiziert, ignoriert, aggressiv und rassistisch behandelt. ... Ich blieb ein Jahrzehnt lang fern, weil ich von der Kultur des unreflektierten Weißseins so abgeschreckt war. (*Anm. der Übersetzerin: Der Text ist lediglich in englischer Sprache im Contact Quarterly erschienen*)

Andrew's Bemerkung wirft die Frage auf, wie wir Schwarze, Indigene Menschen sowie andere People of Color (BIPOC) in unseren Weißen Räumen willkommen heißen können.<sup>4</sup> Wie könnten wir unsere Räume/Angebote so verändern, dass sich BIPOC wirklich willkommen fühlen? Wie könnten wir Weißsein in unseren Räumen/Gruppen reduzieren?

Er erörtert auch die bestehende Problematik der Blindheit für Hautfarbe innerhalb der verschiedenen körperbezogenen Ausbildungen:

Dann absolvierte ich ein Programm zu Dynamic Embodiment (Dynamische Körperarbeit) bei Martha Eddy, erwarb einen Abschluss in Physiotherapie und machte schließlich eine Feldenkrais-Ausbildung bei David Zembach-Bersin, alles mit dem Ziel, für mich und andere eine integriertere Geist-Körper-Verbindung in Beziehung zum Bewusstsein zu erlangen. Als ich mich jedoch tiefer in jede dieser Praktiken einarbeitete, wurde mir immer bewusster, dass in jedem ihrer Kernannahmen ein blinder Fleck vorhanden war: Es herrscht eine Idealvorstellung von einem Geist-Körper als unpolitisch, neutral, humanistisch und individuell, was die Berücksichtigung von Hautfarbe ausschliesst. Durch diese Linse betrachtet, wurden mein Südostasiatisch-Amerikanischer Körper und Geist ausradiert und

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<sup>4</sup> BIPOC (Schwarze, Indigene, People of Color) ist ein Begriff, der die Verwendung von POC (People of Color) weitgehend ersetzt, da der Begriff POC in Amerika inzwischen überstrapaziert und verwässert ist. BIPOC stellt Schwarze und Indigene Menschen in Amerika in den Mittelpunkt, in dem Wissen, dass sie am meisten Unterdrückungserfahrungen machen und widersetzt sich dem Trend, alle "Nicht-Weißen" in eine Kategorie zu stecken.

irrelevant. Mir wurde bescheinigt, ein Experte innerhalb von Systemen zu sein, die Körper in eine Selbstverbindung kolonisierten, die auf dem a-kontextuellen und unerklärlichen Freiheitsgefühl eines Individuums basiert. *(Anm. der Übersetzerin: Der Text ist lediglich in englischer Sprache im Contact Quarterly erschienen)*

Dieser letzte Satz spiegelt die Alexander-Technik zutiefst wider. Der Begriff "Freiheit" wird in unserer Arbeit häufig verwendet, und Andrew betont, dass sich Freiheit an sich nicht gleichwertig gestaltet. Freiheit ist ein komplizierter Begriff, und es wäre ignorant, ihn weiterhin in einer Kontext unabhängigen, nicht nachvollziehbaren, einfachen Weise zu verwenden. Wie können wir also diese Erzählweise, das Narrativ, die im Mittelpunkt unserer Arbeit steht, verändern? Wie sprechen wir Hautfarbe und Identität an und löschen sie nicht aus? Wie sprechen wir das "Vorrecht der Berührung" an und entkolonialisieren es?<sup>5</sup>

Fünf ATI Mitglieder - zwei Vorstandsmitglieder und drei Mitglieder des Ad-hoc-Ausschusses - trafen sich mit Andrew zur Vorbereitung seiner Präsentation auf der ATI Jahreskonferenz 2020, und wir führten ein aufschlussreiches Gespräch über unsere eigenen Herausforderungen, Vorurteile und Ängste im Zusammenhang mit strukturellen Rassismus und unserer Arbeit. Bei unserem Treffen fragte uns Andrew nach unseren persönlichen Erfahrungen mit Rassismus, ethnischer Herkunft und Diversität in unserer Arbeit. Er fragte uns, wie wir persönlich und als Organisation mit diesen Themen umgehen, sie diskutieren oder vermeiden und wie wir mit Unbehagen umgehen. Er bat uns, über unsere Methoden und Fähigkeiten nachzudenken, die wir kultiviert haben, um mit Unannehmlichkeiten umzugehen. Bei unserem zweiten Treffen bat er darum, dass ein nicht-Weißes ATI Mitglied anwesend sein möge, und wir fragten ein japanisches Mitglied, ob sie sich an unserer Diskussion beteiligen möchte.

Einige Fragen, über die wir in unseren Gesprächen nachgedacht haben:

- Sollten wir in unserer Arbeit die Frage der ethnischen Zugehörigkeit ansprechen? Wie können wir das sinnvoll tun?
- Welche Beziehung besteht zwischen strukturellem Rassismus, Identität und Körperlichkeit (Embodiment) im Hinblick darauf, wie wir unseren Körper gleichzeitig als persönlich und politisch erleben?
- Sind die Konzepte von Freiheit und Autonomie, die für die Alexander-Technik zentral sind, in irgendeiner Weise problematisch?
- Inwiefern ist die Idee eines "neutralen Körper" oder die „neutrale“ Behandlung aller Menschen als "gleich" eine falsche Vorstellung, die für BIPOC Schüler\*innen und Auszubildende von Nachteil ist?

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<sup>5</sup> Berührung ist ein Privileg. Berührungen zwischen verschiedenen Volksgruppen haben eine lange Geschichte von Gewalt, Missbrauch, Trauma und Unterdrückung, die mit dessen Ausübung verknüpft ist. Wie können wir diese Geschichte anerkennen, anstatt sie zu ignorieren? Wie können wir um Zustimmung bitten? Wie bilden wir uns über diese Geschichte und darüber, wie sie sich auf unsere gegenwärtige Berührungsdynamik auswirkt, so dass wir bewusst, umsichtig und bewußt damit umgehen, wie wir unsere Berührung aus einer aufgeklärten und informierten Perspektive einsetzen, die die Geschichte oder Identität von keinem Menschen auslöscht?

- Inwiefern wird "neutral" gleichgesetzt mit "Weiß" in einem von Weißen Menschen dominierten Umfeld?
- Wie können wir unsere Gemeinschaft diverser werden lassen, ohne eine missionarische Haltung einzunehmen oder eine Alibipolitik zu betreiben (Vielfalt um der Vielfalt willen)?
- Wie können wir einen „nachspürenden Sinn“ für eine kollektive Erfahrung entwickeln? Wie können wir machtvolle Handlungen erkennen und einen Wandel hin zu Stärke-durch-Handlungen innerhalb unserer Organisation bewirken?
- Wie findet in unserer Gemeinschaft intellektuelles, wirtschaftliches, soziales und politisches "Gatekeeping" statt?<sup>6</sup> Was sind die Zugänge, die wir als Gemeinschaft und als Einzelpersonen bewachen? Wie öffnen wir diese Tore und schaffen einen gerechteren Zugang zu Ressourcen und Komitees, damit neue Stimmen gehört werden können? Wer profitiert von den vorhandenen Gates in unserer Gemeinschaft und sind sie sich dieser Tatsache bewusst?

Mehr als 80 Personen nahmen an Andrews Plenarsitzung mit dem Titel "Ich bin nicht hier, um dieses Problem zu lösen ... Ein gemeinschaftliches, den Körper einbeziehendes Gespräch" bei der ATI Online-Konferenz 2020 teil. Wir hoffen, dass Du eine nützliche Erfahrung gemacht hast, wenn Du daran teilgenommen hast, und dass Du Dir den Workshop auf der Konferenz-Website anschaust, falls Du nicht dabei sein konntest.

Durch den Prozess des Diskutieren, Vorschlagen, Überdenkens, intensiven Fühlens und Lernens stellten wir fest, dass wir, um alle zum Mitreden einzuladen, ein vertrauensvolles Umfeld schaffen müssen, das Verwundbarkeit und Aufgeschlossenheit fördert, das Raum für unbehagliche Gefühle bietet und in dem Konflikte und der Ausdruck starker Gefühle willkommen sind.

Zu diesem Zweck möchten wir ein fortlaufendes Gespräch unter unseren Mitgliedern darüber anregen, wie der in den verschiedenen Formen auftretende Rassismus in unserer Organisation erkannt und beseitigt werden kann, während gleichzeitig die vielfältigen und gelebten Erfahrungen aller ATI Mitglieder gewürdigt werden.

Hier sind zehn Maßnahmen, die Du ergreifen kannst, um an diesem Dialog teilzunehmen:

1. Unterhalte Dich mit Mitgliedern an Deinem Wohnort und in Deinen Ausbildungskursen. Wie hast Du Rassismus in Deinem Leben erlebt oder seine Mechanismen beobachtet?

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<sup>6</sup> Gatekeeping heißt, dass es Grenzen oder Zugänge gibt, die den Zugriff auf Ideen, Informationen und Macht für einige Menschen einschränken, während andere Menschen (bewusst oder unbewusst) das Zugangstor bewahren und die Macht haben, zu entscheiden, wer Zugang erhält und wer nicht. Oft sind sich die Gatekeeper nicht bewusst, dass Menschen ferngehalten werden, und diejenigen, die ferngehalten werden, haben nicht das Gefühl, die Macht zu haben, sich mit der Struktur auseinanderzusetzen, die in der Gemeinschaft als normal gilt.

2. Nutze unsere Liste mit Informationsquellen und die Audio-, Video- oder Leseempfehlungen der Woche auf der ATI-Website, um dein Verständnis für diese Themen zu erweitern und eine neue Sprachkompetenz zu erlangen. Wir empfehlen Dir, jede Woche eine auszuwählen!
3. Teile uns mit, von welchen Informationsquellen Du lernst. Verweise uns auf Anti-Rassismus-Schulungen für selbständige Lehrer\*innen. Schreibe eine email an [ATIantiracism@gmail.com](mailto:ATIantiracism@gmail.com) , so dass wir Deinen Hinweis in die Liste aufnehmen können!
4. Gehe zum ATI Discussion Forum auf Facebook zur neuesten Version der Materialsammlung , der wöchentlichen, hervorgehobene Quelle und um Deine eigenen Beiträge mit der Öffentlichkeit zu teilen!
5. Nimm an den Workshops über Vielfalt und Rassismus auf unseren künftigen ATI Jahreskonferenzen teil. Der Vorstand hat sich verpflichtet, jedes Jahr eine\*n Referentin\* Referenten zu diesem Thema zu engagieren.
6. Schreibe einen Rückblick auf deine Erfahrungen im Workshop von Andrew Suseno bei der ATI Online Konferenz 2020 oder teile uns deine Sichtweise zu Anti-Rassismus und Alexander-Technik mit. Reiche ihn bei unserem Ausschuss unter [ATIantiracism@gmail.com](mailto:ATIantiracism@gmail.com) ein. Wir möchten die Gedanken der Öffentlichkeit in den kommenden Kommuniqués und im ExChange zugänglich machen.
7. Spende an Parcon Resilience um Andrew Susenos Arbeit zur Entwicklung antirassistischer, körperorientierter Praktiken, die BIPOC, ältere Menschen und Menschen mit verschiedenen Eigenschaften, Behinderungen und Fähigkeiten einbeziehen und unterstützen.
8. Überlege Dir, wie wir als Lehrer\*innen eine integrationsfördernde Praxis anbieten können. Ziehe in Betracht, eine eigene Stellungnahme für deine Homepage zu verfassen, ein BIPOC-Stipendium zu schaffen oder die Gewinne aus einigen Klassen an eine BIPOC-Organisation zu spenden.
9. Schliesse Dich der Alexander Technique Diversity Coalition (ATDC) an. Sie haben eine Facebook-Seite, eine Slack-Gruppe und sonntägliche Zoom-Treffen. Sie haben auch aktive Gruppen (z.B. zur Auseinandersetzung mit der rassistischen Sprache in Alexanders Schriften), denen Du beitreten kannst.
10. Schliesse Dich unserem Ausschuss an - vor allem, wenn Du Dich nicht als Weiße Cisgender-Frau empfindest - denn Diversität im Ausschuss für Vielfalt würde ATI zugute kommen.

Der Ad-hoc-Ausschuss Rassismus und Diversität arbeitet daran, Vielfalt und gesellschaftliche Teilhabe auf eine gesunde Art und Weise aufzubauen, und wir würden gerne von Dir hören. Unsere Bemühungen entwickeln sich ständig weiter; bitte wende Dich

mit Deinen Vorschlägen an uns. Wir wissen, dass wir nicht alle Individuen und ihre individuellen Ansichten vertreten können. Wir sind bestrebt, in einen Dialog einzutreten.

Dieser Artikel wurde im Namen des Ad-hoc-Ausschusses Rassismus und Diversität von Irene Schlump (sie/ihr, Deutschland), Catherine Kettrick (sie/ihr, USA) und Holly Cinnamon (sie/ihr, Kanada) als Co-Autor\*innen verfasst.<sup>7</sup> Vielen Dank an die ehrenamtlichen Übersetzer\*innen, die es uns ermöglicht haben, diesen Artikel in vier Sprachen zu veröffentlichen: Sakiko Ishitsubo (sie/ihr, Japan), Manuelle Borgel (sie/ihr, France), Corinne Cassini (sie/ihr, USA), Irene Schlump und Holly Cinnamon. (Dt. Übersetzung: [DeepL](#), kostenfreie Version, Redigiert von Irene Schlump, sie/ihr)

## Quellenangaben

ATI Stellungnahme zur Bekämpfung von Diskriminierung:  
[www.alexandertechniqueinternational.org/non-discrimination-position-statement](http://www.alexandertechniqueinternational.org/non-discrimination-position-statement)

Marian Anderson: [www.dar.org/national-society/marian-anderson](http://www.dar.org/national-society/marian-anderson)

ATI Stellungnahme zu F.M. Alexanders rassistischer Sprache:  
<http://www.alexandertechniqueinternational.org/non-discrimination-position-statement>

ATI Begegnet Rassismus: [www.alexandertechniqueinternational.org/ati-reponds-to-racism](http://www.alexandertechniqueinternational.org/ati-reponds-to-racism)

Parcon von Andrew Suseno: [www.parconhub.com/somatics-and-racial-justice](http://www.parconhub.com/somatics-and-racial-justice)  
Spende an Parcon: <https://fundraising.fracturedatlas.org/parcon>

Contact Quarterly Artikel: [contactquarterly.com/cq/unbound/view/my-story-about-people-of-colors-contact-improvisation-poc-ci-jams-and-parcon-resilience - \\$](http://contactquarterly.com/cq/unbound/view/my-story-about-people-of-colors-contact-improvisation-poc-ci-jams-and-parcon-resilience-$)

Konferenz Webseite: <https://conference.alexandertechniqueinternational.org>

Alexander Technique Diversity Coalition: [diversity.at@gmail.com](mailto:diversity.at@gmail.com)

ATI Anti-Rassismus und Diversität Materialsammlung:  
[www.alexandertechniqueinternational.org/index.php?option=com\\_content&view=article&id=170:an-anti-racist-resource-list&catid=25:latest-news](http://www.alexandertechniqueinternational.org/index.php?option=com_content&view=article&id=170:an-anti-racist-resource-list&catid=25:latest-news)

ATI Empfehlung der Woche: [www.alexandertechniqueinternational.org](http://www.alexandertechniqueinternational.org)

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<sup>7</sup> Wir beziehen die von uns gewählten Pronomen und Länder mit ein, weil die Anerkennung unserer eigenen Identitäten, unsere im allgemein als neutral eingestuften Weißen, cis-gender Stimmen in Frage stellt- als einen Schritt in unserem Prozess der antirassistischen Arbeit. (Anm. der Übersetzerin: Sogenannte Gender Pronouns sind im Deutschen nicht gebräuchlich. Sie werden gefordert, um nicht binären Personen gerecht zu werden und u.a. in Fliesstexten, das stimmige Pronomen zu nutzen.)

ATI Diskussionsforum auf facebook:

[www.facebook.com/groups/ATIdiscussionforum/announcements](https://www.facebook.com/groups/ATIdiscussionforum/announcements)

Übersetzungsprogramm: [www.deepl.com](https://www.deepl.com)

## ~De là où nous nous situons~

**ATI souhaite prendre part à la lutte contre le racisme, prenant conscience de l'existence d'un racisme systémique persistant en chacun ainsi qu'au sein de notre association.**

ATI discute de la diversité au sein de son association depuis plusieurs années, par le biais d'ateliers lors des conférences de 2017 et 2018 à Seattle et Kyoto, ce qui a conduit à la création d'un texte intitulé "[Prise de position et déclaration initiale sur la non-discrimination](#)" en 2017, mise à jour en 2019. Les dialogues lors de ces ateliers et de ces réunions en petits groupes ont évolué au fil du temps. En 2017, nous avons commencé par nous demander comment promouvoir la diversité et l'inclusion, en demandant aux membres leur avis sur ces questions et en recueillant des données sur ce que les membres trouvent important. Cela a conduit à la création de notre "déclaration initiale". En 2018, lors de la conférence de Kyoto, la discussion s'est orientée vers la manière d'améliorer l'équité financière et l'accès aux leçons et à la formation au sein d'ATI. Puis, en 2019, nous nous sommes tournés vers nous-mêmes et notre propre histoire collective, en nous demandant comment aborder le racisme dans les écrits de F.M. Alexander. Aujourd'hui, nous nous joignons à la conversation mondiale sur la question de la race et nous entamons un processus visant à combattre le racisme systémique en chacun ainsi qu'au sein de notre association.

Ces questions deviennent de plus en plus complexes et nous nous demandons maintenant : "Comment pouvons-nous créer un espace inclusif sans perpétuer une dynamique coloniale ou missionnaire ? Que signifie le racisme pour nos membres internationaux ? Comment pouvons-nous aborder collectivement ces questions alors que nos expériences personnelles sont si profondément influencées par nos pays, nos genres, nos politiques, nos cultures, nos religions et nos identités?"

Un comité ad hoc sur le racisme a été formé lors de la conférence d'ATI de 2019 en Irlande, avec le désir de répondre au langage raciste des écrits d'Alexander. Lors d'une réunion des membres (AGM), une enseignante américaine blanche d'ATI a eu quinze minutes pour aborder un sujet sur lequel, selon elle, les membres devraient réfléchir. Elle a dit qu'elle avait un étudiant noir qui s'intéressait à la formation, mais étant conscient du langage raciste dans les écrits d'Alexander, en a discuté avec elle. Cet homme a présenté à la membre le site web des "Filles de la Révolution Américaine (DAR)" et lui a montré [la déclaration](#) qu'elles ont publiée concernant une représentation prévue de Marian Anderson (une contre-alto afro-américaine, 1897-1993). En 1939, Marian Anderson devait chanter lors d'une représentation au "Constitution Hall" des "Daughters of the American Revolution (DAR)" ou "Filles de la Révolution Américaine". Elle s'est vue refuser cette opportunité en raison de sa race. L'étudiant a partagé que la déclaration publiée sur le site web du DAR, dénonçant leur propre histoire raciste, avait fait une grande différence pour lui. Il a suggéré qu'ATI fasse quelque chose de similaire pour dénoncer le racisme dans les écrits de F.M. Alexander. Suite à la présentation de cette enseignante, un petit groupe s'est formé pour en discuter davantage pendant la conférence. A partir de ce groupe de discussion, un comité

provisoire ou "ad hoc", a été formé pour travailler sur le langage raciste d'Alexander après la conférence. Après de nombreuses discussions, les membres de la commission ont rédigé [une déclaration](#) dénonçant le langage raciste des écrits d'Alexander, qui a été ajoutée à notre "Prise de position et déclaration sur la non-discrimination" de départ publiée sur le site web d'ATI en novembre 2019.

Après l'assassinat de George Floyd par la police de Minneapolis en mai 2020, l'un des membres de notre comité a exprimé ses sentiments de rage, de frustration, de chagrin et de désespoir en partageant le souhait qu'ATI réagisse à ces événements. Nous nous sommes réunis à nouveau (sur Zoom et Basecamp) et avons commencé des discussions profondes sur le racisme, ce qu'il signifie pour nous, en lien avec notre travail et comment nous pourrions être complices de sa poursuite. Le comité a choisi un nouveau nom - "le Comité Ad Hoc sur le Racisme et la Diversité" - et s'est engagé à combattre les inégalités au-delà du langage raciste des écrits d'Alexander. Nous avons souhaité rédiger une nouvelle déclaration publique sur la position d'ATI concernant ces événements. Au cours de nos discussions, de d'autoréflexion, du partage de nos ressources et de la rédaction de la deuxième version de notre déclaration, nous nous sommes posé de nombreuses questions :

- Quelle voix notre déclaration représente-t-elle ? Quelles voix peuvent ou doivent représenter ATI ?
- Que reflète le fait que notre comité soit composé exclusivement de femmes blanches *cisgenres* (et ne représente pas pleinement les membres internationaux d'ATI) sur la culture, la structure du pouvoir et l'organisation d'ATI ?<sup>1</sup>
- Est-ce qu'il y a une différence entre écrire "Blanc" ou "blanc" ? Quelle est la différence ?
- Qu'est ce qui détermine que notre déclaration soit juste ou suffisante ? Est-ce que cela est influencé par une hiérarchie au sein du groupe ?
- De combien de temps disposons-nous pour perfectionner cette déclaration ? Notre silence parle-t-il pour nous en attendant cette déclaration ? Est-ce un privilège d'avoir le temps de discuter et de perfectionner une déclaration dans ces circonstances ?

Nous avons parlé des privilèges.

- Quels sont-ils ?
- En quoi sont-ils le résultat de notre appartenance à la race blanche ?
- Quel est l'impact de nos privilèges raciaux sur nos privilèges économiques, qui ont à leur tour un impact sur notre rapport au temps, sur notre capacité à servir ATI et à avoir ces discussions ?
- Quel est l'impact de nos privilèges par rapport à notre travail, ATI et la Technique Alexander en générale ?

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<sup>1</sup> Cisgenre désigne une personne dont l'identité de genre correspond au sexe qui lui a été attribué à la naissance (par opposition aux personnes transgenres et à celles dont l'identité de genre est fluide ou non-binaire).

Nous n'avions pas les réponses à beaucoup de ces questions, mais nous étions reconnaissantes d'avoir un espace pour les poser. Nous avons décidé qu'il était important de faire une déclaration, même si elle était incomplète ou imparfaite. Nous avons rédigé collectivement une déclaration (avec de nombreuses, nombreuses révisions !) et l'avons envoyée au bureau d'ATI. Ce dernier a approuvé cette déclaration: "[ATI répond au racisme](#)" qui a été traduite et publiée sur le site web d'ATI.

Nous avons reçu des commentaires variés de la part de membres vivant et travaillant au Japon, en Israël, en Autriche et aux États-Unis, certains favorables, d'autres critiques, d'autres encore interrogatifs ou encore souhaitant poursuivre la réflexion. Nous avons eu du mal à savoir où placer les commentaires et comment poursuivre la discussion avec les membres à ce stade. Nous voulons engager une discussion collective sur le racisme et la diversité au sein d'ATI, étant conscients que ces sujets ne peuvent être traités à la légère. Nous reconnaissons qu'ATI est une organisation internationale et que nos membres vivent et comprennent le racisme différemment les uns des autres et différemment des femmes blanches cisgenres qui composent notre comité. Bien que le racisme existe partout dans le monde, nos expériences individuelles du racisme sont profondément liées à notre histoire culturelle, notre identité, la structure de notre langue, les structures du pouvoir économique, les structures du pouvoir politique (comprenant l'histoire de génocides et de colonisations multiples), nos idéologies religieuses et nos systèmes de classe. Notre compréhension du racisme ne peut être réduite à la couleur de la peau, et nous ne souhaitons pas définir l'expérience de quiconque ou parler du racisme de manière simplifiée ou réductrice.

Nous sommes toujours à la recherche de la meilleure façon de poursuivre cette discussion au sein d'ATI, et ce, sans "nous focaliser sur le but" autour de cette mission, car il serait probablement motivé par un évitement de ce qui est inconfortable. Nous nous mettons plutôt comme défi de nous poser dans l'inconfort de ces sujets. Nous savons que nous devons tous nous approprier ces questions. Cependant s'approprier les questions qui confrontent les structures du pouvoir existant n'est pas simple, puisque les questions sont intégrées dans les structures du pouvoir lui-même.

La rédaction d'une déclaration n'est que le début de notre travail, et nous avons collectivement convenu de nous engager à lutter contre le racisme et à combattre les préjugés systémiques en nous et au sein d'ATI. Nous avons décidé de rester un comité ad hoc plutôt que de devenir un comité permanent, qui impliquerait de nous structurer sur le plan hiérarchique consistant à avoir et à élire un président. <sup>2</sup>

Après beaucoup de réflexion, nous avons décidé que notre comité assurera les tâches suivantes :

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<sup>2</sup> Un comité permanent est un comité officiel établi par les membres pour répondre aux besoins permanents d'une organisation. Un comité ad hoc est un comité formé lorsqu'il est nécessaire d'effectuer certaines tâches qui ne relèvent d'aucun comité permanent. En matière d'ATI, le conseil d'administration peut établir un comité ad hoc entre les assemblées générales, et les membres peuvent en établir un lors d'une assemblée générale. Les comités ad hoc se dissolvent lorsque leurs tâches sont accomplies.

- dévoiler les préjugés dans la théorie, le langage et la pratique de la Technique Alexander ;
- guider ATI dans le développement et la mise en œuvre de politiques antiracistes pour aller vers une communauté plus forte, plus diverse et plus équitable ;
- proposer des ateliers et des opportunités pour aider les membres d'ATI à comprendre le privilège blanc, le racisme systémique et la manifestation physique des traumatismes pour les personnes de couleur.<sup>3</sup>

En rassemblant une liste de ressources et de contacts pour aider les membres d'ATI à s'informer sur le racisme systémique et à identifier si le racisme influence leurs pratiques d'enseignement, le comité a trouvé [un article](#) détaillant le travail antiraciste d'Andrew Suseno, et a recommandé au conseil d'administration de l'inviter à présenter durant la Conférence Annuelle 2020 d'ATI. Andrew est le fondateur et le créateur de [Parcon](#) - une communauté inclusive d'éducateurs et de praticiens en somatique dont la pratique fusionne le "Parkour" et le "Contact Improvisation". Son travail se concentre sur la Somatic et la Justice Raciale avec comme mission : "créer un réseau d'éducateurs du mouvement, de somatique partageant les mêmes idées qui aident à traiter les traumatismes que nous devons surmonter dans une société de suprématie blanche". Andrew est un praticien Feldenkrais certifié, un analyste du mouvement Laban, est titulaire d'une licence en danse et a suivi une formation en thérapie manuelle orthopédique. Il a donc été formé et a travaillé au sein d'une communauté somatique et offre une perspective unique sur l'intersection du racisme et des pratiques somatiques.

Nous avons voulu inviter tous les membres à se joindre à notre discussion et nous avons pensé que la présence d'Andrew à la conférence faciliterait cette discussion. Nous avons été émus par la puissance de son [article](#) dans *Contact Quarterly*. Dans cet article, Andrew parle des espaces dans lesquels nous travaillons, et nous avons senti qu'il pouvait s'adresser à nos membres parce qu'il parle notre langue mais peut aussi partager une perspective différente. Il parle de ses expériences dans les espaces blancs en tant qu'étudiant de couleur. Son article soulève des questions sur la façon dont nous pouvons être mieux informés lorsque nous gérons les espaces blancs, et comment rendre ces espaces moins centrés sur la race blanche.

Andrew parle de son expérience de formation en danse et de sa participation aux communautés de Contact Improvisation (CI) qui l'ont amené à créer Parcon :

Mais la réflexion critique sur le pouvoir et l'identité qui peut transformer les inégalités sociales ne faisait pas partie de la culture du CI dans laquelle je me suis formée. Au cours de mes années de danse CI et d'engagement avec cette communauté,

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<sup>3</sup> Par "manifestation physique", nous indiquons la manière dont le racisme et les traumatismes raciaux se manifestent de manière incarnée chez nos collègues, étudiants et stagiaires. Nous sommes curieux de connaître l'intersection du racisme et de la somatique. Le racisme n'est pas seulement une idée. Comme la race est un concept, nous avons tendance à oublier qu'elle est incarnée, dans l'expérience et dans la pratique. Comment pouvons-nous, dans un travail qui implique le toucher, être conscients du traumatisme racial quand nous enseignons?

j'ai appris que beaucoup d'entre nous, c'est-à-dire les personnes de couleur se sentaient seuls, exclus des groupes blancs qui étaient centraux dans nos communautés. Beaucoup d'entre nous se sentaient exotiques, ignorés, agressés et racialisés. ... Je suis resté à l'écart pendant une décennie parce que j'étais vraiment rebuté par la culture de la blancheur incontrôlée. (*Contact Quarterly*)

Le commentaire d'Andrew soulève la question de comment pouvons-nous accueillir les Noirs, les Indigènes et les Personnes de Couleur (en anglais : Black, Indigenous, People of Color ou BIPOC) dans nos espaces Blancs. Comment pouvons-nous changer nos espaces pour que les "BIPOC" se sentent vraiment bienvenus ? Comment pouvons-nous décentrer la Blancheur dans nos espaces ? <sup>4</sup>

Andrew discute aussi la problématique de la "cécité raciale" dans ses formations en somatique <sup>5</sup> :

J'ai ensuite étudié l'Incarnation Dynamique (Dynamic Embodiment) avec Martha Eddy, obtenu un doctorat en physiothérapie et finalement étudié le Feldenkrais avec David Zembach-Bersin, tout cela dans le but de rechercher une connexion corps-esprit plus intégrée en conscience de moi-même et des autres. Cependant, à mesure que j'approfondissais chacune de ces pratiques, je prenais de plus en plus conscience qu'à chacun de leurs fondements se trouvait une hypothèse basée dans la "cécité raciale" d'un corps-esprit idéal, apolitique, neutre, humaniste et individuel. À travers cette lentille, mon corps et mon esprit d'Américain d'Asie du Sud-Est était effacé et sans importance. J'ai été certifié comme expert dans les systèmes qui colonisent les corps utilisant l'idéologie d'une connexion à soi basée sur le sentiment individuel d'une liberté non-contextuelle et irresponsable, ignorant les politiques de l'identité et du racisme. (*Contact Quarterly*)

Cette dernière ligne s'applique profondément à l'idéologie de la Technique Alexander. Le terme "liberté" est fréquemment utilisé dans notre travail, et Andrew souligne que la liberté elle-même n'est pas créée égale. La liberté est un terme complexe, et il serait naïf de continuer à l'utiliser de manière non-contextuelle, sans responsabilité et trop simplement. Alors comment changer ce récit qui est au cœur de notre travail ? Comment aborder la couleur de la peau et l'identité sans l'effacer ? Comment aborder et décoloniser le "privileège du toucher" ? <sup>6</sup>

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<sup>4</sup> BIPOC (Black, Indigenous, People of Color) est un terme américain qui remplace largement l'utilisation de POC (People of Color), car POC est devenu trop utilisé et donc dilué aux États-Unis. Le terme BIPOC est centré sur les expériences des Noirs et des Indigènes en tant que principaux groupes opprimés en Amérique, et résiste à la tendance de regrouper toutes les personnes non blanches dans une seule catégorie. Au Canada francophone, on utilise le terme PANDC pour indiquer "Personnes Autochtones, Noirs et De Couleur".

<sup>5</sup> La "cécité raciale" ou "la cécité aux couleurs" indique qu'on ignore l'existence des races et de la diversité.

<sup>6</sup> Le toucher est un privileège. Le toucher interracial est lié à une longue histoire de violence, d'abus, de traumatisme et d'oppression. Comment pouvons-nous reconnaître cette histoire plutôt que de l'ignorer ? Comment demander le consentement ? Comment nous éduquer sur cette histoire pour mieux comprendre

Cinq membres d'ATI - deux membres du conseil d'administration et trois membres du comité ad hoc - ont rencontré Andrew pour l'aider à préparer sa présentation pour la Conférence Annuelle 2020 d'ATI, et notre conversation nous a éclairci sur nos propres défis, préjugés et craintes concernant le racisme systémique au sein de notre travail. Lors de notre rencontre, Andrew nous a interrogés sur nos expériences personnelles en matière de racisme, de race et de diversité dans notre travail. Il nous a demandé comment nous, personnellement et en tant qu'organisation, traitons, discutons ou évitons ces sujets et comment nous gérons le malaise. Il nous a demandé de réfléchir à nos ressources et à nos outils pour combattre ce malaise en tant que culture. Pour notre deuxième réunion, Andrew a demandé qu'un membre d'ATI non-blanc soit présent, et on a donc invité un membre Japonais à se joindre à notre discussion.

Quelques questions auxquelles nous avons réfléchi lors de nos réunions :

- Devrions-nous aborder la question de race dans notre travail ? Comment pouvons-nous le faire efficacement ?
- Comment est-ce que la relation entre le racisme systémique, l'identité et l'incarnation affectent la perception personnelle et politique de nos corps?
- Les concepts de liberté et d'autonomie, au cœur de la Technique Alexander sont-ils problématiques ?
- En quoi l'idée d'un "corps neutre" ou le fait de traiter toutes les personnes comme "identiques" ou "neutres" est-elle une fausse idée qui nuit aux étudiants BIPOC ?
- Comment "neutre" équivaut-il à "Blanc" dans un espace dominé par les Blancs ?
- Comment pouvons-nous diversifier notre communauté sans adopter une position missionnaire ou symbolique (la diversité pour la diversité) ?
- Comment pouvons-nous créer une ambiance d'expérience collective ?
- Comment pouvons-nous identifier un "pouvoir-sur" et évoluer vers un "pouvoir-avec" au sein de notre association ?
- Comment le "gatekeeping" intellectuel, économique, social et politique se fait-il dans notre communauté ? <sup>7</sup> Quelles sont les portes que nous gardons collectivement et individuellement ? Comment pouvons-nous ouvrir ces portes et créer un accès plus équitable aux ressources et aux comités pour que de nouvelles voix puissent être entendues ? Qui bénéficie des portes actuelles dans notre communauté et en sont-ils conscients ?

Plus de 80 personnes ont assisté à la session plénière d'Andrew intitulée "*Je ne suis pas ici pour réparer cela ... Une conversation collective incarnée*" lors de la visio-conférence 2020

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comment elle affecte notre dynamique tactile actuelle, afin que nous soyons conscients, prudents et délibérés dans la façon dont nous utilisons notre toucher, avec une perspective informée qui n'efface ni l'histoire, ni l'identité?

<sup>7</sup> Le terme "gatekeeping" indique qu'il existe des limites ou des barrières qui limitent l'accès aux idées, aux ressources et au pouvoir à certaines personnes, tandis que d'autres personnes (consciemment ou inconsciemment) maintiennent la barrière et ont le pouvoir de décider qui peut y accéder ou pas. Souvent, les gardiens ne sont pas conscients que certaines personnes sont tenues à l'écart et ceux qui sont tenus à l'écart ne se sentent pas capables de questionner la structure qui a été normalisée dans la communauté.

d'ATI. Nous espérons que votre participation a été une expérience enrichissante et que vous allez suivre l'atelier sur [le site web de la conférence](#) si vous n'avez pas pu y assister.

En discutant, en proposant, en reconsidérant, en ressentant des sentiments forts et en apprenant, nous avons découvert que pour inviter tout le monde à s'exprimer, nous devons créer un environnement de confiance qui encourage la vulnérabilité et l'ouverture d'esprit, laissant de la place à l'inconfortable et accueillant les conflits et l'expression de sentiments forts.

À cette fin, nous voulons encourager une conversation continue parmi nos membres sur la manière d'identifier et d'éradiquer le racisme dans notre organisation sous ses diverses formes, tout en validant les expériences diverses vécues par tous les membres d'ATI.

Voici dix actions que vous pouvez entreprendre afin de participer à cette conversation :

1. Ayez des conversations avec des membres là où vous vivez et dans vos cours de formation. Comment avez-vous vécu le racisme dans votre vie, ou observé son fonctionnement ?
2. Utilisez notre [liste de ressources](#) et la [ressource de la semaine](#) sur le site web d'ATI pour vous aider à élargir votre compréhension de ces questions et à acquérir un nouveau langage à leur sujet. Nous vous suggérons d'en choisir une chaque semaine !
3. Parlez-nous des ressources dont vous tirez des enseignements. Indiquez-nous les formations antiracistes destinées aux enseignants indépendants. Envoyez un courriel à [ATIantiracism@gmail.com](mailto:ATIantiracism@gmail.com) pour ajouter votre ressource à notre liste !
4. Rendez-vous sur [le forum de discussion ATI](#) sur Facebook pour obtenir des mises à jour de notre liste de ressources, une ressource mise en évidence chaque semaine et pour partager vos propres ressources avec la communauté !
5. Participez aux ateliers sur la diversité et le racisme lors de nos futures conférences annuelles. Le conseil administratif d'ATI s'est engagé à faire venir un présentateur chaque année sur ce sujet.
6. Écrivez une réflexion sur votre expérience de l'atelier d'Andrew Suseno lors de la visioconférence de 2020 d'ATI ou partagez votre point de vue sur l'antiracisme et la technique Alexander. Soumettez-la à notre comité à l'adresse suivante: [ATIantiracism@gmail.com](mailto:ATIantiracism@gmail.com). Nous aimerions partager les réflexions de la communauté dans les prochains Communiqués et l'ExChange.
7. [Faites un don](#) à [Parcon Resilience](#) pour soutenir le travail d'Andrew Suseno visant à développer des pratiques somatiques antiracistes qui soient inclusives et favorables au BIPOC, aux personnes âgées et aux personnes aux capacités diverses.  
[@parcon.resilience](#) sur Instagram / [@weparcon](#) sur Facebook

8. Examinez comment nous, en tant qu'enseignants, pouvons proposer une pratique plus inclusive. Envisagez de rédiger votre propre déclaration pour votre site web, de créer une bourse pour des étudiants BIPOC ou de faire don des bénéfices de certains cours à une organisation BIPOC.
9. Rejoignez la [Coalition pour la Diversité de la Technique Alexander](#) (ATDC). Ils ont une page Facebook, un groupe Slack et des réunions Zoom le dimanche. Ils ont également des groupes actifs (par exemple, l'examen du langage raciste dans les écrits d'Alexander) auxquels vous pouvez vous joindre.
10. Rejoignez notre comité - en particulier si vous ne vous identifiez pas comme une femme blanche cisgenre - parce que la diversité au sein du comité de la diversité est bénéfique pour ATI.

Le comité ad hoc sur le racisme et la diversité s'efforce de promouvoir la diversité et l'inclusion d'une manière saine, et nous aimerions avoir votre avis. Notre apprentissage est en constante évolution ; n'hésitez pas à nous faire part de vos suggestions. Nous savons que nous ne pouvons pas représenter tous les individus et leurs opinions. Nous sommes désireux d'entrer en dialogue.

Cet article a été co-écrit au nom du comité ad hoc sur le racisme et la diversité par Irene Schlump (elle/Allemagne), Catherine Kettrick (elle/États-Unis) et Holly Cinnamon (elle/Canada).<sup>8</sup> Merci aux traducteurs bénévoles qui nous ont permis de partager cet article avec les membres en quatre langues : Sakiko Ishitsubo (elle/Japon), Manuelle Borgel (elle/France), Corinne Cassini (elle/États-Unis), Irene Schlump et Holly Cinnamon.

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<http://www.alexandertechniqueinternational.org/non-discrimination-position-statement>

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Parcon d'Andrew Suseno : <http://www.parconhub.com/somatics-and-racial-justice> Faites un don à Parcon : <https://fundraising.fracturedatlas.org/parcon>

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<sup>8</sup> Nous incluons nos pronoms et nos pays parce que la reconnaissance de nos propres identités et la dé-neutralisation de nos voix blanches et cisgenres est une étape dans le processus de notre travail antiraciste.

Article de Contact Quarterly : [https://contactquarterly.com/cq/unbound/view/my-story-about-people-of-colors-contact-improvisation-poc-ci-jams-and-parcon-resilience - \\$](https://contactquarterly.com/cq/unbound/view/my-story-about-people-of-colors-contact-improvisation-poc-ci-jams-and-parcon-resilience-$)

Site web de la conférence : <https://conference.alexandertechniqueinternational.org>

Liste des ressources de l'ATI en matière d'antiracisme et de diversité :  
[www.alexandertechniqueinternational.org/index.php?option=com\\_content&view=article&id=170:an-anti-racist-resource-list&catid=25:latest-news](http://www.alexandertechniqueinternational.org/index.php?option=com_content&view=article&id=170:an-anti-racist-resource-list&catid=25:latest-news)

Ressource ATI de la semaine : <http://www.alexandertechniqueinternational.org>

Forum de discussion ATI :

[www.facebook.com/groups/ATIdiscussionforum/announcements](http://www.facebook.com/groups/ATIdiscussionforum/announcements)

Alexander Technique Diversity Coalition : [diversity.at@gmail.com](mailto:diversity.at@gmail.com)

## ここから

### ATIは人種差別に対処し、

### 自分自身と組織の中の体系的な人種差別に立ち向かうプロセスを開始する

ATIは数年前から、2017年と2018年にシアトルと京都で開催されたカンファレンスでのワークショップを通じて、私たちの協会内での多様性について議論してきましたが、その結果、2017年に最初の「無差別の立場表明」を作成し、2019年に更新することになりました。これらのワークショップや小グループ会議での対話は、時間をかけて進化してきました。2017年、私たちは、多様性とインクルージョンをどのように促進するかをたずねることから始め、会員にこれらの問題についての見解を尋ね、会員が何を重視しているかについてデータを収集しました。その結果、当初のステートメントを作成することになりました。2018年、京都で開催された会議では、議論は、ATI全体で財務的公平性を向上させ、レッスンや研修へのアクセスを向上させる方法に向けられました。そして2019年、私たちは、F.M.アレクサンダーの著作にある人種差別にどう対処するかを問うて、私たち自身と私たち自身の集合的な歴史を振り返る方向に転じました。今、私たちは人種についての世界的な会話に参加し、私たち自身と私たちの組織の中で体系的な人種差別に立ち向かうプロセスを始めています。

私たちの問いかけはますます複雑になり、今では次のように問いかけています：「どうすれば、植民地的あるいは宣教的なダイナミズムを永続させることなく、包括的な空間を作ることができるのか？私たちの国際的な会員にとって人種差別とは何を意味するのか？私たちの個人的な経験が、私たちの国、性別、政治、文化、宗教、アイデンティティーに深く影響されているとき、私たちはどのようにしてこれらの問題に集団的に取り組むことができるのだろうか？

人種差別に関するアドホック委員会は、アイルランドで開催された2019年ATI会議で、アレクサンダーの著作に含まれる人種差別的な言葉に対応したいという思いから結成されました。会員会議の中で、白人アメリカ人のATI教師会員は、会員が熟考すべきだと感じたトピックを15分で演説するように与えられました。彼女は、トレーニングに興味を持っている黒人の生徒がいたが、彼はアレクサンダーの著作の中にある人種差別的な言葉を知っていて、それについて

彼女と話し合ったと述べました。その黒人男性は会員にアメリカ革命の娘たち([the Daughters of the American Revolution](#)) のウェブサイトを紹介し、マリアン・アンダーソンの予定されていた公演について掲載されていた声明文を彼女に見せました。1939年、アンダーソンはアメリカ革命の娘たちのコンスティテューション・ホールで演奏する予定でしたが、人種を理由にその機会を拒否されました。この学生は、DARのウェブサイトに掲載された、彼ら自身の人種差別的な歴史を糾弾する公開声明が、彼にとって大きな変化をもたらしたと述べています。彼は、アレクサンダーの著作の中にある人種差別を取り上げるために、ATIも似たようなことをすることを提案した。教師会員がこれを会員に持ち込んだところ、会議中にこの話題をさらに議論したいという小グループが結成されました。この議論グループから、会議後にアレクサンダーの人種差別的な言葉に対処するためのアドホック委員会が結成されました。多くの議論の後、委員会のメンバーはアレクサンダーの著作に含まれる人種差別的な言葉を糾弾する声明を書き、2019年11月にATIのウェブサイトに掲載された私たちのオリジナルの「非差別的立場声明」に追加されました。

2020年5月にミネアポリスの警察によってジョージ・フロイドが殺害された後、私たちの委員会メンバーの一人が、怒り、フラストレーション、悲しみ、絶望の感情を表現するために手を差し伸べ、ATIがこれらの出来事に対応することを望んでいました。私たちは ( ZoomとBasecampを介して ) 再会し、人種差別、私たちの仕事にとって人種差別とは何を意味するのか、人種差別の継続に私たちがどのように加担している可能性があるのかについて、深い議論を始めました。委員会は「人種差別と多様性に関するアドホック委員会」という新しい名前を選び、アレクサンダーの著作の中にある人種差別的な言葉を越えた不平等に取り組むことを約束しました。私たちは、これらの出来事に関するATIのスタンスを公に宣言する新しい声明を書きたいと考えていました。議論、内省、リソースの共有、そして声明の執筆と再執筆の過程で、私たちは多くの質問を自分たちに投げかけました。

- 私たちの声明は誰を代表しているのか？どのような声かATIを代表することができるのか、あるいは代表すべきなのか、あるいは代表することができるのか。
- 私たちの委員会が白人のシスジェンダーの女性だけで構成されている ( 国際的な ATI 会員を完全に代表していない ) という事実は、ATI の文化、権力構造、組織について何を反映しているのか？ [1]

- 「White」(大文字)と書くか「white」(小文字)と書くかの違いはあるか?どのような違いがあるか?
- ステートメントの「right」を、どのように判断したいのか?集団内のヒエラルキーに影響されるのか?
- 私たちはこの文を完成させるためにどのくらいの時間をかけられるのだろうか?私たちの沈黙というやり方で発言している人たちは、私たちが声明を出すまで私たちのために話しているのだろうか?このような状況で声明を議論し、完成に時間をかけることは、それ自体が特権なのだろうか?

私たちは特権について話しました。

- それらは何か?
- その特権は白人であることとの関係のどのような結果なのか?
- 人種的特権は 経済的特権にどのように影響を与えるのか? それは時間との関係や ATI に奉仕する能力や 議論をする能力に影響を与えるのか。
- 特権は、私たちのワークにどのように影響を与え、ATI とアレクサンダー・ テクニーク全体に影響を与えているのか?

このような質問の多くには答えがありませんでしたが、質問するスペースがあることに感謝しています。私達は、たとえ不完全であっても、声明を出すことの重要性を感じました。私たちはまとめて声明を書き(何回も修正して!)、理事会に送りました。理事会はそれを承認し、「ATIは人種差別に対応する」をATIのウェブサイトに掲載しました。

日本、イスラエル、オーストリア、米国の会員から支持的な意見、批判的な意見、疑問や反省の声など、様々な意見が寄せられました。私たちは、このフィードバックをどこに向けるべきか、またメンバーとの議論をどのように継続していくべきかという問題に悩んでいました。私たちは、ATI内で人種差別と多様性について集団的な議論をしたいと考えていますが、これらの問題を軽く扱うことはできません。私たちは、ATIが国際的な組織であることを認識しています。そのため、会員が人種差別を異なる方法で(この委員会を構成する白人のシスジェンダーの女性とは異なる方法で)経験し、理解していることを認識しています。人種差別は世界のどこでも存在しますが、私たち個人の人種差別経験は、私たちの文化的歴史、アイデンティテ

イ、言語、経済的権力構造、政治的権力構造、(ジェノサイドや植民地化の歴史を含む)、宗教的イデオロギー、階級制度と深く織り交ぜられています。人種差別に対する私たちの理解は、肌の色に還元することはできず、私たちは誰かの経験を定義したり、単純化したり、還元的な方法で人種差別を語ることを望んでいません。

ATI内でのこの継続的な議論を継続するための最善の方法を模索しています。その代わりに、私たちはこれからのトピックの不快感の中に身を置く事に挑戦しています。私たちは、すべての人がこれらの問題の所有権を持たなければならないことを知っています。しかし、既存の権力構造に直面している問題のオーナーシップをどうやって取るかというのは挑戦的な問題です。

声明文を書くことは、私たちの仕事の始まりに過ぎず、私たちは、人種差別との闘いと私たち自身とATI内での体系的な偏見との闘いにコミットしていることに、まとめて同意しました。私たちは、常任委員会になるのではなく、アドホック委員会にとどまることを決定しました。これは委員長を持ち、選出するという階層構造への移行も含まれます。[2]

検討を重ねた結果、当委員会では次のような課題に取り組むことにしました。

- アレクサンダー・テクニクの理論、言語、実践における偏りを明らかにする。
- より強く、より多様で公平なコミュニティを実現する反人種差別政策の策定と実行においてATIをリードする。
- また、ATI会員が白人の特権、体系的な人種差別、有色人種における人種的トラウマの身体的な現れを理解するためのトレーニングと機会を提供する。[3]

ATI会員が体系的な人種差別について教育し、それが自分たちの教育実践にどのように影響するかを特定するために支援するためのリソースや連絡先の長いリストを作成しているとき、委員会はアンドリュー・スセノの反人種差別主義者としての活動を詳述した記事に出会い、2020年10月に開催されるオンラインカンファレンスでの講演に彼を招待するように理事会に推薦しました。アンドリューはパルクールとコンタクトインプロヴィズエーションを融合させたムーブメント教育者と実践者の包括的なコミュニティである、Parconの創設者であります。彼の仕事はソマティックスと人種的正義に焦点を当てています。「白人至上主義社会の中で私たちが取り組まなければならないトラウマに対処するために、志しを同じくするソマティック・ムー

ブメント教育者のネットワークを作る事」。アンドリューはフェルデンクライスの認定プラクティショナーであり、ラバン・ムーブメント・アナリストであり、ダンスの学士号を持ち、整形外科のマニュアル・セラピーのトレーニングをうけているので、彼はソマティック・プラクティスの交わる共通性についてユニークな視点を提供しています。

私たちは、会員全員がこの議論に参加してもらいたかったので、アンドリューが会議に参加してくれたことで、その議論が促進されると感じました。私たちは [Contact Quarterly](#) に掲載されたアンドリューの力強い記事に感動しました。その記事の中でアンドリューは私たちが働いているスペースについて語っていますが、彼は私たちの言語を話すだけでなく、異なる視点を共有することができるので、私たちのメンバーに話をすることができると感じました。彼は有色人種の学生としてホワイトスペースでの経験を語っています。彼の記事は私たちがホワイトスペースを運営しているときにどのようにしたらより多くの情報を得ることができるのか、そしてどのようにしたらこれらのスペースをよりホワイト中心ではなくすることができるのかという疑問をなげかけています。アンドリューは、ダンスのトレーニングを受けた経験や、コンタクト・インプロヴィゼーションのコミュニティに参加したことが、後にパルコンを作るきっかけになったと書いています。

しかし、社会的不公平を変容させることの出来る権力やアイデンティティに対する批判的な反省は、私が移り住んだCI(コンタクトインプロヴィゼーション)の文化の一部ではありませんでした。何年にもわたってCIを踊り、コミュニティに関わって来た私たちPOC(ピープルオブカラー)の多くは、孤独を感じ、コミュニティの中心的な白人グループから離散していることを知りました。私たちの多くは、誇張され、無視され、攻撃され、人種差別されていると感じていました。...私は10年間、白人文化の抑制の効かない文化に嫌気がさしていたため、遠ざかっていました。(Contact Quarterly)

アンドリューのコメントはどのようにして黒人、先住民、有色人種の人々 (BIPOC: バイポック) を私たちの白い空間に迎え入れることができるのかという疑問をなげかけています。[4] BIPOCが真に歓迎されるように私たちのスペースをどのようにかえていくことができるだろうか? どのようにして私たちのスペースで白人性を脱中心化することができるのだろうか?

また、ソマティクスのトレーニングでは色覚異常の問題を論じている。

それから私は、マーサ・エディのもとでダイナミック・エンボディメントを学び、理学療法の博士号を取得し、最終的にはデビッド・ゼンバック=バーシンのもとでフェルデンクライスを学びましたが、これらはすべて、自分自身や他の人のために、意識とのより統合された心と身体をつなぐを求めを目的としていました。しかし、これらのプラクティスのそれぞれを深めていくうちに、それぞれの核心には、無政治的、中立的、人間主義的、個人主義的な理想的なマインド・ボディという前提だが、それは、色盲的な思い込みがあることに気づいたのです。このレンズを通して、私の東南アジア系アメリカ人の身体と心は無いものとされ、無関係になっていたのです。私は、専門家として認定を受けたのですが、それは個々の状態と自由の感覚が頼りになっていないというベースの上で繋がっている中での自己、植民地化された身体のシステムにおいてだったのです。(Contact Quarterly)

この最後の行は、アレクサンダー・テクニークに深く当てはまります。「フリー」という言葉は私たちのワークの中で頻繁に使われていますが、アンドリューは自由自体が平等に作られているわけではない事を強調しています。フリー(自由)とは複雑な言葉であり、それを文脈にそった、説明責任のない、複雑でない方法で使い続けるのは無知でしょう。では、私たちの仕事の中心となるこの物語をどのように変えていけばいいのでしょうか。どうやって肌の色やアイデンティティに取り組み、それをけさないようにするのか?どうやって「触れる特権」に対処し、脱植民地化するのか?[5]

5人のATIメンバー(2人の理事会メンバーと3人のアドホック委員会のメンバー)は、2020年のATI年次総会での発表に向けて、アンドリューと面談し、体系的な人種差別と私たちの仕事に関する私たち自身の課題、偏見、恐怖について、啓発的な会話を交わしました。会合の中でアンドリューは、私たちのワークにおける、人種差別、人種、多様性に関する個人的な経験について質問しました。彼は私たちが個人として、また組織として、これらのトピックにどのように対処し、議論したり、避けたりしているのか、また組織として、これらのトピックについてどのように対処しているかを尋ねました。また、文化として不快感に対処するためのリソースやツールについて考えるよう求められました。第2回目のミーティングでは白人以外のAT会員の出席をお願いし、日本人メンバーを招いて議論に参加してもらいました。

## 打ち合わせて考えたいいくつかの質問

- 私たちはワークの中で人種に取り組むべきなののでしょうか？どのようにすれば効果的に取り組めるのでしょうか？
- 私たちが個人的にも政治的にも自分の身体をどのように体験するかという点で体系的な人種差別、アイデンティティ、とその体現の間にはどのような関係があるのでしょうか？
- アレクサンダー・テクニークの中心となる自由と自律の概念は、何か問題があるのだろうか？
- 「中立的な身体」(ニュートラルボディ)とか、すべての人を「同じ」「中立的」に扱う事がBIPOCの生徒にとって有害な誤った考えであるとは、どのようなことなのでしょうか。
- 白人優位の空間での「ニュートラル」がどのように「白人」と同等になるのか？
- 布教活動的なスタンスを取ったり、象徴的な(多様性の為の多様性)をしないで、どうやって私たちのコミュニティを多様化できるのか？
- どのようにしたら、集合的な経験の「フェルトセンス」(言葉になる前の身体で感じる意味のある感覚)を生み出す事ができるのか？どのようにすれば、組織内のパワー・オーバー・アクションを識別し、パワー・ウィズ・アクションへ変化させることが出来るのか？
- 知的、経済的、社会的、政治的な「門番」[選択の権限や見張り]は私たちの共同体の中でどのように行なわれているのでしょうか？[6] 私たちが集団的に、また個人的に保持している門とは何か？どのようにしてこれらの門を開き、新しい声を聞くためのリソースや委員会へのより公平なアクセスを作り出すのか？私たちのコミュニティの現在の門から恩恵を受けているのは誰か、そして彼らはそれに気づいているのか？

2020年のオンライン会議で開催されたアンドリューの本会議「私はこれを直すためにここにいません... 集合的な具体化された会話」に80人以上が参加しました。参加した方は有意義な経験であったことを、そしてそうでない方は [conference website](#) でご覧になる事を願っています。

議論し、提案し、再考し、強く感じ、学ぶというプロセスを経て、すべての人に発言を促すためには、弱さやオープンマインドを奨励し、不快感を許容するベースを持ち対立や強い感情の表現を歓迎するような信頼出来る環境を形成する必要があることがわかりました。

そのために、ATI会員全員の多様で生きた経験を検証しながら、様々な形態の組織における人種差別をどのように識別し、根絶するかについて、メンバー内で継続的な話し合いを行なう事を奨励したいと考えています。

この会話に参加するためにできる10の行動をご紹介します。

1. 住んでいる場所や養成校のメンバーと会話しましょう。あなたの生活の中で人種差別をどのように経験したか、あるいはその働きを観察した事がありますか？
2. ATIのウェブサイトにある[リソースリスト](#)と[今週のリソース](#)を使って、これらの問題についての理解を広げ、新しい言葉を身につけましょう。毎週ひとつ選ぶことをお勧めします。
3. あなたが学ぶリソースについて教えてください。独立した教師のための反レイシズム研修を紹介してください。私たちのリストにあなたのリソースを追加するために、[ATlanti racism@gmail.com](mailto:ATlanti racism@gmail.com) にメールを送ってください！
4. [Facebook](#)のATIディスカッション・フォーラムにアクセスして、リソース・リストや毎週のハイライト・リソースの最新情報を入手したり、自分のリソースをコミュニティで共有したりしてください。
5. 今後の年次総会での多様性と人種差別に関するワークショップに参加する。理事会は、毎年このテーマに関する発表者を招く事を約束しています。
6. 2020年オンラインATIカンファレンスでのアンドリュー・スセノのワークショップの経験について考察を書いてください。 [ATlanti racism@gmail.com](mailto:ATlanti racism@gmail.com) で委員会に提出してください。今後のコミュニケや交流会でコミュニティからも感想を共有したいと考えています。

7. [Parcon Resilience](#)に寄付してBIPOCや高齢者、多様な能力を持つ人々を包摂的かつ支持する反人種主義的なソマティックプラクティスを開発するアンドリュー・スセノの活動を支援しましょう。@parconresilience on Instagram / @weparcon on facebook
8. 教師である私たちがどのようにしたら、より包括的な実践を提供出来るかを考えてみましょう。自分のウェブサイトに自分の声明文を書いたり、BIPOC奨学金を作ったり、一部の授業で得た利益をBIPOC団体に寄付したりすることを考えてみましょう。
9. [Alexander Technique Diversity Coalition](#) (ATDC)に参加しましょう。ATDCはFacebookページ、Slackグループ、日曜日に継続的に行なわれているZoomミーティングがあります。またアクティブなグループ(アレクサンダーの著作の中の人種差別的な言葉を調べるなど)もあり、参加することが出来ます。
10. 私たちの委員会に参加してください。特にあなたが白人のシスジェンダーでは無い場合は、多様性委員会での多様性がATIの利益になるからです。

人種差別と多様性に関するアドホック委員会は健全な方法で多様性と包摂性を構築するために、活動しています。私たちの教育は常に進化していますので、ご意見をお寄せください。私たちは、対話の場を設けたいと考えています。

この記事は人種差別と多様性に関する特別委員会を代表して、Irene Schlump (she/her,ドイツ), Catherine Kettrick(she/her,米国), Holly Cinnamon (she/her,カナダ)が共同執筆したものです。

[7]

ボランティアで翻訳してくださった方々に感謝します。彼らはこの記事メンバーシップが4カ国語で共有することを可能にしてくださいました。

石坪佐季子、マニユエル・ボーゲル、コリーン・カッシーニ、アイレーネ・シュランプ、そしてホーリー・シナモン。

#### Works Cited

ATI Non-Discrimination Statement: [www.alexandertechniqueinternational.org/non-discrimination-position-statement](http://www.alexandertechniqueinternational.org/non-discrimination-position-statement)

Marian Anderson: [www.dar.org/national-society/marian-anderson](http://www.dar.org/national-society/marian-anderson)

ATI Non-Discrimination Statement: <http://www.alexandertechniqueinternational.org/non-discrimination-position-statement>

ATI Responds to Racism: [www.alexandertechniqueinternational.org/ati-reponds-to-racism](http://www.alexandertechniqueinternational.org/ati-reponds-to-racism)

Parcon by Andrew Suseno: [www.parconhub.com/somatics-and-racial-justice](http://www.parconhub.com/somatics-and-racial-justice)

Donate to Parcon: <https://fundraising.fracturedatlas.org/parcon>

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Conference Website: <https://conference.alexandertechniqueinternational.org>

Alexander Technique Diversity Coalition: [diversity.at@gmail.com](mailto:diversity.at@gmail.com)

ATI Anti-Racism and Diversity Resource List: [www.alexandertechniqueinternational.org/index.php?option=com\\_content&view=article&id=170:an-anti-racist-resource-list&catid=25:latest-news](http://www.alexandertechniqueinternational.org/index.php?option=com_content&view=article&id=170:an-anti-racist-resource-list&catid=25:latest-news)

ATI Resource of the Week: [www.alexandertechniqueinternational.org](http://www.alexandertechniqueinternational.org)

ATI Discussion Forum: [www.facebook.com/groups/ATIdiscussionforum/announcements](http://www.facebook.com/groups/ATIdiscussionforum/announcements)

[1] シスジェンダーは性自認が出生時に割当てられた性別と一致する人を示します (トランスジェンダー、ジェンダーフルイド、またはノンバイナリーの人々とは対照的です。)

[2] 常任委員会は、組織の継続的なニーズに応えるために会員によって設立された正式な委員会です。アドホック委員会は、常任委員会に適合しない特定のタスクを実行する必要がある場合に形成される委員会です。ATIでは理事会は年次のAGMの間でアドホック委員会を設立することができ、メンバーはAGMでアドホック委員会を設立することができます。アドホック委員会はタスクが完了すると解散します。

[3] 「身体的な現れ」とは人種差別や人種的トラウマが同僚、学生、研修生に具体化された形でのように現れるかをしめします。私たちは人種差別とソマティックが交わることに興味がある

あります。人種差別は単なる考えではありません。人種は概念であるため、私たちはそれが経験と実践において具体化されていることを見逃しがちです。タッチを伴う仕事をしている私たちの考えの中で人種的なトラウマを意識する事ができますか？

[4] BIPOC(Black, Indigenous, People of Color)は、POC ( People of Color ) がアメリカで使い古され、希薄化されているため、POCの使用に広く取って代わっている用語です。BIPOCはアメリカの主要な抑圧されたグループとしての黒人と先住民の経験を中心とし、すべての「非白人」の人々を1つのカテゴリーにまとめる傾向に抵抗します。

[5] 触れる事は特権です。異人種間のタッチには、その意味に付随する暴力、虐待、トラウマ、抑圧の長い歴史があります。この歴史を無視するのではなく、どうやって認める事が出来るでしょうか。どうすれば同意を求める事が出来ますか？この歴史についてどのように教育し、それが現在のタッチ・ダイナミクスにどのように影響するかを学び、誰の歴史やアイデンティティも消さない、啓蒙的で情報に基づいた視点からタッチをどのように使用するかを意識し、注意深く、慎重に考えますか。

[6] 門番 ( ゲートキーピング ) はアイデア、リソースおよびパワーへのアクセスを制限する境界またはゲートが存在する一方で他の人々 ( 意識的又は無意識 ) が門を維持し、誰がアクセスを取得し、誰がアクセスしないかを決定する権限を持っているかを示します。多くの場合、門番は人々が締め出されている事に気づいておらず、締めだされている人々はコミュニティで正常化されている構造に対処する力をもっているとは感じません。

[7] 私たち自身のアイデンティティを認め白人のシスジェンダーの声を無力化することは、私たちの反人種差別的活動の過程の一步であるため、私たちは選択した代名詞と国を含めます。( 訳者注：ここでShe/herとなっているのは、自己紹介など呼んでほしい自分の希望の代名詞を性別や見た目に関わらず選び伝える事が出来ます。She/her/hers, He/him/his, They/them/theirs, Ze, Hir, No pronounsなどがあります。 )

## Message from Plenary Speaker Andrew Suseno

*Thank you to those who participated in the Plenary Session at our 2020 Online Conference. The session was led by Andrew Suseno and entitled I Am Not Here to Fix This...A Collective Embodying Conversation. Andrew has written a letter to all ATI members in response to an important question.*

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Dear ATI,

At the end of the session, the question came up about how to support my anti-racist work with Parcon Resilience.

Individually. [Donate](#) monthly. Making it a small consistent amount builds reliability for a long journey together.

Collectively. Stop perpetuating white supremacy. Do the heartfelt and messy work together. And work to dismantle and challenge white supremacy in the field of somatics and in society at large. That is where you'll see me again! In anti-racist partnership!

Thank you so much for reaching out to me.

In solidarity,

Andrew Suseno

[www.parconrc.org](http://www.parconrc.org)

IG: @parcon.resilience

FB: @Weparcon

\*\*\*

*Andrew Suseno is a 41-year-old, able-bodied, middle class, Southeast Asian American cis-male living in New York City with his partner and their seven-year-old son. He is a modern dance improviser and studied various forms of somatics and healing for 20 years, including Feldenkrais. He currently uses somatics in his work as a physical therapist, in organizing People of Color Jams, and in a movement form he created called Parcon Resilience, an anti-racist BIPOC (Black, Indigenous, and People of Color) somatic form.*

*Vielen Dank an diejenigen, die an der Plenarsitzung unserer 2020-ATI-Konferenz teilgenommen haben. Die Plenarversammlung wurde von Andrew Suseno geleitet und trug den Titel: "Ich bin nicht hier, um dies zu regeln... Ein Gemeinschaftliches, den Körper einbeziehendes Gespräch". Andrew hat einen Brief an alle ATI Mitglieder als Antwort auf eine konkrete Frage verfasst.*

\*\*\*

Sehr geehrte ATI Mitglieder,

Am Ende der Versammlung kam die Frage auf, wie man meine antirassistische Arbeit mit Parcon Resilience unterstützen könne.

Persönlich. [Spende](#) monatlich. Ein kleiner beständiger Betrag schafft Verlässlichkeit für eine lange gemeinsame Reise.

Als Gemeinschaft. Hört auf, die weiße Dominanz aufrechtzuerhalten. Geht die von Herzen kommende und unangenehme Arbeit gemeinsam an. Und arbeitet daran, *die weiße Vorrangstellung auf dem Gebiet der Somatik und in der Gesellschaft als Ganzes abzubauen und infrage zu stellen. Dort werden wir uns wiedersehen! In antirassistischer Partnerschaft!*

Vielen Dank, dass ihr mir die Hand gereicht habt,  
In Solidarität,

Andrew Suseno  
[www.parconrc.org](http://www.parconrc.org)  
@parcon.resilience on IG  
@Weparcon on FB

\*\*\*

*Andrew Suseno ist 41 Jahre alt, Südostasiatisch-Amerikanischer Herkunft, ohne körperliche Behinderung. Ein cis-Mann aus der Mittelschicht, der mit seiner Partnerin und ihrem 7 jährigen Sohn zusammen in NYC lebt. Er ist Tänzer (Modern Dance Improvisation) und hat 20 Jahre lang verschiedene Ansätze von körperlichen Verfahrensweisen und Heilung gelernt, darunter auch Feldenkrais. Gegenwärtig stellt er den Körper im Rahmen seiner Arbeit als Physiotherapeut, in der Organisation von Jams für POC und in einer von ihm geschaffenen Bewegungsform namens Parcon Resilience- einer antirassistischen Bewegungsform des BIPOC- in den Mittelpunkt.*

*Merci à ceux qui ont participé à la session plénière de notre conférence 2020. La session était présentée par Andrew Suseno et intitulée : "Je ne suis pas ici pour réparer... Une conversation collective incarnée". Andrew a écrit une lettre à tous les membres d'ATI en réponse à une question.*

\*\*\*

Chère ATI,

À la fin de la session, la question s'est posée de savoir comment soutenir mon travail antiraciste avec Parcon Resilience.

Individuellement: En faisant [un don mensuel](#). Avec une petite somme donnée régulièrement, votre engagement fiable à long terme soutient un voyage ensemble dans la durée.

Collectivement: Arrêtez de perpétuer la suprématie blanche ! Faites un travail sincère ensemble, même si cela est désordonné et déroutant ! Et travaillez à démanteler et à contester la suprématie blanche dans le domaine de la somatique et dans la société en général. C'est là que vous me reverrez ! Dans un partenariat antiraciste !

Merci beaucoup de m'avoir contacté,  
En toute solidarité,

Andrew Suseno  
www.parconrc.org  
@parcon.resilience sur l'IG  
@Weparcon sur FB

\*\*\*

*Andrew Suseno est un homme cisgenre américain de l'Asie du Sud-Est de 41 ans, non handicapé, de la classe moyenne, qui vit à New York avec sa compagne et leur fils de sept ans. Il est improvisateur en danse moderne et a étudié diverses formes de somatique et de guérison pendant 20 ans, incluant le Feldenkrais. Il utilise la somatique dans son travail de physiothérapeute, dans l'organisation de « Jams » pour les Personnes de Couleur et dans une forme de mouvement qu'il a créée, appelée Parcon Resilience, une forme somatique antiraciste BIPOC (Black, Indigenous and People of Color).*

2020年のカンファレンスの全体会議に参加して下さった方々、ありがとうございました。  
このセッションはアンドリュー・スセノさんがリードし、以下のようなタイトルで行なわれました。

“I am not here to fix this … A Collective Embodying Conversation”

(私は直すためにここにいるではありません … 集団的体現と会話)

アンドリューさんは、手紙を通じて質問に答えています。

親愛なる ATI,

セッションの最後に、私がパルコンレジリアンスを通じて行なっている反人種差別の活動をどのようにサポート出来るかという質問が出ました。

個々としては、どうぞ毎月の寄付をしてください。少額の一貫した金額は長い旅と一緒に歩むための信頼が築きます。

<https://fundraising.fracturedatlas.org/parcon>

共同体としては、共に白人至上主義を永く続ける事を止めましょう。めんどろな仕事を一緒に心のこもった仕事にしましょう。ソマティクスと社会全体で白人至上を解体し、挑戦するために、動きましょう。

そこでまた私と出会います！反人種差別のパートナーシップとして！

手を差し伸べてくれてありがとう。

連帯と共に

Andrew Suseno

[www.parconrc.org](http://www.parconrc.org)

@parcon.resilience on IG

@Weparcon on FB

アンドリュー・スセノは41歳の中流階級の東南アジア系アメリカ人健常男性で、パートナーと7歳の息子とニューヨークに住んでいる。彼はモダンダンスのインプロヴァイザーであり、フェルデンクライスを含む様々なソマティクスとヒーリングを20年間学んできた。現在彼はソマティクスを、理学療法士としての仕事、POC ジャムのオーガナイズ、そして彼が創設したムーブメントフォームで Parcon Resilience と呼ばれる、反人種主義的な BIPOC ソマティックフォームなどを通じて活動に使っている。

# The Power and Potential of Our Integrated Collective

ALYSSA FRANKS

At the Plenary Session of the 2020 ATI Annual Conference, Andrew Suseno, founder of Parcon Resilience, offered us a somatic lens through which to examine racism in ATI. Throughout his workshop, Andrew often referred to the body, defining *body* in such a way as to encompass our individual selves, organization, nation, and ultimately, world. If ATI wishes to be truly diverse and inclusive, we need a means-whereby for evolving beyond the racism historically engrained and systematically perpetuated. Andrew suggested that the way to change our habitual body is to engage in the collective body. I agree. I also believe that when the Alexander Technique is taught as a process of integration, it serves as a potent tool for helping others engage in understanding the collective body as well. So with the power of our information and resources, what does it look like for the members of ATI to heed Andrew's call to engage in the collective body?

One way ATI is engaged is with a statement on our home page expressing solidarity with the Black Lives Matter movement. After the death of George Floyd, my inbox was flooded with e-mails making a similar statement. My social media was likewise saturated. Black flags with bold white lettering were staked into lawns, and spray paint decorated the asphalt of our neighborhood streets. These abundant social signals do generate momentum for a large movement such as Black Lives Matter. They are images that direct attention toward the cause and the collective consciousness. They should not, however, be used as a way to deflect attention from the responsibility of the individual or organization to take action that aligns with the cause they claim to support.

One action being taken by many organizations, including ATI, is to arrange substantial diversity and inclusion trainings. I have attended three of these in the past several months. I question whether they have led to real change within the organizations that hosted them. My concern is that many institutions are content with organizing these trainings—essentially planting the Black Lives Matter flag in the yard and calling it good. Following Andrew's session, I wonder how ATI can be different.

In his plenary introduction, Andrew shared pictures of his family, his company, and his reasons for being with us: "I am interested in forming anti-racist partnerships. Why are you here?" This is a worthy question for all of us to reckon with. The massive social pressure around us can speak louder than the deep whispered voice of our own desire. We all care about being perceived a certain way, but do we have the actual desire to change our actions? Do we desire to change the habitual functioning of our organization?

None of us had long to reflect on this question because Andrew swiftly had the Zoom room in motion. He made a bold expressive gesture, extending one arm away from his body while guarding his heart with his other arm. He then asked us all to "try it on." He watched and

offered refinements, challenging everyone to be more detailed in their mirroring. I chuckled a little as he prompted the gallery full of AT teachers to tense their arms.

As we got the hang of it, he gave us context for this movement. The gesture was his feeling of frustration. Frustration that stemmed from the U.S. government's response to the pandemic. From the recent acts of racial violence and ongoing reign of white supremacy.

Andrew then asked us to change the movement, make it our own. He asked us to change one thing and know exactly how and why we changed it. This was the first time we were asked to engage in our collective body by sharing our variations and explanations. Again, Andrew challenged us to be more specific in how we moved and described the context. He was asking us to be brave, to listen and respond to our intuition, the part of ourselves that houses the deep whispered voice of desire. Except that rather than quiet introspection, this was bold movement in a crowded Zoom room of colleagues, friends, and strangers.

Andrew set the tone for such intimate sharing by telling us his own story about growing up. His father was in the military and Andrew was a Boy Scout. As a kid, he expected his life would follow the neat template that was handed to him: Eagle Scout, college, successful career—the path of a model U.S. citizen. Indeed, that trajectory led him to become a successful physical therapist. But things changed for Andrew after he experienced a particularly violent form of racial discrimination. During a professional meeting, he was hit between the eyes by a pen thrown by a White colleague because Andrew had turned to speak to the only other person of color in the room. Much to his boss's dismay, Andrew did not allow the humiliating moment to pass unnoticed. He asked the company to publicly acknowledge and denounce the behavior. He was pulled aside and confronted by one of his mentors: "We can't be racist, we're Feldenkrais for Christ's sake!" Still, Andrew refused to accept what was unacceptable. He would not be silent. Instead he took real action to embody the necessary change in the habitual body. He left the company and started his own somatic collective for people of color, a blend of Parkour and Contact Improvisation.

The habitual body was a motif of Andrew's plenary session. At various points while sharing his story, Andrew paused to ask, "Is this the neutral body?" At first I was puzzled by this question, wondering if the term *neutral body* came from his background in Feldenkrais or improvisation. Of course, there is no neutral body. Everybody is an accumulation of history and context, continually responding to the changing world around us. Yet, habits, by merit of familiarity, feel right. Habits feel "neutral." In addition to our physical habits, we have learned habitual expectations including certain sets of characteristics we might associate with practical bodies in particular contexts. For example, one might expect an Alexander Technique teacher to be a White woman. In the same way, a particular image came to my mind during Andrew's story when he talked about Eagle Scouts. Another came to mind when he mentioned his father's military career. My idea of the "neutral" Eagle Scout or soldier arose unconsciously. To change my unconscious image would require either contrary evidence or recognizing my bias, as well as a conscious plan such as we use in the Alexander work.

Andrew explained that one of the tools Parcon Resilience uses to consciously change their habitual point of view is to project people onto objects. He shared a touching story of using this tool with the image of his father. He projected his idea of his father, whom he described with the words "toxic masculinity," onto a large velvet curtain. He was surprised to discover that unlike his father, the curtain could softly envelop him as he cried. I felt a pang of empathy, thinking of my own father who spent his career working in the Air Force, as a police officer, and later as a state prison captain. To my knowledge, my father spoke the words "I love you" only twice in his life, and never to his children. The sadness I felt when Andrew shared his story was directed not toward myself or Andrew, but toward our fathers. It was a sadness for all the bodies living in systems that promote the denial and suppression of important aspects of the whole self: tenderness, affection, the need for validation, and love. It comes as no surprise that the police force and military are highly associated with racism, sexism, and homophobia. The exercise Andrew explored in his somatic practice gave him another choice of how to see his father.

When I started to learn Integrative Alexander Technique (AT applied directly to the activities of one's life), I discovered that lessons I had learned from my own father were at the root of a lot of my unnecessary tightening. I understand that my father was doing his best based on the information he had. Now, knowing Integrative Alexander Technique, I have a different choice than to tighten around my emotional responses and feelings of discomfort. I wish my father had the knowledge that would have enabled him to coordinate rather than contract for so many years. As Maya Angelou reportedly said, "When we know better, we do better." (Winfrey, 00:02:05 - 00:02:07) I believe that is true—when we have the will and take the actions to integrate new knowledge. This is for me the essence of Integrative Alexander Technique.

Within this essence lies the potential for healing as Andrew experienced through his own somatic practice. He moved through some of his suffering around his relationship with his father. I credit the Alexander Technique for my ability to see the soft velvet behind the hard front of my own father. I credit it for my ability to choose compassion rather than fear. The velvet curtain, relating to the theme of the Plenary, has made me wonder about the potential application of AT for combating conscious and unconscious racial prejudices in the collective body.

After Andrew shared his story, he had us revisit the "Try on my movement" exercise. This time, the members of ATI were in the lead, half of us moving and half of us observing. We were asked to move in response to the questions that the ATI Board had asked Andrew in previous meetings.

The first question was "Should ATI put more pictures of people of color in our social media and brochures?" I considered as I listened—images matter. The images and examples I have experienced are why I have a particular mental picture of an Eagle Scout, a soldier, and an Alexander Technique teacher. My conscious and unconscious images help me discern which groups I do or do not belong in. So, if ATI values diversity and inclusion, a diverse group of people need to see themselves represented in a way that fosters a sense of belonging. However, the social signaling of pictures on our website and media should not

take the place of the kind of action that could reach populations we have yet to reach. Changing only the images we use would be the equivalent of just planting the Black Lives Matter flag in the yard.

Andrew quoted the Board of ATI twice more, prompting us to move in response to the following: “Are the old guard of AT getting rich off a colonial model of teaching?” and “What am I afraid to see?” I observed that my ATI colleagues were moving in vivid and expressive ways when given these prompts. However, when people were called upon to give the context for their gestures, the words did not seem to come easily. When people did speak, the language remained fairly obtuse. They seemed to talk around their thoughts and feelings, as if they did not fully own the movement, or the thought underneath. As we are all practiced in integrating thought and movement, I assume that such ambiguity was a result of uncertainty and discomfort around the highly charged subject of race.

My interest in the ambiguity of language comes from my concern that an unwelcome byproduct of the social pressure from the Black Lives Matter movement is that many White people, who hold the most power to make change, will withdraw into silence. I know many White people who have expressed a deep fear of doing or saying the wrong thing and losing their job or the respect of their peers. Several fellow White artists have told me that right now is not the time for their story. We justify our fear of speaking, and of failing, in many ways. Here’s the thing: Racism in the United States, or in your home country, is everyone’s story. It is not my fault that systemic racism exists; it is not a direct result of my use. However, it is the habit of the collective body I was born into. Therefore, if I care about true equality, I need to take the actions that lead to conscious change. The trouble with keeping quiet is that withdrawal does not make change. Audre Lorde, in her essay “The Transformation of Silence into Language and Action,” writes, “For we have been socialized to respect fear more than our own needs for language and definition, and while we wait in silence for that final luxury of fearlessness, the weight of that silence will choke us.” (44) I really appreciated that Andrew designed an activity challenging us to find the words. Language is power because it shapes the way we are able to think about things.

The words that got me thinking most from the movement section of Andrew’s workshop were “Someone else’s secret.” These words belonged to Monika Gross, founder of the Poise Project. They resonated with me because they describe how many of us regard systemic racism. As Monika continued to give context to her movement, she said, “I am afraid to look because if I do, I’ll have to do something about it.” And indeed, her organization does a lot to share AT with underserved populations, particularly people living with Parkinson’s Disease. In this way, the Poise Project is taking action to engage the collective body.

If ATI wishes to take action toward greater inclusion, we must all consider whether a collective sense of belonging is fostered in how we teach. Is the language we use while teaching inclusive? Is it trauma-informed? Andrew guided his movement exercises with language that invited curiosity and offered options for how we could choose to participate. In this way, he kept us, as the movers, in power. This worked to promote a sense of ownership in the exercise we were being asked to do.

I was introduced to the Alexander Technique as a process I own. Cathy Madden taught me that the first step of Integrative Alexander Technique is my desire. AT is a tool that gives me flexibility and the freedom to choose how I move toward my desires. Cathy is a master at keeping her students in the lead of their own learning, and therefore in a position of power. She walks alongside her students, creatively offering the next edge of the individual's path. On the first page of her book, *Teaching the Alexander Technique*, Cathy shares how she was once told, "You are a teacher. The Alexander Technique is the practice guiding your teaching." (13)

I believe that to engage in the collective body, ATI members need to be creative, spontaneous, adaptive teachers guided by the same principles. Flexibility in the way we teach is essential if we wish to change our habitual body. A.R. Alexander is commonly quoted to have said, "The hallmarks of the Alexander Technique are creativity, spontaneity, and adaptability to change." To reach beyond our in-group, we must honor each student as they are, knowing that they are the expert of their own experience and that the teacher's role is to create the fertile conditions in which the student can learn what they want to learn. The conditions we create must empower our students. This becomes especially important if we wish to share AT with more people of color, because a historical power imbalance already exists. It is harmful to prioritize using F.M. Alexander's language and teaching style over the comfort of our students. Terms like "monkey pose" are not the best choice.

All dogma causes harm, and we must be mindful of the fact that F.M. Alexander used explicitly racist language. One action we can take to engage in the collective body is to respond more directly to this fact. If we want to create a place of belonging, we cannot be silent about what is unacceptable. It can no longer be "someone else's secret." We should all have a clear answer for how we have evolved since F.M.'s time, as he clearly expressed his wish that future teachers would.

I agree with Andrew that a deeper engagement in our collective body, and to the body of other organizations, is one of the ways in which ATI could evolve. Learning from the Poise Project model, ATI could form partnerships with organizations that can connect teachers to people who would otherwise be unable to afford or access private lessons. These sorts of partnerships are easier to forge as a reputable collective, backed by research and history. There are great examples of successful partnerships within the realm of what we teach, including yoga in prisons and mindfulness for veterans and in schools. Here's the rub: To pursue these initiatives, we have to change the habitual functioning of ATI. It would indeed require collective effort of teams who have a means-whereby for funding the work.

In the end, Andrew's workshop was different than the other trainings I have experienced. For one thing, there was much less diversity in the group of participants. I do not remember seeing anyone who was Black or Latinx. I do not remember meeting anyone during this year's conference who was transgender or disabled.

The other key difference was that Andrew's workshop integrated movement into the discussion of diversity and inclusion. Andrew asked us to embody, and therefore, own the movement for social justice. The Asaro tribe of Papua New Guinea has a saying, "Knowledge is only rumor until it lives in your bones." (Browne, 224) If ATI truly has the will to become more diverse and inclusive, we will need to go beyond gathering information and take action to change its habitual body.

I believe in the power of our work for the benefit of the collective, but only when it is taught as a means-whereby for integration and empowerment. Integration is anti-racism. What would the collective body look like if, in the moment of recognizing difference in others, more people were to coordinate rather than contract between head and spine? If more people were to respond consciously rather than react automatically to the issue of racism? What would it look like if conversations could be had with expansive curiosity rather than fear and withdrawal? In *Pocket Guide to Interpersonal Neurobiology*, Dan Siegel defines kindness as "The visible, natural outcome of integration. Positive regard for others, compassionate intention, and acts of extending oneself in service of others are all different manifestations of the differentiation and linkage of selves within a larger 'We'." (A1-44) If more people moved through the world as integrated selves, with kindness, there would not be such race-based violence and oppression in our society. We would recognize that individual suffering is collective suffering. In this way, the Alexander Technique could have a real impact toward greater social justice in the world.

The world is aching for integration. We have tools and resources that can be of true benefit. So how will we, as individual teachers as well as an organization, heed Andrew Suseno's call to action and engage in the collective body?

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# Susanne Langer's Practice: A Modern Philosophical Basis for the Alexander Technique

Joseph Kaplan

If the Alexander Technique is to gain traction in mainstream intellectual circles, we need to show how F.M. Alexander's discoveries relate to other developments in academic thought. Then we can define Alexander's "entirely new field of inquiry" and describe how it relates to other fields of study. In the 21st century, there is an urge to support any claim with strong scientific evidence. Tim Cacciatore, Rajal Cohen, Ian Loram, and a handful of other researchers have used empirical studies to identify the outcomes that accrue with the use of the Alexander Technique over time.<sup>1</sup> Their work is leading them toward a coherent theory of the mechanisms involved, but they are finding themselves at an early threshold of understanding when it comes to what actually happens in an Alexander Technique lesson.<sup>2</sup>

F. M. Alexander's essential achievement, the one that enabled him to overcome his vocal troubles, had to do with his subjective experience of his own feelings and how he could use them to organize his conception to guide his behavior toward a desired result. Now, the subjective experience of feeling is necessarily private and therefore beyond the domain of empirical study. But it is not necessarily beyond the reach of analysis, generalization, and academic inquiry. A rational inquiry into the structure of feeling is, I believe, precisely the new domain Alexander claims to have discovered. The domain is not entirely new. It is, in fact, philosophical. But in 1894 Alexander undertook a new intellectual departure that Western philosophy would take 48 more years to make on its own. When that departure finally did occur from within the institution of academic philosophy, a robust scholarly framework was created to support the theories of a young Tasmanian actor who just wanted to give voice recitals without going hoarse.

That academic inquiry into the structure of feeling was launched by American philosopher Susanne Langer (1895-1985). Her work provides a rich vocabulary to describe the subjective experience of using the Alexander Technique; it offers a lens for examining Alexander's own philosophical contributions, especially his anthropological theories, and it points a way to new frontiers in the study of Alexander's work. These themes, and probably many more, are apparent in even a general overview of Langer's writings, if one examines them with an eye for how her theories may be embodied.

Langer's philosophical work developed methodically through four main topic areas: symbolic logic, philosophical method, philosophy of art, and finally, philosophy in relation to natural science. Langer's work in symbolic logic includes her Radcliffe College dissertation, "A Logical Analysis of Meaning" (1926) and several subsequent articles. She

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<sup>1</sup>See especially Cacciatore *et al* and Cohen.

<sup>2</sup>See Cacciatore *et al*: "The possible connections among body schema, postural tone, and motor control suggest an intriguing area of potential research on changes in body schema through AT instruction." (7)

later published *An Introduction to Symbolic Logic* (1937), which offers an entry point for the general reader to this most useful discipline for philosophy. In this phase, Langer builds on the ideas of her teacher Henry Sheffer, who previously built on the work of his teacher, Josiah Royce, who investigated an alternative approach to the foundations of logic from the one Bertrand Russell had famously presented in the seminal *Principia Mathematica* (1910).<sup>3</sup> Langer's first book, *The Practice of Philosophy* (1930), deals largely with philosophical method. The book serves as an easy introduction for the general reader, but beneath its simple statements and clear progression lies a radical treatise on the nature of philosophy, what it is, and what it can be. Next, Langer turns her rigorous logical and philosophical apparatus to the nature of symbolism and art. In *Philosophy in a New Key* (1942) and *Feeling and Form* (1953), Langer develops three main theses: (1) the use of symbols is central to human consciousness and marks the great divide between human mentality and animal intelligence, (2) language is not our only symbolic medium, and (3) art is a symbol of feeling. Langer is careful to distinguish a symbol of feeling from actual feeling. A work of art presents a concept of a felt state of affairs, an image of a living form. The important point is the role of conceptual imagination, which she calls *intuition*, in creating and perceiving works of art (375-379). For Langer, a work of art is an object that resembles the subjective experience of being alive. Art objects are a vehicle for the imagination of life experience independent of anyone's actual experience of them. A "sad" piece of music does not present the composer's actual sadness and need not make the listener actually feel sad. It presents an image of sadness to be considered independently from the physiological processes that may actually be unfolding in the listener. "The artist need not have experienced in actual life every emotion he can express." (374) Art, instead, reflects the artist's knowledge of possible feeling. For an imaginative and creative mind, such knowledge can extend far beyond anything the individual has directly felt. In *Feeling and Form*, Langer approaches each medium of art in turn: design, painting, sculpture, architecture, music, dance, poetry, prose, drama, and in an appendix, film.<sup>4</sup> She meticulously demonstrates the unique abstractions that occur in each medium to create the semblance of living form out of a given physical material. Finally, having studied the image of living form as it appears in art, Langer turns her attention to actual living form in the biological world. In the three volume *Mind: An Essay on Human Feeling*, Langer raises the question of how humans came to be capable of using symbols and making art in the first place. Her goal is to find a conception of living form that can apply universally across the specialized biological sciences in order to provide a seamless natural history from life's beginnings to the development of animals with complex behavior, to the symbolic turn, primitive human cultures, and rise of human civilizations.

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<sup>3</sup>Sheffer's work in logic has been marginalized due to a dearth of publications. Langer's "A Logical Analysis of Meaning" draws extensively on unpublished documents by Sheffer to develop many of his key insights. Their thinking appears so intertwined that proper attribution seems murky. Sheffer's 1926 review of the second edition of *Principia Mathematica*, in its criticisms, recapitulates many of the arguments Langer wrote in her dissertation earlier that year. (Sheffer, "Principia Mathematica" 229-31) The Sheffer-Langer Logic, that is, the realization of Royce's alternative approach to mathematical logic, has yet to be fully explicated, but I believe its essential details are scattered across Langer's early articles on logic. The essential writings of the Sheffer-Langer Logic appear in Works Cited.

<sup>4</sup>She acknowledges that there may be many more. (369)

The results Langer achieves in *Mind* are of significant interest to AT teachers. Langer's three volumes contain a theoretical model to describe the biological nature of Alexander's predicament, its evolutionary origins, and the subtle, covert psychological processes of Alexander's solution. Langer begins her biological ruminations in the middle, with the nature of feeling. Feeling, she suggests, is a highly developed phase of a physiological process,<sup>5</sup> and symbolic conception, characteristic of human thought, is a highly developed phase of feeling.<sup>6</sup> To make this claim, Langer requires a concept of physiological processes that can describe both their subjective and objective appearances. To this end, she proposes the notion of an "act" as the structural unit of all vital process: "Every act arises from a situation. The situation is a constellation of other acts in progress." (281) In her model, some impingement strikes into a situation, disturbing the pre-existing pattern, and so creates some form of tension. Langer calls this initial tension an "impulse." The impulse gradually develops and entrains or becomes entrained by other impulses as tension gradually accumulates within the situation until it consummates in the form of a distinct act. The consummation of the act creates a new situation wherein competing impulses once more accrue as they motivate the next act. (281-92) The time, however brief, between sensory impingement and the consummation of an act, when all the impulses motivated by a situation vie against each other for consummation, is familiar to Alexander Technique teachers as the seat of inhibition.

Langer demonstrates that the act form is the common structure in all phases of life. From the earliest biomolecular condensates (*Mind* Vol. 1 316) to simple microorganisms (338-339), to the complex functioning of nerve fibers (386), to the coordinated behavior of animals and animals groups (*Mind* Vol. 2 3-141), to the rites and rituals of primitive humans and beyond (*Mind* Vol. 3 *passim*), it is the act form that gradually gets more complex as life evolves and grows. Cells become involved with each other such that their acts become subacts in the superact of the organ. The coordinated acts of organs form the homeostatic substrate of a situation that, when disrupted by external sensory impingements, motivates the behavioral actions of the organism. Life proceeds as a series of acts, each act preparing the situation for the next. Langer uses the word *rhythm* to describe such an arrangement: "The essence of rhythm is the preparation of a new event by

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<sup>5</sup>"What is felt is a process, perhaps a large complex of processes, within the organism. Some vital activities of great complexity and high intensity...are felt; being felt is a phase of the process itself.... The phase of being felt is strictly intraorganic, wherever any activities of life attain it. It is an appearance which organic functions have only for the organism in which they occur, if they have it at all. Millions of processes—the whole dynamic rounds of metabolism, digestion, circulation and endocrine action—are normally not felt. One may say that some activities, especially nervous ones, above a certain (probably fluctuating) limen of intensity, enter into a 'psychical phase.' That is the phase of being felt.... The normal substrate of 'feeling-tone,' from which more acute tensions build up into specific experiences, is probably a dynamic pattern of nervous activities playing freely across the limen on sentience." (*Mind* Vol. 1 21-22)

<sup>6</sup>"Some animals are intelligent...but only man can be intellectual...His departure from the normal pattern of animal mentality is *a vast and special evolution of feeling* in the hominid stock. This deviation from the general balance of functions usually maintained in the complex advances of life is so rich and so intricately detailed that it affects every aspect of our existence, and adds up to the total qualitative difference which sets human nature apart from the rest of the animal kingdom as a mode of being that is typified by language, culture, morality, and consciousness of life and death." (*Mind* Vol. 1 xvii; emphasis added)

the ending of a previous one.” (*Feeling and Form*, 126) This rhythm is essential to vital form: “Rhythmic concatenation is what really holds an organism together from moment to moment.” (*Mind*, Vol. 1, 323) For Langer, living form is not a material structure, but a quality of movement in which rhythmic interrelations of acts create a self-perpetuating dynamic pattern.<sup>7</sup> Yet every act requires some material support from its environment. (370) For in any movement, there must be something that is moved. “The body,” which develops as the result of advancing of acts begun in embryo, “is the tangible record of past and passing activities, which have inscribed themselves, late ones over earlier ones, new ones constantly altering the latest summary, so that in a mature metazoan body it takes great acumen and patience to trace back the earlier phases of some lifelong continuities.” (331)

The fact that in humans, many impulses accelerate to such intensity that they enter not just a felt phase, but a conscious phase, where they appear as images of potential acts in the mind of the individual, gives humans a choice of which impulses consummate into overt action.<sup>8</sup> Not all impulses rise to such intensity that they enter a conscious phase, however. Plenty of impulses are induced, develop, become modified through their interaction with other impulses, and consummate into action without ever breaking into consciousness. But humans, when they choose to systematically assess their behavioral options according to some value, can influence which impulses are more likely to cross “the limen of sentience” (*Mind*, Vol. 1, 22) thus creating additional behavior choices beyond what may have been present in the original situation. This is precisely what Alexander did when he held his own impulses in abeyance until they eventually formed “*au fait*” options that were consistent with his values.

Faulty sensory appreciation, then, is part and parcel of the human organism. In animals, tensions among competing impulses are resolved purely according to physiological necessity.<sup>9</sup> In the human mind, though, the situation is complicated by the fact that our impulses are “shot through and through with conceptual elements,” (152) giving them

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<sup>7</sup>“Permanence of form...is the constant aim of living matter; not the final goal (for it is what finally fails), but the thing that is perpetually being achieved, and that is always, at every moment, an achievement, because it depends entirely on the activity of ‘living.’ But ‘living’ itself is a process, a continuous change; if it stands still the form disintegrates—for *the permanence is a pattern of changes.*” (*Feeling and Form* 66)

<sup>8</sup>“Those merely conceived possible acts are a large part of the mental matrix, i.e., of that integrated *substantia* of inner stirrings and outer impingements we call ‘consciousness’; and so are the acts we have forgone performing the ones we did, for every realized option entails the rejection of an alternative, which thereupon is no longer potential, but negated. The existence of conceptual alternatives in the mind makes the behavior options in human lives choices, not automatically decided on physiological and purely sensory grounds, as animal reactions are.” (*Mind* Vol. 3 101)

<sup>9</sup>“With the increase of acts which at some point in their passage enter a psychical phase, a creature’s behavioral actions fall under the influence of its felt encounters and become organized to anticipation repetitions of such episodes; more and more, then, behavior—the acts of an organism as a whole in relation to extraorganic conditions—comes to be guided and developed by feeling, which at this level had best be termed ‘awareness.’” (*Mind* Vol. 1 425)

expressive and practical associations that can distort and confuse their physiological significance.<sup>10</sup> Impulses that are vital to the organism's physiological interest may never reach a conscious phase in a consciousness that is organized around some other value. Even when they do impinge on such a consciousness, they may still be easily overshadowed by other impulses that are more familiar, or more symbolically impressive. To overcome this challenge, consciousness must make a reasoned assessment as to which impulses are essential for survival instead of allowing itself to be entrained by the momentum of whatever impulses have typically, habitually, been allowed to consummate without interruption. Actions carried out in this way will, by definition, carry an expressive value that is different from our habitual behavior.<sup>11</sup>

A full examination of the theoretical support for the Alexander Technique that arises from Susanne Langer's *Mind* would far outrun the scope of this article. So instead of continuing to develop those technical details here, let us now examine an even broader coincidence between the two thinkers: their method. In an important chapter entitled "Philosophical Technique" within *The Practice of Philosophy*, Langer outlines the way she would go on to solve problems over the course of her career. Philosophy, according to Langer, is the pursuit of meaning. (21) It is concerned with the concepts we use to describe our reality as well as organizing those concepts into coherent, consistent systems. Philosophical problems arise when the reality we observe does not fit with our concepts and their implications. When this happens, it is incumbent on us to examine our concepts, for reality itself is surely not the inconsistent element. (66) There are three possible outcomes to such examination. First, a review of our terms and what we mean by them may reveal a new relation among the terms that can help describe the observed phenomenon.<sup>12</sup> Second, we

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<sup>10</sup>"It is human mentality that does not remain in the animal pattern. The great individuation made by subjective activity, the symbolic finishing of excessive nervous impulses within the nervous system itself, breaks the system of instinctive responses and begets the first processes of ideation..." (*Mind* Vol. 2 314) See also *Feeling and Form*: "In human life the intellectual and imaginative functions have a controlling share of influence on waking activity...This mental activity and sensitivity is what chiefly determines the way a person meets his surrounding world...It is perception molded by imagination that gives us the outward world we know." (372)

<sup>11</sup>Carrying out this process in practice requires a logical conception of an act as living form. The logical structure characteristic of living form involves a hierarchy of processes wherein the processes at each level create the conditions that induce the processes at the next level of the hierarchy. Dewey called the process of conceiving one's actions according to this structure "thinking in activity." Alexander referred to it the "pons asinorum of every pupil I have so far known." (Alexander, *The Use of the Self* 42) Bertrand Russell struggled, in *Principia Mathematica*, to adequately derive this kind of logical structure from logical fundamentals. Ultimately he resorts to a somewhat arbitrary "Theory of Types," which he admits to be unsatisfactory. The Sheffer-Langer Logic offers a resolution to Russell's difficulty. No surprise, then, that the phrase "altogether, one after another" can sometimes puzzle students of the Alexander Technique. The details of this logical structure challenged even the most revered logicians of the early 20th century. Langer spent much of her early career clearing away confusion around it.

<sup>12</sup>The example she gives here is space and time. The system of space and the system of time appear incommensurate until we examine what we mean by "space" and "time" and discover that both concepts involve the notion of "physical interval." The concept of "physical interval" can be used to describe a single system of space-time. See Langer, *The Practice of Philosophy* 56-60.

may find that that reality does not match our concepts because the way we are combining them is nonsense.<sup>13</sup> The third outcome occurs for problems that are not “answered or removed by analysis of the concepts involved...they are problems involving two or more concepts which do not fit together.” (65) Here we have a genuine paradox, which is “not the end of philosophy but its beginning—it is the Asses’ Bridge from analysis to construction.” (66) The problem is not with the way we are using our concepts, but that the concepts themselves are inadequate to describe reality. In this case we need new concepts. “The greater part of philosophy...is the construction of concepts which shall fulfill all the uses of those which were logically untenable and avoid all their abuses.” (67) And so, the constructive philosopher leads us to a paradigm shift, a new perspective that yields a richer description of reality. “This is the point where creative ability, ingenuity, originality, in fact all the powers of philosophical genius come into play...If the choice of premises has been happy, if the *implications* of the new conceptual structure really satisfy the demands of the actual situation which is to be described, then usually those implications go far beyond the reaches of our former, inadequate, discarded concept. Frequently one happy idea, one adequate concept, implies a whole philosophical outlook, and particular developments in every direction suggest themselves almost automatically.” (68)

Langer routinely employs this technique of solving problems by analyzing the terms in which they are stated. It is the *modus operandi* in everything she writes. A reader who spends any appreciable amount of time with her work will likely find their own philosophical acumen improved simply by exposure to one demonstration after another of proper philosophical technique. Once one is conditioned to spot the pattern, one may be surprised at how frequently it appears in the writings of F.M. Alexander. The examples are too numerous to list, but consideration of a few of the most significant cases is worthwhile.

In *Man’s Supreme Inheritance*, the philosophical method is concealed by Alexander’s brash confidence in his novel insight. Yet the explication of that insight still follows the general philosophical formula. The paradox that caught Alexander’s attention was that, whatever their provenance, Humanity’s “new powers” seemed to contain “the potentiality to counteract the force of evolution itself.” (4) Alexander observed that attempts to treat “that mental, nervous, and muscular debility, which is the outcome of the conditions resulting from the trend of our development” have largely been ineffective. (13) In order to address the matter, Alexander re-imagines the term “physical culture,” rejecting a conception of it as “a series of evolutions designed to counteract the effect of a particular malady,” instead advocating for “a general system for the improvement of the entire physical economy by a just co-ordination and control of all the parts of the system, particularly excluding any method which tends to the hypertrophy of any one energy without regard to the balance of the whole.” (13-14) Alexander’s conception of a more general “physical culture” leads him to develop a host of related concepts, specifically “subconscious guidance and control,” “conscious guidance and control,” and “inhibition.” In his ambition to support his practical

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<sup>13</sup>Here she gives as examples the concepts of “first cause” and the “boundary of space.” She shows, through a detailed analysis of the terms involved, that both of these constructs commit a vicious circle fallacy, and are thus meaningless combinations of terms that can never correspond to actual phenomena. See Langer, *The Practice of Philosophy* 62-64n.

work, Alexander offers a rough theory of the continuity of evolution of humans from animals. He proposes that animals may achieve a high degree of complex coordination and behavior based on “subconscious guidance and control.” (32-35) Animals may even demonstrate inhibition, such as when “the wild cat stalking its quarry inhibits the desire to spring prematurely.” (36) But in humans, as “the needs of society widened, [the] necessity for the daily, hourly inhibition of natural desires increased to a bewildering extent.” (37) In this view, the difference between animal and human mentality is just the degree and frequency with which each employs their inhibitory power. Alexander was astute in his recognition that inhibitory processes appear across the spectrum of life.<sup>14</sup> But he takes for granted the widening needs of society and “the rough formulation of moral and social law.”<sup>15</sup> As a result, he does not fully appreciate the difference between animal mentality and human consciousness and the distinctly new ways in which humans must inhibit. Despite this oversimplification, as most Alexander Technique teachers have concluded for themselves, his practical upshot remains valid: The path to a more effective physical culture, and thus an avoidance of the undoing of the species, begins with the cultivation of the conscious ability to hold certain impulses in abeyance. (54)

Alexander’s first chapter of *Constructive Conscious Control of the Individual* is a more direct exercise in the kind of philosophical anthropology that Langer undertakes in the third volume of *Mind*. Here Alexander is less concerned with the development of human consciousness from animal intelligence and more concerned with how faulty sensory appreciation arises in humans. The argument turns, once again, on the fact that subconscious guidance is not up to the task of navigating the rapidly changing human environment. Humanity’s physical decline begins with the rise of industrial civilization as the rate of change accelerates dramatically. This line of thinking holds, so far as it goes, but Alexander does not address the question of how humanity began having such a dramatic impact on its environment in the first place. Langer offers a much richer account of human history, which includes the dawn of symbol making in early hominids and its immediate consequences for individuals and their social structures.<sup>16</sup> While the appearance of conceptions, private images distinct from physical reality, in the early human experience did not directly undermine physical coordination, the advent of symbols still posed a substantial problem for early humanity—namely, the inability to distinguish fantasy from

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<sup>14</sup>For a discussion of “the dialectic of induction and inhibition” at the biomolecular level, see *Mind* Vol. 1 325-27.

<sup>15</sup>*Mind* Vol. 3 is primarily concerned with the development of moral and social orders in human societies. While Alexander rightly discerns that taboos and punishments are an important factor in the shift from animal to human social organization, Langer offers a more nuanced picture of punishment in early cultures, where it functions not to condition the inhibition of certain impulses but rather to make a symbolic assertion of the group’s claim to the body and behavior of the budding individual. See especially *Mind* Vol. 3 122-25.

<sup>16</sup>Langer suggests the “Great Shift” may have unfolded much more abruptly than Alexander imagined it. “After the inception of speech, the very first conveyance of personal ideas, the process may have grown and spread like wildfire.” (*Mind* Vol 2, 315) Langer gives her account of how humans may have first come to use symbols in *Mind* Vol. 2, Chapter 17: “Symbols and the Evolution of Mind.” For a concise and eminently accessible rendition, see “Speculations on the Origins of Speech” in *Philosophical Sketches*.

reality. To an early hominid, a cloud that looks like a dragon appears as an actual dragon and motivates a response accordingly. Similarly, another observer might serendipitously notice that if they looked at the dragon differently, it could be transformed at will into a mouse. These kinds of bewildering experiences may have been the source of the early shaman's sense of magic power and could have led to the development of all manner of myths and rituals.<sup>17</sup> A world infused with symbolic content is a dangerous place.<sup>18</sup> The rise of civilization, accompanied as it is by more realistic thinking, the growth of technology, and reduced physical demand, makes it no less dangerous.<sup>19</sup> The danger is different, but the risk of catastrophe only continues to grow. Alexander wrote in 1941 "that it has become essential to cry a Universal Halt; this, in order that a change can be made in human reactions and in the relations of human beings with one another, based as these are on a way of living that has become unbalanced, and is becoming more so, with increasing rapidity the world over." (*The Universal Constant in Living*, 179) It seems that over the course of millennia, civilized humanity has traded its physical freedom for conceptual freedom, now finding itself facing the unexpected demand of needing to use the latter to restore the former.

The *Use of the Self*, of course, reads like a philosopher's notebook with its constant re-examination of premises and imaginative reformulations of problems. Alexander's story in "Evolution of a Technique" contains a number of points of interest with respect to philosophical method. But the most important philosophical development comes at the point when Alexander realizes that all of his previous work had been misdirected, that is, was based on a faulty paradigm (34). It is at this stage that he abandons the language of "prevention and doing" (31-32) and instead adopts the language of "projecting directions." Direction is a much more malleable concept. It is non-dualistic.<sup>20</sup> A person does not direct or not direct. A person projects one direction or projects another. With the concept of projecting directions, Alexander is able to formulate all the derivative concepts necessary to escape his predicament, including the inhibition of the impulses immediately induced by sensory impingements, a hierarchical conception of behavioral acts according to a reasoned conception of a goal, and then a critical moment when he can choose to consummate impulses he has rationally selected even though the feeling resulting from such acts may be unfamiliar. When Alexander adopted the concept of "projecting

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<sup>17</sup>See Chapter 19: "The Spirit-World" and Chapter 20: "The Dream of Power" in *Mind* Vol 3.

<sup>18</sup>The most dramatic example Langer gives is the case of the Aztecs, who were unable to defend themselves from the Spaniards because they had spent nearly all of their healthy, able-bodied warriors in sacrifice to the gods. See *Mind* Vol. 3, 193.

<sup>19</sup>"Although the growth of the brain has created unprecedented potentialities for the human mind to develop the sciences and civilization, it has come with a price. That price is a disturbance of what Langer calls 'the ethnic balance'. With the growth of the brain, humans lost many valuable instincts. These include the loss of certain physical capacities, such as a natural sense of balance (or 'righting reflex') or spatial awareness, but also a natural sense of 'communion' as can be found in the natural bond between mother and child in distinction from social 'community'." (Chaplin, 250)

<sup>20</sup>Josiah Royce might say it is "obverse."

directions” he made the philosophical shift that allowed him to resolve his paradox. The concept also follows smoothly from Langer’s model of human behavior in which actions to be consummated are selected from a manifold of conceived impulses all motivated by a total situation. It is telling that as soon as Alexander moved away from the “prevention-doing” dichotomy, he was able to return to his professional work as an actor. In the only moment of the entire narrative that is datable with any precision, Alexander says he recalls “discussing with my father the errors in use which I had noticed both in myself and in others...” (36) Any discussion with his father during this period must have occurred in early 1894 during his tour of Tasmania. (Bloch 37) Even though he had not yet “become free from the throat and vocal trouble...which [he] had been beset from birth,” he was at least confident enough in his new way of thinking to book a professional performance tour. The notion of “projecting directions” is the conceptual foundation of the Alexander Technique.<sup>21</sup>

*The Universal Constant in Living* is largely a compendium of Alexander’s response to other people’s writings on relevant topics. Here Alexander can be seen in peak philosophical form, clarifying what certain terms mean to him by critiquing others’ use of them.<sup>22</sup> Langer relies heavily on this strategy any time she introduces a new conceptual frame.

Clearly F. M. Alexander was practicing philosophy, at least as Susanne Langer describes it. Both of their philosophical investigations were concerned with the structure of feeling, and the structures that appear at the conclusions of their analyses are equivalent. Langer used the logic she developed early in her career to analyze the objective image of feeling. The notion of “projecting directions” led Alexander to a conception of his subjective experience of feeling that is amenable to that very same logic. But Alexander was not primarily a philosopher. His investigations were not launched purely out of philosophical interest, as Langer’s were. Alexander was, above all, an artist. He was an actor, and the essential influence on the development of his unique approach to acting was Francois Delsarte, a Paris Conservatory trained vocalist.<sup>23</sup> The Alexander Technique arose not from a philosophical or scientific tradition, but from an artistic one. It was his insistence that he would have a career as an actor that inspired him to turn his eye for vital form toward his own image in the mirror. What he saw there were the ways in which he was undermining his conception of life and failing to produce its image in the medium of his own body.

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<sup>21</sup>Langer discusses “projection” at length in several places. In *Philosophy in a New Key* she writes, “‘Projection’ is a good word, albeit a figurative one, for the process by which we draw purely *logical* analogies.” (79) A projection occurs when different contents exhibit the same form. For example, when we see a gnarled face in the bark of a tree or when a piece of music appears as vibrations in the air, or blots of ink on staff paper, or in the grooves of a vinyl record. Sheffer uses the term “intervalence.” The common element between two forms is itself a form. This is the foundation of all logical structure.

<sup>22</sup>See, for example, “The Theory of the ‘Whole Man’ and Its Counterparts in Practice,” and “An Osteopath’s Idea of a New Technique.”

<sup>23</sup>The most complete examination of Delsarte’s influence on Alexander I am aware of was undertaken by Jeando Masoero and appears as “Francois Delsarte’s Influence on F. Matthias Alexander and the Alexander Technique,” a series of episodes on Robert Rickover’s *Bodylearning* Podcast.

Here at the intersection of art and the Alexander Technique, we may find a threshold for new developments in Alexander's "entirely new field of enquiry." It seems that in light of Susanne Langer's theoretical framework, Alexander's retort to Scanes Spicer that "The eye of an artist is needed to apprehend the faults in a painting or in a work of sculpture, and, above all, the defects in a human body,"<sup>24</sup> is not mere megalomaniacal bluster. It rings out as a theoretical postulate—and a call to action. For it was the "exhilaration"<sup>25</sup> of beholding and the "ardor"<sup>26</sup> for making good works of art that motivated Alexander to undertake his journey of self-examination and consciously reformulate his habits of "utterance."<sup>27</sup> Only similar ardor and exhilaration will motivate a student to undertake their own journey and achieve the results in themselves that are promised by the Alexander Technique.

A superficial analogy between Alexander's process and Langer's assessment of the artistic process is hardly the end of an analysis, but does point the way to a potentially fertile territory. Langer's assessment of the artistic process arose from the question of what art is: an image of living form. But an image of living form seems to be exactly what students of the Alexander Technique are asked to hold in mind as they choose to gain their ends: a conception of themselves in their ambient fully alive in coordination with their primary control. Could it be that constructive conscious control is a specialized mode of art? Perhaps one in which the work, due to the nature of its physical material, can be perceived only by the artist that created it? In *Feeling and Form*, Langer has given us a model for rigorously assessing such questions. By noting the key elements of art in any medium and checking for their exemplification in the Alexander Technique, it seems possible to determine definitely if constructive conscious control is a form of art, at least according to Langer's conception of art. Whether the results of such a study be positive or negative, it

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<sup>24</sup>FM Alexander, "A Protest against certain Assumptions contained in a Lecture delivered by Dr R. H. Scanes Spicer, BSC, MD, LONDON" in *Articles and Lectures*, (London: Mouritz 1995), 115.

<sup>25</sup>"The "aesthetic emotion" is really a pervasive feeling of *exhilaration*, directly inspired by the perception of good art." (Langer, *Feeling and Form* 395)

<sup>26</sup>"[The] "self-expression" [the musician demonstrates during performance] is not the subjective interpretation that makes art a vehicle for the performer's personal anxieties and moods, but the element of ardor for the import conveyed. This, of course, is actual feeling; it is not something symbolized by the music, but something that makes the symbol effective; it is the contagious excitement of the artist over the vital content of the work." (Langer, *Feeling and Form* 141)

<sup>27</sup>"At a definite, critical point in the course of musical creation a new feeling sets in, that reinforces the tonal imagination, and at the same time is subject to it: the feeling of utterance. A person in whom the feeling of utterance is strong and precise is a natural virtuoso. Artistic utterance always strives to create as complete and transparent a symbol as possible, whereas personal utterance, under the stress of actual emotion, usually contents itself with half-articulated symbols, just enough to explain the symptoms of inward pressure...A performer whose utterance is inspired entirely by the commanding form of the work does not have to restrain anything, but gives all he has—all his feeling for every phrase, every resolving or unresolving harmonic strain in the work. Inward hearing, the muscular imagination of tone, the desire for outward hearing: these condition the final stage of making a musical work." (Langer, *Feeling and Form* 139)

would almost certainly lead to new insights about constructive conscious control. So goes the practice of philosophy. A robust theoretical framework is one that enables us to ask interesting questions, determine a means of answering them decisively, and verify if those answers match our experience of reality. Here, with verification against reality, lies perhaps the most valuable resource Susanne Langer provides to Alexander Technique teachers. The two writers' thoughts are mutually implicative. Langer was concerned with the evolution of symbol-use and how this "great shift" shaped the experience of humanity in general. Alexander was concerned with how the use of symbols shapes the experience of the human individual. Their conclusions are compatible. The fact that the Alexander Technique works is concrete proof of many of Langer's claims. And the fact that Langer arrived at similar results from within the institution of academic philosophy allows her work to serve as a bridge between F.M. Alexander's ideas and the mainstream of Western academic advance.

Academic support for the Alexander Technique is, perhaps, incidental to the actual teaching of this work. The most practical aspect of Susanne Langer's writings for Alexander Technique teachers is probably their consummate readability. Throughout her writing, Langer takes diligent care to bring the general reader along with her. A curious reader could begin with the *Practice of Philosophy*, follow along step by step, and soon find themselves eager and able to deal with the austere philosophical peaks Langer surveys in *Mind*. Alexander Technique teachers will find in the writings of Susanne Langer a trove of opportunities to enrich, enliven, and deepen one's embodied understanding of what it means to be a symbol-using creature.

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# 2020 Vision: Navigating Trauma Through Screens and Self-Isolation

HOLLY CINNAMON

White | Canadian | Cisgender Woman | Queer | Millennial<sup>1</sup>

*Note to readers: This article explores the effects of screen use on our nervous system and emotional well-being. There is little anecdotal and theoretical writing on this subject, and even less research. My aim is to begin a conversation about how the disembodiment of our interactions through screens is impacting our relationships, emotions, experiences of trauma, and ability to self-regulate. I explore tools that can support us through this challenging time. This essay examines the intersections among many ideas. Feel free to pick it up and put it down or explore it in sections. This information takes time to process.*

## A Universal Halt

September 14, 2020

Six months since the COVID-19 crisis hit North America. Six months since our world turned upside down.

In 1946, in the third edition of *The Universal Constant in Living*, in a chapter titled “Knowing How to Stop,” F.M. Alexander wrote:

“The combined efforts of men and women in many parts of the world have resulted in the production of the atomic bomb....its advent will force mankind to cry a *HALT* in many directions...it has become essential to cry a Universal Halt; this, in order that a change can be made in human reactions and in the relations of human beings with one another, based as these are on a way of living that has become unbalanced, and is becoming more so, with increasing rapidity the world over.” (p. 195)

Our imbalance has caught up to us. Human society has been forced to come to a glaring HALT. In this stillness, we can witness and observe ourselves as we are now. Our nervous systems are dealing with triggering input every day from the still-rising pandemic deaths, psychophysical-emotional impact of self-isolation, news and videos of police brutality and riots, U.S. election, wildfires, and countless other global catastrophes. What is the effect of social distancing, self-isolation, and increased screen use on how we are coping with the uncertainty and trauma we are experiencing and witnessing? How do screens impact our psychophysical unity, embodiment, and empathy?

Self-isolation has highlighted the value of technology in our ability to connect and communicate, while also revealing how disembodied many of our interactions already have been. For some Alexander Technique teachers, centralizing screens in our lives is new and

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<sup>1</sup>Identity matters. I de-center and de-neutralize my voice. De-neutralizing our voices, especially White privileged voices, is key to anti-racist healing.

disturbing. For others, especially younger generations, the centrality of screens is not that different than before COVID-19. The Alexander Technique offers tools to counteract the disembodiment brought on by our screens, which I believe is as threatening to our species as Alexander considered the atomic bomb to be.

## **Orienting and the Nervous System**

Our sensory systems are designed to orient in three-dimensional space and monitor the stimuli around us—sights, sounds, movements, sensations, and smells—to let us know if anything seems dangerous or threatening. When our attention narrows onto a task, we can become disoriented from the space around us and less available to the information we are receiving. Disorientation is amplified when our attention narrows into a screen, for then we are focusing on a two-dimensional image created by light in a glass surface. This information has little sensory data—texture, smell, depth, or kinesthetic sensation—to stimulate our embodied awareness and support us in locating ourselves in 3D.

If I focus on a pen in my hand, I am noticing something real and three-dimensional. My hand is connected to my arm, which is connected to my torso, my feet, and my chair, so my attention is less inclined to be concentrated. Since my hand is three-dimensional, I may be conscious of the space between my face and hand. I may be conscious of the three-dimensionality of the pen, my own body, and the space around me. I may be able to practice *perspection* as Frank Pierce Jones describes in *Freedom to Change*: “Within the field you can be conscious at once of the hand and the object it is holding, of the eye and what it sees; and a scientist, bent over a test tube can, without loss of precision, take in within the same field of consciousness the sensations originating in his own neck and back as well as in the preparation he is observing.” (p. 170) This is how Jones describes creating and maintaining a “unified field of attention.” But this skill is more difficult when our attention is focused on a screen. Furthermore, our use of screens affects our habitual use of our eyes, so we are less able to see in 3D even when we are away from our screens. We—especially young people who have been exposed to screens from birth—are losing our depth perception. Conscious depth perception has become a key practice in my teaching.<sup>2</sup>

## **Screens and Disembodiment**

When I focus on my screen, my eyes are less able to maintain awareness of the space between my face and the screen, and even less aware of the depth and three-dimensionality of my body and of the physical space around me. This is because we don’t look at our phones and computers as 3D objects—we focus on the 2D information within the screen. If I am looking at an image of myself within the screen (as in a Zoom call or an Instagram live), that image influences my self-perception. My map of myself not only includes my embodied experience but also my 2D avatar self, which is more important in my current social interaction than my physical body. Unless I am skilled at practicing embodied consciousness, I am inclined to forget about my body, my feet, the floor, and my

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<sup>2</sup>For more about screens and loss of depth perception, see my article in the 2018 *Exchange* entitled “Out of Our Depth,” found here: <https://hollycinnamon.wordpress.com/2020/08/05/out-of-our-depth/>

depth, as I focus on the 2D self that others see. The more we identify with this 2D version, the less we are present in our bodies and in our spaces. This has become the new normal in our digital interactions, which is now how many of our relationships take place. This is less habitual in older generations whose identities developed pre-avatars and who still view technology as a tool. I am worried for younger generations for whom the separation between self and screen might be less defined—or may never have existed.<sup>3</sup>

The disembodiment and disorientation that accompany screen use can have adverse effects on the self-regulation of our nervous systems, which use the information we receive from orienting with our surroundings to regulate our responses. If a sudden noise alarms us, the sympathetic nervous system activates us to respond until the danger has passed. If we sense stillness, calm, and support from our environment, then the parasympathetic nervous system regulates our emotions, blood pressure, and breathing to maintain a homeostatic state. We might not receive these cues from our environment if our self-map<sup>4</sup> becomes disembodied and disoriented after we spend time staring at a screen. This is harmful because we become disconnected from our resources that support homeostasis and less aware of stimuli that trigger or activate the nervous system.

This is amplified when the trigger itself is digital. If, after hours on my computer, I hear a noise in my house, I might be startled into presence. But if I experience something traumatic via my screen, will I feel any reaction in my body? A lot has been written about our desensitization to violence from the news, violent movies, TV shows, and video games. Have we not trained ourselves to witness violence through our screens without reacting? What happens when our personal, professional, and social relationships now take place through this same medium?

Let's explore this by contrasting a couple of in-person versus digital trauma scenarios:

1) *Police Brutality*: If I am standing in the street and see the police beat someone to the ground, my body will have a reaction. I might feel anger coursing through my veins and be compelled to approach or express that anger to someone else. I might clench my fists or my jaw. I may be afraid and run away. I might raise my voice directly to the police, or feel the need to call attention to or share the experience with someone else verbally. My sympathetic nervous system will kick in and increase my awareness of my surroundings and my proximity to the violence. My brain will make instinctive calculations about risk, danger, and safety.

What if I witness that event at home via a YouTube video or on the news through my screen? Do I have the embodied response I would have in person? Are my arms and legs still activated even if I can do nothing? I do not have to run. There is nowhere to go. I cannot interfere. Where and how do I locate myself in all of this? I am somewhere in

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<sup>3</sup>For more on the effects of social media on our identity and brain, watch *The Social Dilemma* on Netflix.

<sup>4</sup>"Self map" is an evolution of the term "body map." Our maps now extend beyond our bodies and include our digital avatars, especially in younger generations.

between presence and absence. Both the screen and the trauma I witness through it have a compounding disorienting effect on my nervous system and my ability to locate myself in real time and space.

2) *Social Humiliation*:<sup>5</sup> I am at work, giving a presentation in the boardroom to the entire staff about a project I am leading. My boss is not impressed. She publicly says that I have “let down the team” and assigns a new project leader, who avoids eye contact with me. My boss wraps up the meeting and leaves without another word. People leave quickly, and I go back to my desk feeling humiliated and ashamed. I might cry. I might hit my desk. I might go out of the office for an early lunch. One of my co-workers might come in and talk to me. Whatever the outcome, this experience contained a string of embodied interactions. I noticed the silence in the room and my co-workers avoiding eye contact. I felt their discomfort mirroring my own. I felt the way they pushed in their chairs and scrambled out of the room to avoid me. I was reading social cues the whole time. My boss and colleagues also felt this and had to choose to engage or disconnect from embodied interaction.

Now imagine this incident taking place over a Zoom call. I receive few of those cues. All I see are people’s heads and shoulders. They might be looking away, but I don’t know if it is due to discomfort or if their children have interrupted them. I can pretend to be okay as I hold my breath. My boss can disconnect from the results of her words, as can my colleagues. They don’t feel my embodied response. How does that affect how I process this scenario and my emotional reaction to it? How do I know if what I felt was fair or accurate, shared by the group or not? Are mirror neurons important in establishing not only how others feel but also validating our own experiences? If one of my colleagues wants to bridge the gap and connect over this, it now takes a bigger effort than finding me in the hall or stopping by my office. How do I release the energy of this whole interaction and move forward?

This second example highlights the effect of disembodiment on empathy. The digital gap allows us to avoid empathy. In person, if I choose to turn away, my mirror neurons force me to be more consciously aware of this choice. Online, I can get away with feeling less, both in myself and in relationship to others. It might feel easier in the moment to be able to shut down and disconnect, but in the long term it costs us our genuine relationships. When mirror neurons are no longer central to our interactions, because we cannot see or feel each other in an embodied way, how does this affect our personal, professional, social, and political relationships? Where will this lead to for our civilization?

We have looked at the effects of screens on our nervous system and psychophysical unity. Now let’s look at the effects of trauma and how they might interact with the effects of screens.

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<sup>5</sup>A University of Michigan study showed that social rejection triggers the same areas of the brain as physical pain. Read the *Science Daily* article: <https://www.sciencedaily.com/releases/2011/03/110328151726.htm>

## Trauma: Allostasis and the Disruption of Psychophysical Unity

Trauma in humans occurs when our nervous system activates in a stress response to a triggering stimulus and then cannot return to homeostasis. Other animals do not experience this. They respond to danger when it arises, and once it passes, they shake off their sympathetic nervous system response and return to homeostasis. I believe that humans can get stuck at this point because of two qualities that differentiate us: personal narrative and morality.

Valery Krupnik writes in *Frontiers in Psychology*: “In case of failure to return to its homeostatic state under pressure from stressors, the organism undergoes allostasis (“stability through change”) to a new, suboptimal, homeostatic state that can lead to pathology.” (Krupnik 3) I define trauma as any event, whether sudden or sustained, that moves us away from feeling safety, security, and homeostasis. I believe we are all currently experiencing *allostasis*—stability through change—as a result of chronic stressors in the world today. Our nervous system is adapting to constant stress from the unpredictability, insecurity, and continuous triggers of our day-to-day experiences. We may each react differently to this state and exhibit different manifestations of trauma responses, as our nervous system struggles to regain stability in an unpredictable landscape.

The four acute trauma responses—fight, flight, freeze and faint—occur as a result of the sympathetic nervous system being triggered or overwhelmed. What happens when we adapt to chronic trauma? How might trauma be different for humans and other animals because of our understanding of narrative, meaning, self, and morality?

Krupnik describes trauma in humans as a disruption in our learning system. Under “normal” circumstances, our brain easily processes and integrates new information with our prior knowledge in order to notice patterns, make choices, and plan our actions. When trauma occurs, the learning cycle is interrupted as the brain wrestles with the extreme conflict between expectation and reality. A few common adaptations result. The first one is *hyper-vigilance*, in which the new data replaces the prior expectations. The survivor now expects danger at any moment and must anticipate threat and be prepared to react. Another survival mechanism is *dissociation*. The narrative of the survivor has been fractured by the trauma event. Rather than integrate the trauma with their story, the survivor fragments and separates themselves from the traumatic event. A third adaptation creates a state called *ruminatation*, in which the brain is stuck in a loop of indecision, processing, and reflecting, resulting in depression or anxiety. All of these survival mechanisms result in allostasis—a new suboptimal normal in which our psychophysical unity remains compromised. These adaptations enable us to survive and continue our lives, but they do not restore us to a state of integration, homeostasis, and psychophysical unity.

Trauma and screens both have a fracturing effect on our psychophysical unity. They both diffuse our sense of wholeness, clear boundaries, body ownership, and empowerment. They can lead to disorientation or dissociation of the self from the body. I do not think this is random. The numbing and fracturing effect of screens makes them addictive, similar to drugs and alcohol, as they let us disperse our attention and therefore avoid the pain of

coming back into presence, embodiment, and wholeness. During and after trauma, psychophysical unity can be painful and overwhelming. The fracturing of psychophysical unity is a survival mechanism well known to psychologists. Psychophysical fracturing is a form of compartmentalization that temporarily helps us regain a sense of stability and control, when wholeness, acceptance, and re-integration feel overwhelming and impossible. I personally experienced this for a long period after surviving an acute trauma, until the Alexander Technique offered me the tools to re-integrate myself slowly and with great dignity.

## **Somatic Experiencing and AT Tools for Re-Integration**

I will focus on four main tools: *orienting* and *discharge*, both from the Somatic Experiencing work taught by Betsy Polatin in her Trauma Training for Alexander Technique Teachers course based on her book, *The Actor's Secret*; the AT principle of *inhibition*; and the *emotional compass*, a metaphor I invented.

### ***The Tools of Somatic Experiencing***

#### Orienting and Resources

Orienting is the main tool I teach my students to counteract the disorienting effects of screens. I begin all my Zoom classes with this practice to counteract the narrowing of our attention into the screen as we arrive.

Orienting is about consciously choosing how to use your attention to perceive both the world around you and yourself. First, we take time to look away from our screens to locate ourselves in the real 3D space we are in. We use all of our senses. We notice the floor and ceiling, the air/empty space, objects, furniture, textures, sensations, colors, sounds, smells. We look out the window and feel Earth underfoot. We identify which of these stimuli feel supportive, calming, and grounding. These are our *resources*—a resource supports and empowers you.

As we go through each one, we locate ourselves in relationship to these resources. This is key. Orienting is not only about noticing what is around you, but also about noticing yourself in relationship to what is around you. Notice how what you are relating to affects your feeling of safety and supported sense of self. You have a choice in how you use your attention and perceive yourself. I repeat this concept to my students every class, as this idea takes time to become habit.

Orienting to a blanket may make me feel soft, cozy, and safe. The feeling of my chair or the floor might make me feel supported, strong, and solid. Orienting to sounds outside my window may make me feel small and safe inside or expand my field of attention beyond the walls of my room. The sounds may be calming and reassuring, or they might be overwhelming. There is no right or wrong. I am researching my nervous system today. When our sensory systems orient, we are more present and ready to deal with any triggers we may encounter.

I ask students to create reminders to orient throughout their screen time. Examples are an hourly phone alarm or a scheduled five-minute orienting walk. I suggest that they place stimulating 3D resources around their computer to encourage them to orient in 3D while interacting with their screen. Blankets, plants, mobiles and sculptural objects (items that have depth and texture) are great, as well as soft music at a distance (which broadens their field of attention in the room) or a pleasurable scent.

### Discharge: Sensation, Gesture, and Movement

When we are triggered, working with our emotions and reactions in an embodied way is necessary to discharge the physical energy of our responses. In order to achieve this, we identify and experience our emotions and reactions on the level of physical sensation. The disorienting effect of screens often dulls our sensory awareness of our reactions. We can support our students in unmuting the physical sensations that accompany their reactions, offering them tools to discharge them energetically as a step to restoring homeostasis.

In Betsy Polatin's trauma training, we spent a lot of time describing the sensations we were interpreting and labeling as emotions. It was challenging, as we often found ourselves slipping back into emotion words or storytelling. She encouraged us to stick with tangible, sensory descriptions. For example, our emotions and reactions might feel close or far away, big or small, within different body parts or in the space around us. They might feel hot or cold, sharp or dull. Betsy would ask, "Does it have a color, texture, shape, energy, size, sound, direction, movement, goal?" The result of this work is that our emotions and reactions become *tangible* to us. We then have the power to play with their size, shape, texture, temperature, and location, so we can move these energies through our body and discharge them.

When we speak of our reactions through the lens of story and narrative, it takes us away from the present moment and into memory. We revisit the experience from within. In contrast, by describing our reactions on the level of physical sensation, we stay in the present moment of curiosity and noticing. Now we can perceive our reactions rather than feeling lost within them. There is a distance between where we are locating ourselves and the reaction, which offers perspective. This perspective is useful to maintain our freedom and autonomy during our screen interactions. This is what I call "conscious emotional depth perception."

The trauma responses of fight, flight, freeze, and faint can manifest physically from subtle to extreme. By recognizing these reactions and investigating how they manifest as physical sensation, we can empower students to identify and discharge them through movement, sound, and activity. The purpose of the discharge practice is to complete and release the physical and energetic manifestation of the stress response. We are not trying to stop or reverse the trauma response; neither are we indulging or getting lost in it. This is why this practice must be paired with orienting and resources, so that we remain oriented to the present safe space while slowly releasing the charge of the trauma response. There is embodied wisdom in the nervous system, and with all of these responses its intention is to keep us safe and support our survival. We cannot override, deny, or dismiss these defense

mechanisms. On the contrary, the practice of discharge honors these responses, giving them time to complete and eventually return to homeostasis.

The following offers are based on what I have been practicing in self-isolation, as well as practices I have shared and discussed with students. This information is anecdotal and not based in formal research. I encourage you to experiment with any of these practices, but make sure first to orient to your surroundings and find resources in your space. Set clear intentions and time boundaries around these practices. If you practice this alone, use a timer as a reminder to reorient to your resources every five minutes. You cannot end-gain this process, and it is healthier to release energy in small increments to avoid becoming overwhelmed.

If you want to explore this in a group setting, I offer a Healing Movement and Gesture class every Sunday in which we physicalize different manifestations of stress responses through gesture and sound in order to validate them and give our bodies and nervous systems time and space to express them through fun and free movement.<sup>6</sup>

*Fight:* A fight response has a forward direction. It brings energy into our hands, mouth, and jaw. Its feeling can be related to anger. It is driven by the desire to change the circumstances around you. Energy moves into the arms, hands, and fingers, so we can take action. Energy moves into the mouth, voice, and jaw, so that we can scream, yell, or speak.

If I am onscreen, this might manifest as arm, hand, and shoulder tension or dull throbbing pain; aggressive typing on the keyboard; angry feelings; aggressive comments on social media; snappy reactions; sharp movements; fidgety energy in my fingers and wrists; the desire to talk to someone, yell, protest, or throw something; tension in my throat, mouth, or jaw.

Discharge this reaction by moving your arms and hands; punching the air or a pillow; kicking; yelling; making sound; throwing a ball; pressing against a wall; doing pushups; asking a friend for permission to vent; singing; dancing; flicking out the fingers; pushing air or furniture around; having an imaginary fight with someone and letting yourself physicalize it; making aggressive, animalistic noises like hisses or growls; or doing hands-on activities like baking, painting, knitting, or gardening.

*Flight:* A flight response has a backward, retreating, getaway direction. It brings energy into the lower half of the body—hips, legs, and feet—to run away, and into the eyes and ears, increasing our awareness of our surroundings. The feeling is related to fear. I may not be able to fight or change the situation, but I do have the power to run away and survive.

A flight response might manifest as antsiness; cabin fever; pacing; fidgeting; restlessness; anxious movements; retreating back and downward in the body; tension in the hips, legs, and feet; curling up into a ball; avoidance of people, conversations, and tasks; slamming the computer closed; feeling a desperate need to go on a walk, move, or escape. It might also

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<sup>6</sup>Explore my class schedule at <http://www.teachingpresence.com>.

manifest through escapism in the forms of film and TV bingeing; alcohol and drug use; booking a future travel vacation; avoidance of connection with friends, family, colleagues, social interactions, or obligations.

Discharge this reaction by running and walking (where safe); moving your legs; jumping; shaking your legs and feet; kicking; dancing; curling up into a ball; covering your eyes and ears; and giving yourself permission to escape and avoid as a conscious practice with time boundaries (i.e., I'm going to drink wine and watch Netflix for two hours).

*Freeze:* A freeze response has a direction of pulling inward, not moving in any direction, and becoming immobile. Rather than moving outward through our limbs, there is contraction into the core body: tightening the lungs, core, and side body. Instead of heightened senses, it involves withdrawal from the environment around us. There is a feeling of powerlessness and shock.

A freeze response might manifest as numbness; fatigue; immobility; shallow breathing; tension in the jaw, ribs, core body, eyes, and stomach; inability to make decisions; feeling stuck; not knowing what to do; feeling trapped or helpless; looping thoughts; feelings of hopelessness, powerlessness or pointlessness.

Discharge this reaction by breathing; making gentle movements; moving your eyes around; moving your tongue around in the mouth; looking around the room; listening to the sounds you can hear; tasting the taste in your mouth; gently softening; feeling your feet on the floor and the textures of your clothes and the furniture you are in contact with; gently opening and closing the sternum and heart center.

*Faint:* A faint response is the total shutdown of the regulatory system, loss of consciousness, fainting, or blacking out. It creates limpness in all the limbs and core body, as well as loss of touch with the environment. Its feeling is related to complete overwhelm and hopelessness.

This might manifest as fatigue, lethargy, heaviness, depression, laziness, and inability to motivate any action or movement.

Discharge this reaction by connecting with people you love, watching and reading things that make you laugh, noticing the things in your environment that you enjoy, feeling the support of the floor and furniture, giving yourself permission to sleep more, and observing yourself in stillness.

All of these reactions are healthy and normal, especially when the world is in a state of upheaval and uncertainty. Have self-compassion and give yourself time to be with your reactions and discharge and complete them slowly.

## Inhibition and the Emotional Compass

Inhibition gives us time to *be with*<sup>7</sup> our reactions and provides useful and valuable information. Inhibition is critical when we are dealing with trauma that involves inequity, racism, social injustice, and systemic oppression—problems that are not going to change quickly and that cannot be bandaged, discharged, and forgotten.

I have found great value in practicing inhibition amid my emotional responses. By pausing, I am able to create a little space between my identity and emotional reaction. This space allows me to expand my perception. I can then use this information as a tool. I can witness how I feel and make a plan about how I want to respond.

Culturally, we think and talk about emotions as experiences out of our control, that happen *to* us rather than *by* us. Our education system does little to teach us how to use our emotions as valuable tools. Instead, our emotional education often relies on unconscious habits and assumptions silently passed down to us between generations, often involving strict gender and social codes when it comes to emotional expression. We develop habitual reactions to our emotions based on these codes, often dwelling on them, becoming overwhelmed by them, or pushing them away.<sup>8</sup> With students, I like to compare the value of emotions to physical pain: If you put your hand on a hot burner, you want it to give you pain signals. It is far more dangerous not to feel that pain, because it is a warning signal. Our emotional reactions are the same: Information that our bodies are giving us to let us know whether the stimuli we are receiving align or misalign with our values, morals, goals, and desires. If I can observe my emotional reaction without reacting to it, then I can understand why I feel it and choose how to respond based on that information.

*Inhibition and emotional compass* practices support me to be with my emotions and reactions with greater perspective. The emotional compass is a metaphor I use to think about and visualize my emotions with greater clarity. I think of my emotions as a color-coded compass guiding my decision making. I like to think of it either in my hand or at the bottom of my gut, but you can locate your emotional compass wherever it feels right to you. Your emotions are telling you how your internal values and beliefs align or misalign with the world around you. Once you understand this, you can decide how to proceed from a place of empowerment and self-awareness.

Currently, I am working with three possible conscious response options at all times when it comes to digital stimuli: *engage*, *observe*, or *disconnect*. I practice any of the three at any moment to maintain my freedom in relationship to all screen interactions. By consciously maintaining three options, I create space and freedom around how I respond to the information (the way Alexander describes inhibition in the first chapter of *The Use of the Self*). The more I do this, the more I become aware of when I am in reaction rather than

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<sup>7</sup>*Being With* is another practice Betsy Polatin describes in *The Actor's Secret*.

<sup>8</sup>An exercise to understand your emotional habits: Name your emotions, then write down how you typically respond when you feel each one. Physicalize and/or draw your response.

choice. This is a lifelong practice. There will be stimuli that pull me into reaction, but with my tools, I am able to identify this and regain ease and clarity.

*Disconnect*, when practiced consciously, is not the same as *shut down* or *ignore*. We are witnessing trauma in the world today that we cannot ignore. By giving myself freedom to turn away, I can turn back with greater awareness. I know that the luxury of space in our relationship to trauma is easier the more privilege we have. The pandemic has highlighted how space is a privilege.<sup>9</sup> I continue to search for ways to make these tools accessible to all, as we work towards equity in a systemic way.

Let's review the four tools: When I am interacting with my screen or encounter a digital trigger, I... (1) *orient* to the physical space around me and find my supporting resources, (2) *discharge* the energetic charge of my response, (3) re-orient to my emotional experience, with *inhibitory* space between myself and my reaction, supported by my unified field of attention and resources, and (4) observe my internal *emotional compass* to gain insight and perspective to guide my decision on how to proceed. Remember: You can use these tools interchangeably and go back and forth between them. I continually return to *orienting* and *resources*, and practice *inhibition* and *being with* throughout the process of *discharging*.

## Conclusion

While the disorientation and disembodiment brought on by screens compounds the fracturing effect of trauma, the Alexander Technique and Somatic Experiencing offer tools to reintegrate and restore our psychophysical unity. I believe this is one of the most critical applications of our work in the world right now. I hope this article inspires you to explore new tools and ideas in relation to your screen interactions and in your teaching practice. I would love to hear your questions, feedback, insight, and experiences.

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<sup>9</sup>For more about wrestling with privilege and space for reflection, read "From Here" in this issue that I co-wrote with Irene Schlump and Catherine Kettrick.

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## Adventures in the Kingdom of Zoom

CATHY MADDEN

A not quite literal, but pretty representative look at a day in the Kingdom of Zoom.

Morning. Coffee.

Carrying my coffee, I walk to the teaching nook I fashioned in my living room. I pull the curtain that creates a movement studio in one part of the room, turn on lights for that area and then the ones for the teaching niche, put on my headset, wake up my computer, open Zoom, press Start Meeting, and presto!—I have a class that spans the North American continent. During the class, my cat rubs against my leg; I pick him up because I know that he helps people imagine a full-size, dimensional environment.

I take a walk in the yard, deeply impressed by the community the class has formed.

I walk back to the teaching niche, put on my headset, wake up my computer, and am now in the University of Washington Zoom Room, a class global in location. This class, made up of students I have taught only in Zoom, inspires me and helps me view what I teach through the different lens of how they are learning the Alexander Technique in this virtual world.

Afternoon. Lunch.

A few Zoom tutorials and private lessons, always appreciating being invited into my students' homes.

Evening. Dinner.

Perhaps I initiate the Zoom routine once more to teach in Asia or Australia, or to run a teacher training clinic, or to watch a show the university students are performing online.

Over the arc of this day, I have traveled the entire world from my living room.

Amazing. Connecting. Nourishing. I am grateful.

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First and foremost, I acknowledge that I am fortunate: My work is possible to do online. I was teaching online—even directed a play—long before the events of 2020. Moreover, the university offered training and support to facilitate the transfer to online teaching.

As everyone began teaching, working, and socializing online, I started to hear about things like “Zoom fatigue.” I was puzzled because I wasn’t experiencing what my students and colleagues were reporting. Responding to their needs required me to research my own

process: “How am I responding to using this medium? What am I doing to communicate in this virtual world that takes care of me as I teach?”

My short answer was simply that I “delicately insisted” on coordinating to all the new tasks. Because I had always used the Alexander Technique to be online, my skills in integrating the technique into whatever I do simply came along as I analyzed the changed circumstances and developed more online skills. The deep gift of the Alexander Technique ensured that I could immediately respond with a constructive, conscious use of myself.

The phrase I established years ago for this deep integration of the Alexander Technique into the activities of life is *studied rehearsed plan*: the practice of analyzing the needs of a particular activity step by step, using the Alexander Technique repeatedly for each step—rehearsing—to develop a coordinated, skilled response for doing the activity. I had many studied rehearsed plans at the ready to serve the sudden need to teach extensively in Zoom.

Following, I offer a handful of such plans for using and teaching in an online environment. Underlying them all are a couple of response plans I created for myself years ago.

First, the Integrative Alexander Technique Resilience Response:

*At the first sign of disturbance or confusion, I ask to coordinate so that my head can move so that all of me can follow so that I can gather the information I need to know what I want to do.*

This rehearsed response made the sudden change last March an easy one. I just coordinated and said, “Okay, this makes sense, now what do I need to learn/do?” In F.M. Alexander’s words, this was just another set of “conditions of use present” to respond to constructively. The Resilience Response enables me to prevent developing any unnecessary angst while searching for new pathways.

Second, the Integrative Alexander Technique Learning Response:

*When I learn something new, I choose to use the Alexander Technique for each step of skill building such that a constructive coordinated response becomes integral to the new learning.*

This rehearsed response ensures that the foundation of each new task is constructive and conscious, and that using the process of the Alexander Technique is fully integrated into the associated skill set. While I don’t consider myself a techno-Luddite, learning new platforms and navigating new equipment is on the edge of my comfort zone. My Learning Response has been a great companion in navigating the conditions of the Kingdom of Zoom.

As illustrated in the following discussion of specific Zoom-dom skills, the studied rehearsed plans of these responses facilitate the building of such plans for the myriad online tasks.

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### **“Adaptability to Change”**

Anyone who has studied with me knows that one of my favorite historical quotes about our work is attributed to A.R. Alexander : “The hallmarks of the Alexander Technique are

creativity, spontaneity, and adaptability to change.” In March 2020, it was remarkable to see how resilient we humans are—people just changed over a night, over a weekend. For myself, I don’t recall spending any time at “Oh, I wish we didn’t have to do this.” I just said, “These are the new circumstances, this is what I have left to do for the students in my classes, how do I accomplish it?”

Adaptability to change is fueled by the aforementioned Resilience Response, and its necessity is a constant companion in Zoom-dom. If links seem not to function, or someone suddenly texts needing the link, or I forget to unmute, or something goes awry as I screenshare or create breakout rooms, I ask to coordinate to the difficulty or mistake, then gather the information I need to continue my Zoom class. This moment-to-moment use of the Resilience Response supports a pleasant, playful learning environment while also affording me the opportunity to model using the Alexander Technique to respond to mistakes. (Anecdotally, I heard that many students both appreciated and learned a great deal from watching their professors adapt and learn new skills quickly.)

While I could not control the greater circumstances, deep integration of the Alexander Technique into my life has given me agency to choose my response in the moment of change. When the “conditions of use” change, “freedom to choose” is a key to well-being. The sea change in March was a virus that made being in the classroom an unsafe condition for all involved, while greatly affecting the community at large. My Resilience Response propelled me to gather the information I needed to know what I wanted to do. Because my daughter is a disease ecologist (Alyssa-Lois Madden Gehman, <https://gehmana.weebly.com/>), I was fortunate to have a personal guide to the most up-to-date scientific information. As I understood the needs, I immediately embraced the Zoom option with gratitude. A means was available for me to continue my responsibilities to my students. It would be different, yet it was possible. Both Zoom and the university were offering classes to help me use those tools better. At which point my Learning Response came to the fore.

### **“Pixeling”**

Questions about vision were the dominant “complaint” I heard, and I suspected this was a significant component of the Zoom fatigue stories. Watching my students in front of their cameras, I could see that they were tightening head-spine as well as their eyes. I explained what I was doing instead: My experience seemed to be that I was choosing sustaining my coordination as primary. (I was also addressing ergonomic needs, as discussed below.) Yet, for many people my explanation wasn’t enough—something about how they wanted to focus kept taking them out of coordination, eventually leading to fatigue.

My research took me to a number of articles addressing computer vision. Key was the information that our eyes are not able to focus on pixels the way we focus on objects in our dimensional space. Pixels lack defined edges:

Words and images on computer screens are created by combinations of tiny points of light called pixels, which are brightest at the center and lessen in intensity toward

the edges, making it difficult for the human eye to maintain focus. (Heiting & Wan, 2017).<sup>1</sup>

I experimented and indeed found that if I tried to look at my screen the way I looked at objects in life, I immediately started dis-coordinating. My Resilience Plan then jumped into action, restoring coordination and accepting the kind of vision I was dealing with.

My next question to myself was “How do I teach people to respond to pixels differently?” Knowing that an instruction not to do something tends to cause tightening, I sought a constructive way to offer the information. I coined a new word, “pixeling,” which I defined as the way of vision that is possible when dealing with a computer screen. Having a new word seemed to help people make a new choice in how they viewed their screen: They weren’t trying to see, rather they were pixeling. We ask to coordinate so that we can pixel.

Note that the topics that immediately follow—Dimensionality and Withing—are additional important elements in coordination in vision.

## **Dimensionality**

Over the last 20 years, my research at the University of Washington has deeply explored how growing up with electronic media has affected acting students’ response to images. By image, I mean any person, place, thing, or event you are responding to that is not immediately present to your senses. And this extended to their ability to link images—the seeds of the imaginative process.

A key understanding is that humans are primed to imitate what we are looking at. This is one of the ways we learn. Performer-audience relationships are fueled by this phenomenon. What we see on a screen, however, is not a great model of human movement. It is flat, and it is small. To interact with a screen constructively requires choosing to receive the visual impressions and then convert them to full-size dimensional people.

Because of this ongoing research, for me viewing a screen already included the studied rehearsed plan of using the Alexander Technique to receive the impression and imagine it dimensional. As I have been teaching more on Zoom, I have invented many mini-games to give everyone practice in learning how to maintain—renewing as necessary—their dimensional perspective. A simple example is having everyone move a hand toward their screen to “touch” someone else’s head. Keeping their fingers the size of their person’s onscreen head while moving their hand away from the screen, they ask, “Do I really think that person’s head is this big?” Simple as it is, the question always gets a laugh. From there,

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<sup>1</sup><https://journals.sagepub.com/doi/full/10.1177/2165079917712727#articleCitationDownloadContainer> accessed 11/28/20 Randolph SA. Computer Vision Syndrome. Workplace Health & Safety. 2017;65(7):328-328. doi:10.1177/2165079917712727

you can invite everyone to widen their hands until they encompass the size you imagine the person's head really is.

Mini-games such as this are simply an aid to renewing the choice to convert the visual information you are receiving from the screen into a dimensional world. They also ensure that the people in your Zoom room are moving in dimensional space.

Emphasizing dimension through movement is a key part of my teaching plan: I stand, I sit, I go farther away, I come closer, I leave the screen, I choose to be slightly off-center in the screen, creating a more dynamic shape. When I sit, I am on a wobble stool, enabling me to change my angle to the screen frequently. I regularly invite my students to do all these things as well. Lighting also enhances dimensionality, and so I light the area behind me so that I stand out from my background.

Being slightly off-center in the screen aids in communication. Everyone sitting exactly in the center looking forward tends to create a more formal, and for some, confrontational setting. When I ask my classes to sit off-center, there is a palpable relief in the Zoom room.

## **Withing**

In my Zoom-dom classes—classes for people to explore the ideas I am offering here—the first offering is a video, “The Making of a Project,” from a production I directed called *The Withing Project*. (<https://thewithingproject.com/the-videos/>). In all communication, I am inviting people to be with me while I am with them—this is the “withing” the title refers to. My studied rehearsed plan for Zoom interactions is essentially the same, but with one important caveat: My invitation is through the world, aided by the device I am using for Zoom. It is not through the device itself. I am asking to coordinate so that my head can move so that all of me can follow so that I can invite people to be with me while I am with them through the world.

Consider what we do on a phone call. I have had two students call each other while the rest of us were watching on Zoom. (The students on the phone look away from the computer so they aren't seeing themselves.) As they talk, we observe them moving, talking, looking around their rooms—and genuinely communicating. The absence of any effort to reach through the phone to the other person is striking because that is what we often see in the Zoom screens. It looks like people are trying to connect through their devices. I've found that describing Zoom as a visually aided phone call is sometimes helpful in alleviating this push through the machine.

Coordination and withing through the world is perhaps what happens during those seemingly uncanny times when you think of someone just before they text you, or pick up your phone to call a friend and suddenly see their incoming call, or when you are looking for someone in a crowd and easily find them.

The research alluded to in *The Withing Project* offers the possibility that we can be with each other, across great distances, with the intention to be “with.”

I touch on this in my book, *Teaching the Alexander Technique: Active Pathways to Integrative Practice*:

In addition to the idea of invitation supporting the needs-based regulation of breathing and sound, it also creates the peripersonal and extrapersonal space of the teaching environment. An article in the journal *Cognitive Processing* offers these definitions: “Peripersonal space is defined as the space immediately surrounding our bodies. Objects within peripersonal space can be grasped and manipulated; objects located beyond this space (in what is often termed ‘extrapersonal space’) cannot normally be reached without moving toward them, or else their movement toward us.” (Holmes and Spence 2004, p. 94) In our teaching studios, the peripersonal space describes the field of the students closest to us, and the extrapersonal space encompasses the larger group.<sup>2</sup>

In Zoom, the extrapersonal space encompasses the entire world. My experience is that we can invite people to be with us while we are with them, intentionally creating a shared learning environment. I have developed a variety of games to support this, and usually we close by celebrating our connection—creating a worldwide circle virtually holding hands.

### **Ergonomics and Equipment**

Having already been working on Zoom, I knew that I wanted to set myself up so that the computer camera was just below eye level. From the time I directed a play via Zoom, my setup included a large external monitor. (Please note that I have taught many classes without the large monitor, and it still works fine.)

My initial set-up included a lot of books...



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<sup>2</sup>Madden, C. (2018) *Teaching the Alexander Technique: Active Pathways to Integrative Practice*. London: Singing Dragon. P.77.

I had two arrays of books—one for standing, which is what I did most of the time, and the other for sitting. I have found that varying the computer height is probably the single most important ergonomic coordination-saver, and may also alleviate some measure of “Zoom fatigue.”

*Standing standing standing.*

*Really*

*Stand!*

*As you come on camera, check to see how much you can walk and still be seen.*

*Move!*

As I researched what might work best in a more extended online environment, I chose to get a webcam. I also procured Bluetooth headphones with a microphone. These have given me tremendous flexibility, as I can walk away from the screen and still hear and be heard. I use my computer’s camera for a second view to demonstrate larger movement.

The most important elements to consider are camera height, standing, and moving. And curiosity! If something doesn’t seem to work the way you would like, what else might you try? A world of possibilities is available, and I continue to experiment. Needless to say, my Integrative Alexander Technique Learning Plan has proved vital in navigating this new realm of computer equipment.

## **Constructive Conscious Kindness**

Writing this article has brought home how much I have learned in a few short months about using Zoom. Navigating in online environments has revealed in so many ways how directly integrating the Alexander Technique into the tasks of our daily lives is an ultimate kindness to ourselves, even in unusual times. With the Resilience and Learning responses enhancing a lifetime of studied rehearsed plans, we have the choice to coordinate our biopsychosocial selves to a vast array of changing circumstances.

The Resilience Response cares for us when we are distressed by our circumstances. I primarily associate Zoom with gratitude for what it made possible, and yet there are times when I need to grieve or rage about the conditions that created our ongoing need to teach and socialize almost exclusively on Zoom. My studied rehearsed plan for these moments includes coordinating as I acknowledge my emotion with care and kindness, inviting it to move through me (*emotion* means “to move out”), and consider what I might need to do to take care of myself and my world. As I write this, I am in the process of creating an addition to a class warm-up: a constructive grumbling warm-up, specifically designed for pandemic frustrations.

## **The Gifts of Zoom**

I am teaching and able to reach a wider audience more consistently than before.

I have created a new course—Zoom-dom.

I am learning a lot of new teaching skills that I know will make me a better teacher when we are all back in the room together.

I am experiencing beginners learning the work entirely online, and it is filling me with wonder and delight to see their agency in the learning process. Their learning is site-specific—they are learning in their everyday environments. Their homes become reminders, cues, to integrate the Alexander Technique in their lives.

While I have had concerns about people having lots of screen time, I see the benefits of that screen time being Zoom. Rather than passive solo consumption of whatever is on their screens, people are actively engaging. Recently, I took an online cooking class offered by a local chef, and we were all running around our kitchens, wildly chopping things to keep up with her. I certainly have my class moving around a lot. An active relationship to the screen seems a very good idea!

A few weeks ago, I was in the middle of a class and thought, “OMG, the creativity!” If we use this medium consciously, our creativity gets a continual workout. As we actively imagine everyone at their full size in a dimensional environment, creating our unique Zoom rooms, our resources for creative responses are burgeoning.

And for ATI, Zoom enabled the most participation in an Annual Conference ever!

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## Whispered “Ah” to the Rescue!

CLARA SANDLER

We are living through some very unusual and difficult times. Both COVID-19 and the chaotic political climate in the United States are troubling. Many of us feel tired, depressed, angry, anxious, and everything in between. I moved to the U.S. from Argentina 40 years ago, fleeing a bloody military dictatorship, looking for a politically and economically stable country where I could study and eventually raise a family. In the last four years, things here have changed dramatically. And 2020 has been particularly troubling.

I’d like to share with you the explorations I’ve been doing in the past few months that have helped me navigate these difficult times.

The Whispered “Ah” was first introduced to me during my Alexander Technique training. We did not spend too much time on it, and I have to admit I didn’t quite get it. I did not understand how or where it could be useful. Being a classical singer, I was used to thinking about the breath and controlled exhalations, but the Whispered “Ah” did not make sense to me.

When I started teaching AT classes for musicians at the New England Conservatory Preparatory and Continuing Education and at Boston College, and after doing lots of reading, I began using the Whispered “Ah” as a tool to help students with performance anxiety before recitals and auditions. I clearly saw how it was helpful for them in terms of feeling more grounded, centered, open, present, positive, and confident.

But I was not using the Whispered “Ah” myself in a consistent way. When life started getting really difficult with the COVID-19 and political situations, I started feeling depressed and anxious—echoes from my youth under a dictatorship made me panic. I realized I needed to start using all the AT tools at hand to help me feel more balanced.

A few months ago, I started exploring the Whispered “Ah” in various situations, especially during moments when I felt anxious, while walking in nature, and when I meditated before going to bed.

Taking a few minutes when anxiety hits to practice the Whispered “Ah” has been a lifesaver for me. I have suffered from anxiety since I was quite young, and with the Alexander Technique, meditation, and Cognitive Therapy, I’ve learned many tools to deal with it. But after March 2020, things got out of hand.

What follows is how I have explored using the Whispered “Ah” during these difficult times.

1) When I notice anxiety symptoms such as tightness in my stomach, chest, and breath, as well as a sense of fear, I start paying attention to my feet on the floor, to Earth’s

unconditional support. I direct myself to notice the space around me, especially above my head. I start feeling more spacious, less restricted.

Then I think of someone or something that brings me joy (my granddaughter Magnolia, the sun, trees and flowers). I inhale through my nose with one of these lovely thoughts in mind, recalling the sense of pleasure they give me. I then release my jaw and exhale through my mouth a Whispered “Ah,” noticing the back of my throat expanding. I notice the activation of my lower abdomen in the exhalation. I continue this for a few rounds, always making sure I sense the space behind my neck.

With each round, I notice myself expanding; my breath freer, easier, and calmer; my mind quieter; and the sense of gloom and fear starting to ease and disappear. I feel whole and present again.

2) Walking outdoors, especially in the Berkshires in Western Massachusetts (and also in hiking areas around Boston) has been an incredible outlet in these times.

Every day, I try to walk for at least an hour. Some days are beautiful and sunny, with a nice breeze. Other days are hot and humid. I try walking through all weather, even rain. These are the times when I experiment with different kinds of conscious breathing, especially the Whispered “Ah.”

During my walks, I give myself directions: I sense the support of the ground under my feet, my connection to Mother Earth and its energy sending me up. I sense the space above my head and the sky above. I sense my whole body expanding in all directions. I sense my shoulders moving away from each other, my neck and back melting habitual little tensions.

Then I start focusing on the lovely, rhythmic movement of my ribs. Being a singer, I am used to paying attention to my breathing, but it is during my walks when I really connect with this amazing life-supporting mechanism. I feel utterly happy to be alive.

I start breathing in with this joy, then exhale a Whispered “Ah.” My breath becomes calmer, slower. I become happier, and my senses continue to awaken. I hear the birds singing, I see the fields, the trees, the flowers, the horizon in the distance. Everything surrounding me becomes more intense—the colors, the sounds. And I feel myself being part of it all.

During especially hot days, I find myself huffing and puffing my way through, not really enjoying my walks. During one of these more difficult walks, I started exploring the difference between the Whispered “Ah” and blowing out air as if strongly blowing a candle.

I noticed that quickly blowing out air was not making my agitated breathing any calmer. I felt neither happy nor more connected with my surroundings. I remained hot and tired. I also noticed that while doing this type of breathing, I wasn’t paying much attention to what was around me.

Then I switched to the Whispered “Ah.” It was magic.

Both of these types of breathing are “controlled exhalations,” but in the Whispered “Ah” the exhalation is slower, the back of the throat opens up, and it seems as if the air is coming from a well deep inside. Time seems to stand still, and the heat does not seem so intense. I start noticing the colors and the sounds and life is good.

I also notice that my view expands, I see things much farther away, the landscape becomes what it actually is—large, beautiful, colorful, full of sound. Time and space expand and include me. What an incredible feeling!

Walking in nature and doing the Whispered “Ah” have helped me stay present, centered, more open, and less reactive to the issues related to the pandemic and politics.

3) Finally, in these uncertain times, my sleep has become disrupted. I’ve had sleeping issues for quite a while, but these past few months it has gotten worse.

I realized I needed a transition period before bed. So I enlisted my husband for a yoga and meditation session every night. For meditation, we use Thich Nhat Hanh’s Plum Village app.

I have found that using the Whispered “Ah” or sometimes chanting a deep “Om” is very effective. With both, I feel the back of my throat opening up as in the beginning of a yawn, and the air and sound come from deep inside. It is as if my whole being opens up and exhales. Both syllables carry the quality of bringing about the feeling, the sensation of being present, in the moment with a heightened feeling of being alive and open. All my senses seem intensified. I sense being part of all that is. I feel the mystery of what it means to be alive and part of this amazing universe.

Adding a yoga and meditation routine at night has greatly helped my sleep and well-being. What has also made a big difference is incorporating the Whispered “Ah” into meditation.

Breathing is a big part of meditating, and adding the Whispered “Ah” immediately helps me feel present, grounded, alert, open, spacious, connected, happier, and free. Space and time seem to float, and I can sit for a long time. My body-mind becomes lighter and suspended in time and space. I feel connected and part of everything surrounding me. Even the air surrounding me seems tingly. And my sleep has become a lot easier.

If you meditate or enjoy walking in nature, I’d love it if you would try adding the Whispered “Ah” and see what you notice. And let me know!

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*Clara Sandler is a certified AT teacher and a member of Alexander Technique International. She teaches AT classes at the New England Conservatory and at Boston College, and privately at her studio in Brookline, MA. She is on the Voice faculty at New England Conservatory Prep/SCE and Boston College Music Department.*

*Clara holds a Master of Music degree in Voice Performance from the New England Conservatory of Music. She performs regularly with the Boston Arts Consort in programs of music from Spain and Latin America. Her CD Alma Apasionada: Songs from Spain and Argentina was released by Newport Classic.*

## **Book Review: *Teaching the Alexander Technique: Active Pathways to Integrative Practice* by Cathy Madden**

**DEBI ADAMS**

With *Teaching the Alexander Technique: Active Pathways to Integrative Practice*, Cathy Madden has done a masterful job of describing her unique and innovative style of teaching the Alexander Technique.

The book may be the first of its kind. There are many books about the Alexander Technique and how to learn it, but few dedicated solely to the art of teaching. Cathy has done a great service to new and experienced teachers by assembling her thoughts and beliefs about teaching in a practical and accessible format. And anyone who knows Cathy will hear her kind voice and experience her generous spirit throughout the book.

Cathy's early experiences with Marj Barstow began her journey to becoming an AT teacher. She describes the fascinating and intensive work with Marj with warmth and compassion. New teachers will certainly find comfort and delight here.

After describing her entrée into the world of AT teaching, Cathy goes into more detail about her approach to the work. Scattered with *Teaching Stories* written by Cathy's students, she offers her steps for learning: *Wanting, Recognizing, Deciding, Gathering Information, Creating a Plan, Asking and Experimenting*. Cathy describes these steps thoroughly, making it easy for her readers to incorporate them into their own teaching.

For decades, I have watched Cathy develop her unique approach to language as it relates to teaching the technique. Specifically, she has created her own words for communicating her version of AT's kinesthetic principles. In *Teaching the Alexander Technique*, for example, she introduces "Minking and Thoving," words implying unity of thought and movement. She coined "Omniservation," a word that suggests that we have many more senses for perceiving the world than we assume. Cathy's words richly evoke our emotional and kinesthetic experiences of the world and are extremely useful for teaching. In addition, Cathy provides a chart of *Banished Words*. All are worthy of our consideration.

Cathy's approach is always student-centered. In particular, I appreciate that she includes in her book an understanding that each student needs to feel safe:

I remember a moment, after I had been teaching the Alexander Technique for some years, watching Marj as she moved her hand toward her student. The way I described what I saw to myself was, *She is moving in such a way that she doesn't disrupt the field around the student*. It was a kind of invisibility—moving and blending with the field so that both participants maintained individual integrity, yet shared their field: *How do I move in such a way that I respect this person's field?* (61)

Related to this, Cathy's point of view on teaching in close collaboration with students is clear: "The Alexander Technique ultimately is about facilitating excellence—rather than fixing problems." (50)

The book succeeds in providing a step-by-step approach to a topic that is not linear. Charts make it easy to clarify and understand Cathy's teaching process—for new and seasoned teachers alike. Also valuable are ideas for *Teaching Groups, Introductory Lessons, Drop-In Classes, Introductory Series, Short Intensives, Longer-Range Courses*, and more.

Play is at the center of Cathy's teaching. There is a lightheartedness to all that she does. Those of you who know her teaching will delight in the Games Digest assembled at the end of the book. This is a treasure trove for any teacher!

Perhaps my favorite section of the book is *The Turn*. In it, Cathy describes students' questions along with her answers and the thinking and observing behind each answer—everything that we teachers do. What a magnificent assemblage of learning there is in these dialogues. They enable the reader to join the teaching world as observer and participant and help them feel ready and able to begin or continue teaching with new insights.

With this book, Cathy offers general insights as well as detailed descriptions of how to plan and prepare for a variety of teaching situations. Her methods are sound and based on her own experiences with the Alexander Technique. Her willingness to share her own stories adds to the book's warm and nurturing tone. Her last chapter is especially poignant as it reveals deeper aspects of her teaching philosophy. I highly recommend this book for teacher trainees—I am adding it to my reading list for my own training course! Seasoned teachers will also learn from and enjoy it. I have been teaching the Alexander Technique for nearly thirty years, and this book made me smile in appreciation and ponder in deep thought. Thank you, Cathy Madden, for all the heart and soul and hard work you put into this book for all of us!

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*Debi Adams is currently a member of the ATI Board. She is an ATI Certified Alexander Technique Teacher as well as an MTNA Nationally Certified Teacher of Piano. She has a Master's Degree in Piano Performance and continues to perform as often as possible. Debi also completed the Actors Secret Training, with Betsy Polatin, which combines the Alexander Technique with the trauma work of Peter Levine and the breath work of Carl Stough. Debi teaches the Technique at Boston Conservatory at Berklee, where she also directs a teacher-training course. She also maintains a private practice. She has been fortunate to share her work in Canada, the Czech Republic, Japan, Korea, Germany, Peru, and throughout the United States.*

## Alexander Technique International *ExChange*

The *ExChange* is a journal published by Alexander Technique International (ATI). Its purpose is to provide ATI members with a variety of articles focused on Alexander Technique teaching methods, academic and scientific perspectives on the technique, practical approaches to the technique, and social and cultural issues connected to the technique. The journal also includes reports from the annual ATI conference, book reviews, and creative pieces of various kinds.

### Editorial Policies

- Articles are geared toward an international audience of academics and practitioners. They must be crafted with both in mind using clear and straightforward language.
- Writers must be members of ATI.
- 500-word proposals are due on July 15 for the winter issue, published in November, and January 15 for the spring issue, published in May.
- All proposals are vetted by the editors, Kathleen Juhl and Matt Goodrich, and by two members of the Editorial Board.
- The editors may also seek experts to vet articles that are outside the editors' and the Editorial Board's areas of expertise.
- Given the limited number of article slots, it is not to be assumed that proposals will be automatically accepted for publication. After the appropriate vetting, they will either be accepted or rejected, or the writer may be asked to revise and re-submit.
- The editors reserve the right to solicit articles for publication.
- Once a proposal is accepted, the article is completed in collaboration among the writer and editors. The writer must be willing to engage actively and collegially in this process.
- The documentation style for the *ExChange* is MLA parenthetical with a Works Cited Page. Please refer to:  
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- All finished articles must be submitted in Microsoft Word for subsequent editing and copyediting.
- In the interest of providing a diversity of articles, writers may not publish more than once every two years.

Contact Kathleen Juhl, Senior Editor, if you have questions: [juhlk1954@gmail.com](mailto:juhlk1954@gmail.com)

## **Alexander Technique International *ExChange***

The ExChange ist eine Zeitschrift, die von Alexander Technique International (ATI) herausgegeben wird. Ihr Zweck ist es, ATI-Mitgliedern eine Vielzahl von Artikeln zur Verfügung zu stellen, die sich auf die Lehrmethoden der Alexander-Technik, akademische und wissenschaftliche Sichtweisen auf die Technik, praktische Ansätze für die Technik sowie soziale und kulturelle Fragen im Zusammenhang mit der Technik konzentrieren. Die Zeitschrift enthält auch Berichte von der jährlichen ATI-Konferenz, Buchbesprechungen und kreative Arbeiten verschiedener Art.

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- Die Artikel richten sich an ein internationales Publikum aus akademischen und praktischen Vertreter\*innen. Sie müssen in einer klaren und einfachen Sprache verfasst sein und beide Seiten berücksichtigen.
- Die Autoren und Autorinnen müssen Mitglieder von ATI sein.
- Für die Winterausgabe, die im November erscheint, muss bis zum 15. Juli und für die Frühjahrsausgabe, die im Mai erscheint, bis zum 15. Januar ein 500 Worte umfassender Vorschlag eingereicht werden.
- Alle Vorschläge werden vom Redaktionsteam, Kathleen Juhl und Matt Goodrich, sowie von zwei Mitgliedern des Redaktionsausschusses geprüft.
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Kontaktiere Kathleen Juhl, Senior Editor, wenn Du Fragen haben solltest:

[juhlk1954@gmail.com](mailto:juhlk1954@gmail.com)

## **Alexander Technique International *ExChange***

*ExChange* est une revue publiée par Alexander Technique International (ATI). Son but est de fournir aux membres d'ATI une variété d'articles axés sur les méthodes d'enseignement de la Technique Alexander, les perspectives académiques et scientifiques sur la technique, les approches pratiques de la technique et les questions sociales et culturelles liées à la technique. La revue comprend également les rapports de la conférence annuelle d'ATI, des critiques de livres et des articles créatifs de toutes sortes.

### Politiques éditoriales

- Les articles s'adressent à un public international d'universitaires et de praticiens. Ils doivent être rédigés dans un langage clair et simple, en tenant compte de ces deux aspects.
- Les auteurs doivent être membres d'ATI.
- Les propositions de 500 mots doivent être soumises le 15 juillet pour le numéro d'hiver, publié en novembre, et le 15 janvier pour le numéro de printemps, publié en mai.
- Toutes les propositions sont examinées par les éditeurs, Kathleen Juhl et Matt Goodrich, et par deux membres du comité de rédaction.
- Les rédacteurs en chef peuvent également faire appel à des experts pour examiner des articles qui ne relèvent pas de leur domaine de compétence ni de celui du comité de rédaction.
- Étant donné le nombre limité de créneaux pour les articles, il ne faut pas supposer que les propositions seront automatiquement acceptées pour la publication. Après un examen approprié, elles seront soit acceptées, soit rejetées, ou encore l'auteur peut être invité à les réviser et à les soumettre à nouveau.
- Les rédacteurs se réservent le droit de solliciter des articles pour publication.
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- Tous les articles finis doivent être soumis en Microsoft Word pour être ensuite édités et corrigés.
- Afin d'assurer la diversité des articles, les auteurs ne peuvent pas publier plus d'une fois tous les deux ans.

Contactez Kathleen Juhl, rédactrice en chef, si vous avez des questions :  
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문의사항은 선임 편집자인 Kathleen Juhl 에게 연락주세요. [juhlk1954@gmail.com](mailto:juhlk1954@gmail.com)

**Call for Proposals: Write for *ExChange*!**

**Deadline for submissions for our spring issue:  
February 1, 2021**

Please consider writing for *ATI ExChange*!

- Practical teaching articles
- Thoughts on using the Alexander Technique
  - Academic or research pieces
- Personal discoveries or creative musings
  - Poetry

**The sky's the limit!**

Please submit a proposal of about 150 words to  
Kathleen Juhl  
juhlk1954@gmail.com

*Proposed articles should appeal to a wide variety of readers and use clear and straightforward language. All proposals will be vetted by the editors and/or the Editorial Board. Submitted articles will undergo a thorough editorial process in collaboration with writers.*