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COLUMNs
Ask the Faculty: Continuing Education 2
Ask the Movement Faculty: Shoulder Tension 3
Practice Building: Private Practice to Business Practice 6
In My Practice: Michel Ginoulhac & Pedro Prado 8

ROLFING® HISTORY
A Fifty-Year Perspective of Rolfing 12
Gael Ohlgren

The Development of the Rolf Movement Work 16
An Interview with Vivian Jaye and Jane Harrington
Anne Hoff

Rolfing in Brazil 21
Heidi Massa

Why Ida Rolf Chose Boulder for the Rolf Institute® 24
An Interview with Jim Asher
Dave Sheldon

PERSPECTIVES
The Confluence of Neuroscience and Structural Integration 26
A Discussion with Sandra Blakeslee
Kevin Frank

Phenomenological Space 29
An Interview with Hubert Godard
Caryn McHose

Getting It 34
Jeffrey Maitland, Ph.D.

REVIEWS
Skin of Glass 38
Reviewed by Mary Bond

Integral Anatomy Series, Volume 4: Viscera and their Fasciae 40
Reviewed by Bruce Schonfeld

Deepening Musical Performance through Movement 41
Reviewed by Carolyn Pike

MEMORIALS
Ruth Mendelsohn 43

INSTITUTE NEWS
Graduates/Announcements 45
2009 Class Schedule 46
2010 Class Schedule 47
Contacts 48
Ask the Faculty
On Continuing Education

Q I'm a relatively new practitioner and I see many choices and options for continuing education (CE) to fulfill my manipulation and elective credits before advanced training. I have heard that Dr. Rolf said to focus on Rolfing® only for a number of years, but I also hear so much about the enhanced results that come from integrating spinal mechanics, cranial and visceral work, or trauma work into my practice. What advice do you have on choosing a CE curriculum? And how do I bring in knowledge from other disciplines and yet stay true to the practice of structural integration?

A After twenty-five years of practicing Rolfing, my advice would be to immerse yourself in your Rolfing practice, studying with Rolfers, so that Rolfing becomes your framework for any additional studies and practices that you add to it. Further studies are like adding spices to a magnificent culinary entrée. Rolfing is a brilliant work, where Dr. Rolf discovered the innate order of the human body. There are now incredible tools to assist and encourage that order, such as the osteopathic work of spinal mechanics, cranioSacral, visceral, and neural release. I have been immersed in a yoga practice that informs me that Rolfing is perhaps the bodywork of yoga. Many have uncovered this mystery of how the human body works, but Rolfing appears to integrate all of these parts of the mystery. Be true to this work of structural integration by practicing it and getting to know it as it becomes a part of you. Dr. Rolf was asked near the end of her life what it felt like to have developed this significant work of structural integration. She answered simply that she was “pleased to have provided meaningful work for so many people.” Choose what is meaningful to you. There is tremendous freedom within the brilliant structure of Rolfing. Find subjects that excite your mind, find the teachers that speak to your heart, and practice in service to the people who come through the door.

Karen Lackritz
Certified Advanced Roffer™, Rolfing Teacher-in-Training

A I remember when I was in my twenties and was learning to build houses, a very experienced carpenter told me “It takes five years to learn anything. It will take you five years to know that that piece of wood you’re cutting is 27 inches, 13/16ths and not 27 and 7/16ths. That’s how long it takes. Don’t rush it.” When I first trained as a Roffer, I was told something similar by my teacher. After thirty-some years in practice, I can now tell you that both the carpenter and my teacher were definitely right. Take your time; it only gets better.

Paul Gordon, M.A
Certified Advanced Roffer, Fascial Anatomy Instructor

A First and foremost, I would choose classes that continue the development and support and expansion of the techniques and viewpoint you have learned in your basic training. Get good at what you have learned. It is very gratifying to master the basics and it will produce results that will strengthen your practice. I always think that Rolfers’ development follows their curiosity, and that a Roffer’s curiosity grows out of his or her practice. As you work with what you already know and get good at it, you will discover something very pressing that you absolutely must learn about. Learn that. Don’t be in a hurry. Let your practice lead you. To do that, you have to cultivate your practice, which you will do by mastering the material you already know, as you serve the clients who come to you from your community. Good luck.

Michael J. Salveson
Certified Advanced Roffer, Advanced Rolfing Instructor

A You mention having heard that “Dr. Rolf said to focus on Rolfing only for a number of years.” I myself have heard her quoted differently, as having said that one should “stick to the Recipe” for several years. Perhaps she said both things—but they are very different things, as Rolfing is more than the Recipe, and Rolfers do employ tools and strategies beyond the Recipe while engaged in the practice of Rolfing Structural Integration. In fact, as a new practitioner, your basic training most likely included many tools complementary to Dr. Rolf’s classic Ten Series. With that in mind, I hope you don’t mind if I interpret your question to ask, “When and how should I venture more deeply into, or even beyond, what I learned in my basic training?”

In answer to that question, I certainly agree with Paul Gordon and Michael Salveson about taking your time and solidifying through experience what you already know. Dr. Rolf said it takes about five years of steady work to really get a sense of what this work is about. It is my take that beyond gathering experience, she was referring to embodying the concepts of integration and aligning what you know with your personal abilities and interests.

Your basic training gave you a framework on which you may now organize your continued development. You can use CE to reinforce and build up what you already know, like, and have a natural talent to do, and it will serve you well. But CE is also an opportunity to grow by exploring less familiar or comfortable aspects of the work. You may use CE both to build on your strengths and challenge your weaknesses and biases. Therefore, in selecting your CE, you might ask yourself:

• What do I really like? What excites me?
• What do I avoid exploring or deepening?
• Am I a “big picture” person or a “detail” person?
• Do I gravitate to the physical—or to the metaphysical?

Balance is the key in planning what to study. Go with what you are already good at and what excites you, but also take the opportunity to challenge yourself. Also, do not forget your framework. Follow the logic of the “tenth hour”: As you seek completion, always ask whether the new knowledge can be integrated into the whole.
Can you, in this moment, integrate the new tool or technique into your framework for Rolfing? In this moment, is there a place in your personal framework to put the tools of spinal mechanics, visceral manipulation or cranial work? If so, by all means explore them. If not, put them aside for now and explore them later.

Because Rolfing is a principle-based science, many tools and techniques may be integrated within it, so long as you respect the principles. Do recognize that many of these explorations represent fields of inquiry in and of themselves, but you have the choice to integrate what you learn as tools for your Rolfing practice without venturing into entirely different paradigms. So, my advice to you would be to stay within the paradigm of Rolfing for now, and study only that for which you have “space” within the framework of your current training and understanding of the work.

Pedro Prado, Ph.D.
Certified Advanced Roler,
Advanced Rolfing Instructor

As chairperson of the continuing education committee, I’d like to add a few words about the “official position” of the Rolf Institute of Structural Integration® faculty on continuing education. The intention here is to help you understand how the faculty as a whole has designed the CE program, and what the thinking is behind this design.

In most professional organizations, continuing education is an ongoing requirement for membership in the organization. At this moment in the Rolf Institute, continuing education is only required for the interval between the basic and advanced training, although we hope that it stimulates a habit of continuing to learn that the Rolfers will keep up for all of his or her professional life.

In the interval between basic and advanced trainings, the main goal of continuing education is to prepare the Rolfers for the advanced training. This has led us to require three different categories of continuing education credits: manipulation, movement, and elective.

Manipulation credits (nine are required for entrance into the advanced training) refer specifically to workshops that perfect the practitioner’s understanding of Rolfing and help to refine his or her touch. Workshops that focus on learning more about a specific part of the body from a Rolfing viewpoint – such as the shoulder girdle, the pelvic girdle, and the spine – are workshops that may offer manipulation credit, as well as workshops that review the ten-session series. The teachers of these workshops are usually Rolf Institute faculty or people who have been approved and recommended by a member of the advanced faculty. The idea here is to refine knowledge from the Rolfing point of view.

Movement credits (three are required for entrance into the advanced training) are included in the CE program to assure that the Rolfers’ understanding of function from the viewpoint of Rolfing Movement, and how it affects structure, takes a step forward before he enters the advanced training. The Rolfing Movement faculty teaches the workshops that give movement CE credits.

Elective credits (six are required for entrance into the advanced training) are meant to encompass disciplines that while they are not specifically Rolfing, relate to Rolfing and help the practitioner to understand Rolfing better, from a different viewpoint. Trainings like craniosacral, Somatic Experiencing®, energy work, or visceral manipulation, to name a few, are examples of workshops that Rolfer may take for elective credits. Workshops that give elective credits are often taught by Rolfer who have studied in other areas and wish to share their insights from these studies with other Rolfer. Sometimes the teachers of elective-credit workshops are not Rolfer at all.

Dr. Rolf is quoted as having said that a Rolfer is not fully trained until he or she has completed his advanced training. From this point of view, the intermediate years between the basic and advanced training are focused more on continuing to work with the information that was passed on in the basic training and preparing for the refinement and further deepening that occurs in the advanced training. I hope this helps you, and I wish you an ever-fascinating and deepening exploration into Rolfing as you continue your career.

Lael Katharine Keen
Certified Advanced Roler,
Rolfing Instructor

Ask the Movement Faculty
Shoulder Tension and
the Gestures of Daily Living

By Mary Bond, Certified Advanced Roler™,
Rolf Movement Faculty

Q How can I use movement to help a client who has chronic shoulder tension? I remember learning “arm drops” in my training, but I haven’t seen much benefit from that exercise. What are some other ways to use movement to help my client with the tension in her upper trapezius muscles?

A In teaching Arm Drops during Rolf embodiment classes, I’ve described the intervention as a way of helping clients find a sense of connection and continuity between the spine, scapula and arm, and of finding central support for arm movement. The purpose of the “drop” is to insure that the new connection isn’t replaced by habitual patterning when the arm is lowered. The drop also heightens awareness of inhibitions around the shoulder joint. You’ll find a section about Arm Drops in my book Balancing Your Body, but I rarely teach that classical exercise by itself any more. I’ve found other ways to address movements of the arms and shoulders that are, I think, more interesting and more practical.

Clients’ problems with their arms and shoulders have to do with what they’re
doing with their hands – how they’re physically handling tools and other objects, or people – in their daily lives. There can be a world of meaning encoded in the way a person engages the world through touch. I think this is why the Arm Drop exercise alone seems unfulfilling – it doesn’t lead to a tangible way for the hand to relate to the world.

The following is a broad introduction to shoulder-girdle stabilization and hand use. I’ll describe a sequence I use often, modifying it to suit individual clients’ needs. I may introduce the sequence during a Rolfing® session, teach parts of it during several sessions, or let it fill a session devoted only to movement.

**Step 1 – Finding the Scapulae**

Many clients complain about their shoulders without having a clear sense of the component parts. I often start with simple anatomy, having the client touch his own clavicles, scapulae and humeral heads. I assist the client to sense the scapula by palpating around the edges and some passive movement, pointing out the glide (or lack thereof) of the inside surface of the blade against the back ribcage. For simplicity, I name the acromion process “the outer corner” of the scapula, and the inferior angle “the bottom corner.” Then I ask the client to move the scapulae herself, noticing what happens to those two “corners.”

**Step 2 – Seated Work**

I briefly explain that the shoulder blade needs to be secured to the spine in order to provide leverage for the movements of the arm. I invite the client to raise her arm forward, noticing what part of her body she uses to lift the arm. Because most clients complain of neck tension to some degree, awareness that she’s recruiting neck muscles to stabilize her arm provides incentive to explore better ways to secure the scapula.

Touching the bottom corner of the scapula, I ask my client to draw it lightly down toward the tail and then release it without engaging the upper shoulder muscles. Since it’s easy to forcibly thrust the scapulae down, the difficulty of moving just a little can be surprising. The complete exercise is to lightly and repeatedly “pulse” the scapula toward the tail. Gentle tapping or massage of the lower trapezius muscle helps the client feel what she needs to activate.

I believe it’s important for people who overuse the upper trapezius and levator scapulae muscles to become familiar with the precise sensation of recruiting the lower trapezius. The goal of the pulses is to stimulate sensation and activity in this muscle so it can contribute to support of the scapula. If the upper trapezius is strongly habituated, it can take time for it to disengage. Because lower trapezius is frequently tight yet weak and uncoordinated, it can take time for it to come alive. For some clients this may be all we do for one lesson. I assign scapula pulses for client homework.²

In a similar way, I assist the client to engage under-active rhomboids by lightly tapping the outer corner of the scapula. As with lower trapezius, these muscles are frequently tight, yet weak and uncoordinated. I emphasize the rhomboid or trapezius cues depending on the client’s pattern. Occasionally I use both. (While the activation of serratus anterior is critical for balanced shoulder support, I usually teach that in a separate lesson, relating it to core support issues. It’s important not to overwhelm the client with too much sensory information at once.)

**Step 3 — Supine Work**

For the next step I like the client to rest in the supine position so she can more readily focus on her sensations. I teach her to initiate flexion at the shoulder with a tiny movement of whichever scapula “corner” has brought the best organization to the shoulder girdle in the earlier exploration. With my hand under the client’s scapula I lightly touch the corner, inviting a tiny impulse of the scapula into my hand. Once that movement feels clear I move my hands under the arm and forearm on that side, instructing the client to let me have the weight of her arm. Then, just as the client initiates the movement of the scapula, I slightly raise the arm from the table. After repeating this several times I have the client experiment with the timing on her own. The goal is to raise the arm from the table by first engaging the newly found support of the scapula. As the client brings her arm up to a right angle with the shoulder, I use my hand to invite the head of the humerus to rest back into the shoulder socket.

Up to this point, the work has been a variation on the classic Arm Drop exercise. During the supine work the client’s knees may be bent, straight or supported over a bolster. It is important that as the client engages her scapulae she does not arch the thoracic spine and puff the chest forward. The spine should remain grounded and the sternum at rest.

Once the shoulder engagement begins to feel familiar to the client, I ask her to raise her arm in a more habitual way. It’s important for the client to sense the difference between the two ways of moving. Clients usually report that the old way makes the arm feel heavier or the neck more tense.

**Step 4 – Bridge to Practical Action**

With my client still resting supine, I invite her to play with the common action of pointing at something. I might say, “Imagine you’ve never seen a ceiling fan before. Show it to me.” She points at the fan, experimenting with engaging the new pattern of shoulder support while doing something practical. Then we compare the feeling of doing it the new way with her habitual way of pointing at something.

**Step 5 – Bridge to Relationship**

With the client still supine, I have the client raise her hand in front of her shoulder, elbow somewhat bent, and place her hand against my own. Then I invite her to push me away. I usually have a client explore this first with eyes closed so she can sense into the combined actions of stabilizing and pushing something. Then we work with eyes open, and finally, when the action feels secure, with eye contact during the push. The action should occur without disturbing the body’s core. This action is the physical equivalent of saying “stop.” The capacity to
make the gesture while remaining open and self-supported contributes to the capacity for setting personal boundaries. Some clients may be ready to bring this emotional connection to consciousness; others may not, but will still benefit from the exercise.

**Step 6 – Moving with Gravity**

Now the client is seated, facing the table. I make sure she has good sitting support. During some previous lesson I will have introduced the experiences of omni-directional spatial orientation and grounding, so my client has familiarity with those resources before we begin working with expression in the arms.

I invite the client to explore movements of the scapula, distinguishing them from thoracic flexion and extension. Many people have historical voices in their heads saying, “shoulders back.” Usually the historical response is an exaggerated movement of the scapulae combined with spinal extension. Most people will agree that such effort feels forced, inauthentic and unsustainable. Thoracic extension that thrusts the heart forward (as taught in many yoga classes) is not authentic openness. Instead, a relaxed sternum combined with shoulder engagement that distributes shoulder-girdle support behind the heart region allows space for both receptivity and generosity.

Next I ask the client to reach for a small toy I’ve placed on the table. I watch for scapular stabilization of the arm gesture, for participation of the hip joints in bending forward, and for a sense of aliveness and receptivity in the hands. I also notice how the eyes are involved in reaching for the toy. The coordination of reaching out to obtain something is a complex kinetic orchestration of vision, hand awakening, hip flexion, spinal extension, shoulder-girdle stabilization and release, shoulder flexion, and elbow, wrist and hand extension. These basic elements occur concurrently when the movement is unimpeded. Yet the rhythm or timing of various parts will vary depending on whether one is reaching for the salt or reaching for a loved one’s hand. Needless to say, the brain can’t consciously track all of that, nor should it try. It’s not a matter of gaining control over the movement, but rather of releasing blockages that prevent the natural coordination of reaching out from occurring. To aid this process, I try to see or to feel in my own body what aspect of the movement is impeded. Is there a lack of aliveness in the hand? A failure to rest into the pelvis? Over-focus in the eyes? Depending on what I observe, I may work further with the arm motion, review sitting and bending, spend some time enlivening the tactile sense of the hands, or revisit awareness of spatial orientation and body weight.

Once the new way of reaching feels good to the client, we review her habitual way of reaching out for something, comparing the feel of the movement with that of the new pattern. We also compare the emotional tones that may be associated with the two ways of moving.

To work with the action of pushing away, I sit beside the client and lightly place one hand on her back to remind her of support of the scapula, while giving her my other hand to push against. As with the supine exploration, I may let the client first explore pushing without eye contact. As always, we explore the old and new ways of doing the action. Most clients readily observe that their usual way of pushing away involves pushing back (retracting and bracing the heart area) rather than effectively signaling “no” or “stop.”

I choose whether to focus on pushing or reaching depending on the client’s resources – if reaching is connected and graceful, we might spend more time investigating pushing. If pushing is clear and strong, we’ll spend more time with reaching out. The client’s occupation may also influence my teaching emphasis.

The action of showing or pointing at something is another gesture that can be full of meaning for people. It invites a triangular relationship between staying home in oneself while splitting attention between the object being shown and the person it is being shown to. In any of these basic gestures, poor coordination in performing the actions may be a physical manifestation of poor support for self-expression. When working with support for these simple gestures we may well be assisting the client to accrue physical sensations that correspond to emotional support.

Clients seem to take away whatever they need from these upper-extremity and shoulder sequences. During the reaching exploration, one of my clients discovered that by being in haste to manipulate things...
Practice Building
From Private Practice to Business Practice: Developing Brand You

By Cosper Scafidi, Certified Advanced Rolfer™

Editor’s Note: With this issue we are introducing a new column on practice building, which we consider an especially relevant topic at this point in time. We welcome guest writers; a diversity of background and experience, ranging from more experienced Rolfer™s with thriving practices to those just starting out, will serve well. What has worked for you, and why? What pitfalls should be avoided? What are some important elements to focusing and re-focusing your practice? If you feel that you have something to share on the subject of practice building, please contact column editor Robert McWilliams at robmcwilliams@mac.com.

When I initially trained at the Rolf Institute of Structural Integration® in 1980, the formal business training I received was very simple: pay my quarterly taxes, get an accountant and remember to pay my dues to the Institute. Yet, we were entering into being small business owners responsible for a number of activities that included marketing, accounting, negotiations, real estate/office space acquisition, developing referral networks and brand development to name but a few. This is the first in a series of articles that will investigate aspects of business practice to help you discover how to be more successful at running your personal small business.

In 1980, those of us entering into the bodywork field through the conduit of structural integration found little in the way of competition. Massage therapy was still developing as a distinct field. There were other somatic practices, but the practitioners were few. Contrast that to the crowded marketplace for somatic services today. Craniosacral-biodynamic-biomechanical-myofascial-somatic-movement-(etc.) integration specialists surround us in the marketplace. Even within “Rolf world,” as I like to call it, we have numerous claims to Dr. Rolf’s legacy. So, how do we compete in the at-times-muddy waters of the somatic complementary and alternative medicine (CAM) field? How do we stand out and discover our niche? At one level, this is a public awareness/relations question, and would entail an analysis of how the various forms of structural integration, and Rolfing® in particular, position themselves against other forms of bodywork. In the meantime, we need to make a living. Many aspects of business practice that I coach colleagues on range from budgeting and public speaking to office design and marketing principles. However, I believe that understanding and mastering personal branding is one aspect that each one of us could begin to develop that will help energize our collective movement and practices.

Branding can be described many ways, but I think of it as a promise: a promise of the value of the service; a promise that the service is somehow better than the various competitors; a promise that must be delivered to be successful. Branding develops an image – with results to match. It is the combination of tangible and intangible qualities that create a unique brand. Historically, branding was targeted at products. BMW, Nike, IBM, and Rolex are examples. However, branding isn’t just for products anymore. Think of Oprah, Tiger, Schwab, or Bono. One word and most of us know who they are.

Branding, or self-branding, since we are talking about us as individual practitioners, is essential to developing your private practice through the application of business principles. It helps define who you are, how you are special and distinct, and why clients should work with you. It is your reputation. It is about creating a name for yourself, highlighting what sets you apart from others, and describing the clear and significant value you add to help address your client’s specific issues. This will allow your referral network, those clients and providers who send you business, to understand who you are and what you have to offer. Many management consultants actively promote the idea that we as individuals are the presidents of our own companies: Me, Inc. In other words, it is ultimately not being a Rolfer or structural integrator that will set you apart. It is actively defining and actively participating in your business practice.

Creating personal brands is very much like creating any brand. We must decide the brand elements, give meaning to them, position them, communicate the meaning, and then manage them over time. An underlying assumption of personal branding philosophy is that each of us has unique gifts and a distinct purpose in life. What follows are some guidelines for establishing and honing your business practice through personal branding.

Reflect on Who You Are

Personal brands are a direct reflection on you. To identify our personal brands we must ask ourselves, What do I do that makes me different than other bodywork or CAM professionals? You must identify your greatest strengths and noteworthy personal traits and technical resources. Do you have training, such as a psychological or physical medicine background, that qualifies you to treat within a structural integration context? Have you pursued osteopathic trainings, cranial-visceral-biomechanical or movement work that has changed your approach to “the Recipe”? Did you grow up in the community where you practice? All of these elements help define you. One’s personal brand then emerges from the search for identity and meaning, out of which comes an awareness of personal strengths and talents. It also involves determining one’s brand elements – making conscious choices about the colleagues you associate with, your personal appearance, your diet, the location and style of your office, your way of speaking in public and in private, etc. It is telling the world about yourself through visible cues.

Ultimately, who you are will determine the type of clients you attract. For example, I work in the city of my birth, Alexandria, Virginia, an affluent and conservative suburb of Washington, DC. I became
interested in dealing with pain issues early in my career partly as a result of nagging sports injuries and an apprenticeship at a local hospital. I also realized that to afford to live in the expensive DC area I needed to make an above-average living, so I needed to position myself to members of the professional community that could afford Rolfing. The demographics of northern Virginia combined with my personal interest caused me to focus my personal business strategy and vision. Developing that business vision determined my practice location, office logistics and decor, personal presentation, professional affiliations and training orientation.

**Identify What You Do**

I know we often think we know exactly what Rolfing is and how we practice it. However, it is helpful to actually write down your area of most profound professional interest. This reflects the nature of work one wants to do in life. It involves asking the questions “What do I do that adds clear and significant value that can be measured?” and “What am I proud of?” It is useful to have examples from your practice that illustrate the value you generate. You want to be able to say these to your clients, colleagues and yourself.

However, personal branding is not creating a false image. It is realizing your values, and learning to make those values relevant to your (potential and existing) clients and professional referral sources. In my practice, many of my clients present complex pain issues. I do not necessarily push the benefits of the Rolfing® experience. I speak to their desire to feel better and how Rolfer can interface with both their problems and the other clinicians in their health-care world. This has the effect of creating trust with the client and referral-source clinicians who understand you are cognizant of your interface in the “treatment” equation.

**Positioning Yourself in the Marketplace**

Now that you have reflected inwardly, it is time to gaze out to the marketplace. Can you identify the qualities or characteristics that make you distinct from your competitors or colleagues? This can create a positioning for you. Ask yourself, what have I done to make myself stand out? What would my colleagues or my clients say is my greatest strength? How do I address my clients’ problems that creates a niche that is sustainable in the long term? Do I articulate this message to my clients and colleagues? My suggestion is to have two to three “personal living brochures” – that is, messages of fifteen to thirty seconds apiece that verbally introduce what you do and who are. I tailor mine separately for clients with pain, for those interested more generally in Rolfing, and for professional colleagues.

While promoting brand You, everything that you do or do not do communicates the value and character of the brand. Consider the way you handle phone calls and messages, email messages, or the way you conduct your sessions as part of the larger message that is sent about a personal brand. Are you on time? Do you allow time for your clients to share their stories, both clinical and personal? Just as is true for products and services, good personal brands stand apart from others and create strong, favorable and unique associations. The aim of every personal brand is to be clear, distinctive, and easily understood. You want it to express a unique, compelling benefit that your clients can be anchored to, resulting in a relationship with you that is sustainable over time.

**Personal Brand Management**

The development of referral networks and strategies is an article in and of itself. One important piece of any personal branding campaign is word-of-mouth marketing. This refers to your network of friends, colleagues, and clients. Many consultants believe it is the most important and ultimately most reliable marketing vehicle that your personal brand can achieve. What these folks say about you is what the market will ultimately determine as your value. The personal brand must establish a place of trust and relevance in the minds of your referral networks. The more it is believed by people, the more it will spread throughout the market without pushing. To evaluate how brand You is doing, it is critical to obtain honest, direct feedback on your performance. The next step is to work to close the gap between who you are now and how you want to be perceived by others in the future.

**Continually Add Value Through Training or Coaching**

Building your brand begins with reviewing your past accomplishments and gaining strategically important new experiences, whether through education, mentoring or personal development. Your accomplishments and the continual refinement of your clinical resources are the foundation of your personal brand. It is a way to continually add value to your practice by noting the value you have added to yourself as opposed to just listing more services that you provide. For example, in my practice, my clients and colleagues know I have a strong commitment to continuing education. I announce my training schedule in advance. Clients wait-list to get in after my return, so that they can find out what I have learned.

To remain competitive and ultimately expand your business, you need to exceed being merely adequate. Refining your skills and spotlighting your experience are critical for your ongoing consequence in the marketplace. In attaining Rolfing certification, a minimum amount of education is necessary. However, to excel in your practice, you will need to complete additional education, training, or certifications. Getting additional education can greatly enhance your brand. If you are unsure if you need more education – and you probably do – seek out a mentor, someone highly respected in our or perhaps another field (who has branded himself or herself well), and ask for counsel.

I have found great support using a business coach. A business coach can work with you as both a consultant and a mentor. S/he can help you identify the difference between what you say you want and how you actually live it. S/he can work to motivate you to become a participant in the business you say you want to create.

**Self-Promotion**

You can have an amazing brand, but if no one knows about it, you are not going to have much success with your practice development. And no one has more reasons than you to promote your brand. Yet most of us are much more comfortable learning new techniques or perfecting our theoretical understandings than talking about ourselves and what we do. Does that mean you have to throw modesty out the window? Of course not! There is a fine line between bragging and promoting, and you would benefit from learning it. And, it’s always better to err on the side of promoting your brand than not. An expression my first business coach taught me was, “if people are not speaking about you, you do not exist for them.”
Don’t forget to promote your brand in your office with colleagues, friends and family. We often assume our clients know our accomplishments, but often times they do not. At year’s end, have a list of all you have achieved in the past year. Consider finding ways to let your clients know about your successes throughout the year. This can be included in a newsletter, web site or posted in your office.

Be an Expert

There are few things that build credibility in a brand more than establishing yourself as an expert in your field. There are a number of ways to do this. You could start by writing an article that showcases your knowledge and getting it published (ideally) in a noteworthy media or professional outlet. Consider self-publishing. This can lead to opportunities to do additional articles in the future. Seek out conferences and meetings where you can give speeches and presentations. Play up awards and other recognition that can help identify you as an expert. Publish a monthly e-zine and/or newsletter targeted to a professional group or your clients. Get quoted by offering your thoughts, ideas, and opinions to journalists and reporters. Construct a professional web site where you can publish your articles and speeches.

Build Relationships

As I mentioned earlier, nothing in marketing is more powerful than a promotion tool called word-of-mouth marketing, or what people say about you. Thus, nothing is more powerful in building your brand than what your network of contacts – your friends, colleagues, clients (current and former) – say about you and your set of skills, education, and accomplishments. Keeping your network strong requires ongoing, conscious relationship-building. Keep in good contact with your network and be sure they know of your most recent successes. But the best brand-builders don’t stop with their current network; they are in constant network-building mode. Search out new professional associations as well as the growing number of online networking communities. Look for communities that might have listings for your work: churches and spiritual communities, hospitals and medical schools, and trade associations. Look around you and solicit ideas from people who know your work. Be willing to think differently.

Concluding Thoughts

Once you identify and build your brand, remember to continue to strengthen and protect it. There will always be competitors ready to discover and fulfill new markets needs. You are the founder and CEO of your brand, Me, Inc., and the more you do to cultivate it, the more successful you’ll be in having the level of practice and professional success you want.

We are very fortunate to be able to pursue structural integration as a career. I believe it is our responsibility to tell the world about the power of what we do. As we refine our personal business models and personal brands, we will help seed the ground for our respective organizations to cultivate greater public awareness of the work of Dr. Rolfs. If we wait, as we have historically, for any of our organizations to fully promote and market Rolfsing or structural integration in the world, we will hand off our personal responsibility to others. This is our work and our time.

In My Practice

A Not-So-Straight Line of Work

By Michel Ginoulhac, M.D., Certified Advanced Rolf®
Rolf Movement Practitioner™

Editor’s Note: In this issue, in keeping with the history theme, we profile two early Rolfers who helped carry the torch overseas – Michel Ginoulhac, who works between Mallorca, Spain and Southern France, and Pedro Prado in São Paulo, Brazil.

It was the summer of 1972 when I paid a visit to my sister, Véronique, who had recently moved to San Francisco. In those days, when Esalen, est, Gestalt and encounter groups were the trendy things to do, I gave myself a tour of all I could put my hands on in the field of personal development. Naturally Rolfsing® was high on the list that Véronique had prepared for me, since she was already determined to study it herself. (Indebted forever to you for that, V!) So I went to see Michael Salveson across the Bay Bridge in Berkeley on my little Kawasaki – blissfully ignorant that I had no right to drive on the freeway, so I was never caught!
I believe Véronique and I were the first of a new generation of European Rolfers (Ida having taught informally to a number of English chiropractors and osteopaths years before). Back in France I started practicing my new skills on my unsuspecting friends and acquaintances. Boy! Did they cry! Not loud enough, though, to distract me from the changes that I was seeing happening in front of my eyes. In the meantime, the pursuit of my medical studies proved more and more painful, aware as I was of the total divide between the two approaches. I kept at it simply because I did not want to lose the many years already invested. However, I knew that I was never going to use my title in a conventional way, even as a trained homeopath as I had originally thought. This ordeal finally ended with a thesis on Rolfing in 1983 – an improbable subject in the eyes of the medical faculty, that I was only able to stuff down their throats thanks to the helping hand of my grandfather, Pierre Fabre, a then-retired professor of medicine. Hey, but I did it after all!

Over the years my style had softened up, to the relief of my clients. I had the usual encounters with yoga, tai chi, qi gong, martial arts, reflexology, connective-tissue work, auriculomedicine, Eutonie, energy balancing, Gestalt, Feldenkrais, and many others I am forgetting. In brief, the stuff that every Roler is bound to find on his road to understanding (!) how the body works. Oh! – and in 1977 I had gone to India and became Prem Vandan under the guidance of Bhagwan Shree Rajneesh, a story that deserves a book on its own. Meditation techniques and encounter groups were all the rage then at the ashram in Poona and quickly spread to the West.

Some approaches stood out for me and I studied them a bit more seriously. I trained several years in general and cranial osteopathy, which I advocated to the Rolfing faculty back in 1978. Although it had been one of the directions of Ida’s explorations, I felt it had not been given its proper place and was sorely missing in the body of information that was transmitted at the time. I am very happy to see that over the years this body of knowledge has been woven into the very fabric of our work, thanks to the advances of Jean-Pierre Barral into visceral and fascial manipulation for instance. I met Peter Schwind during one of my advanced Rolfing trainings in Boulder – the start of a long friendship – and have been impressed ever since with his dedication to master and teach the fundamentals of such a subtle method.

Neuro-linguistic programming (NLP) is another such major pillar of understanding that I believe is a must for every professional in the teaching/therapeutic fields. I have to say that meeting John Grinder (one of the developers) and following his classes for a good while was an exhilarating and humbling experience. A genius in his own right! Brilliant but understated. Seeing him handling masterfully all the channels of communication at work in a group of people simultaneously was appropriately stunning! I learnt the crucial difference between context and content and other communication concepts that I tried to use and transmit when I organized the first Rolfing training in France with Michael Salveson in 1982.

Around that time I had become aware of my limited understanding of the body in movement and soon grabbed the opportunity to be among the first Rolfers to follow the Rolf Movement™ classes. Seeing the likes of Megan James, Heather Starsong, Jane Harrington and Gail Ohlgren decipher a body and transform its relationship to gravity with simple cues and exercises gave the proper humility to my classic structural approach!

I later became involved in a relationship with a fellow Roler, and we travelled and taught together for what will remain the best five years of my life. Working in Berkeley or teaching around the world at her side was a fulfillment I thought would never end. It did, unfortunately, and the breakup turned me away from the work. Since I was aware of the importance of the “field,” (as Valerie Hunt beautifully describes), I was unwilling to impart to my clients the depression and heaviness I felt in my heart. Feeling like a mediocre therapist if I could not even take myself out of my own slump, I digressed into a very different career: managing a vineyard and making organic wines. This was a seriously tough job where I learnt a lot of things, including the fact that I was not particularly gifted at it! I quit after eight years, but persisted somehow in the same field: due to a lifetime challenge with fibromyalgia, Véronique had to quit Rolfing; she had developed an importing business for our wines, and needed help to maintain it. In any case, it took me ten years to digest the separation and another five to resurface emotionally.

Coming up to present time, it is rather funny to feel I have jumped from being among the youngest Rolfers to being one of the dinosaurs (hopefully not quite extinct yet). Where did all that time fly? When the journal asked me to write about my practice I thought: “Oh no! Not me with my ridiculous practice. What do you want me to say? I must be getting really old that you are interested in getting my impressions before I disappear!” I guess I have to look at myself in the mirror.

Well, the good thing about Rolfing only on the side for all these years, while engaged in the wine business, is that I find myself with a renewed desire to get into it again. I used to go with the wind, developing temporary practices in Paris, Geneva, or Reunion Island. Now I alternate between Mallorca (in Spain) and Southern France and wonder how to connect with the potential clientele. There is no doubt in my mind about the benefits of Rolfing, but everything seems to need more marketing savvy than ever these days. I work on demand, but with more time on my hands now I will be on the lookout for opportunities. Despite the certainty that I’ve lost a good chunk of my knowledge, I’m amazed that I am still witnessing surprising results when I put my hands on a client. I use the word “witness” because I am not sure how much of me is left in the process. Not that I have reached a blissful Zen-like state of being, nor left completely aside my inquisitive mind, but rather that I trust that something of my inner organization is communicated and elevates the other’s (unfortunately I suppose not higher than my own!), like instruments coming into resonance. And this as much in spite of me as because of my brilliance, no doubt...

I am still in awe of the method that Ida has magically transmitted to me, still wondering how on earth the changes take place, but very satisfied and grateful to be given the opportunity to see them first hand. What
a blessing! I find I have an interesting mix of pride and certainty that the work will produce visible results, and a humility because I have scant understanding of the mechanisms of these changes. At fifty-eight, with my fair share of disappointments and betrayals received and given, with a litany of false starts and failures, with friends and family disappearing through death and attrition, with little to show apart from a superb thirteen-year-old son, it is extremely comforting to be able to engage a client’s body and soul in a loving field and know that together we will win a battle against entropy and come out a bit ahead of the game every time!

Since 1975 the playing field has radically changed. Gone are the days of experimenting freely with new approaches. The public is a tad more educated and demanding. The current economic crisis does not provide a supportive background for a technique like Rolfing, a bit outdated in its format. People have less time and money and the Ten Series would be more palatable to many people in a format of twenty forty-minute sessions at half the price per session, for instance. I hate to lower my session fee below 100 Euros, but it has become a considerable amount for the average person these days. I love to take my time to combine movement awareness, and my sessions can easily reach ninety minutes. I feel both client and therapist need time to really go deep into the meaning of the process. That is part of the luxury of this approach. However, I may have to change strategy to adapt to the changing times.

Another question lingers in my country: Rolfing is almost invisible in France. The main issue is a legal one, since only medical practitioners (namely M.D.s and physical therapists) are allowed to lay their hands on patients here. It’s a scam, but legally enforced! With the fierce competition and the development of alternative techniques like osteopathy going mainstream (i.e., being acknowledged and sanctioned in medical schools), there is no doubt that it would be more difficult than ever to set up shop without potential harassment from established medical practitioners. Hubert Godard is our main visible representative, but he works in a framework that keeps him out of trouble, as a university teacher. Years ago I was his Rolfer and gave him his first movement cues, a good example of the old saying about the student surpassing the master. (Well, guys, you owe me for not deterring him from pursuing his Rolfing career!)

There is a real demand in France among health professionals who genuinely seek to understand and learn the principles of Rolfing. But the French system makes it quasi-impossible for them to pursue Rolfing training as currently offered because of time and money constraints (leaving a practice for two months at a time and switching a clientele over to Rolfing are not simple propositions). So there is a serious risk that Rolfing in France could completely disappear from sight or only resurface in bits and pieces through various “avatars” (i.e., reinventions of the method through different approaches that may or may not claim affiliation to the original). I have no ready-made answer to this, but it would be nice to find a way to satisfy that demand without compromising the value and image of Rolfing – a bit of a challenge!

At the last annual meeting of the European Rolfing Association I was particularly happy to listen to Robert Schleip’s presentation of the latest fascia research: fascinating and enormously stimulating. Our body of knowledge is vastly increasing, and keeping up with its rate of expansion is a lost battle, however titillating. Nonetheless, in the face of exceedingly refined and precise perceptions and new techniques, I’d like to caution against fascination with the detail, the symptom, the local event, and remind us that the essence of our work is to relate, harmonize and integrate a content to a larger context of many structures, some invisible or evading clear definition. It is our ability to reconnect the human being to these subtle realms that sets us apart, more than the capacity to solve tricky situations. What I have gradually lost in pure knowledge and technical ability, I have apparently made up with presence, compassion and the wisdom of my clients’ and my own limitations. Armed with the intelligence of the body (like in the art of linking things together, inter-ligere) imparted by the genius of Ida, I am still able to elicit and marvel at the Aha! moments and the transformations that this good old Recipe churns out day in and day out. Ida, you are the best, I bow to the Master!

Rolfing®: Over Time . . .
Across Continents Through Generations
By Pedro Prado, Ph.D., Certified Advanced Rolfertm

For me, clinical practice is the most satisfying part of being a Rolfer. As much as I enjoy teaching, writing, interacting with colleagues, and participating in the development and evolution of the Rolf Institute of Structural Integration® and the ABR (Brazilian Rolfing Association), there is something precious about my contact with individual clients – participating in and facilitating their processes – that especially enlivens and inspires me. Something in this private and intimate encounter is magic.

I have been practicing Rolfing for twenty-eight years. Four to five days each week, I find the energy to attend to six to eight clients daily. This shows me that seeing clients nourishes me spiritually and physically. Even after having worked with more than 2000 people (besides post-ten, advanced or continuous-process clients), there is no repetition; every session presents its own unique challenge. In all my years of Rolfing – despite constant travel and extensive teaching – I have made it a priority to keep my clinical practice vibrant.

It is there that all my interests coalesce, and I can make a humanistic synthesis of my lines of inquiry to help people directly. It is always a great adventure. Perhaps because I started my professional life as a clinical psychologist, my clinical work as a Rolfer is process-oriented. It was in this perspective that I was first trained, and I brought it to my Rolfing practice.
Working from a client and process-oriented perspective is, for me, essential. What are the client’s stated goals? What unspoken goals might I infer? How can I navigate the work around the various points of the Circle of Being? How is the client’s consciousness affecting the process? What level of consciousness is available to the client? Questions like these guide my session planning and help me to track the client’s process as it unfolds. Still, I am frequently caught by surprise and have to change course or adjust my strategy to stay on top of what is happening. It feels a bit like adjusting the gears of a bicycle – tighter or looser, more or less talk, slower or faster touching. Sometimes it is about formulating just the right question that will bring the client’s awareness to the multi-layered nature of the experience, and help the client perceive the connections among experience within the body itself and other layers of experience. At other times, it is just finding and flowing in the correct layer of tissue, tracking the self-regulatory wisdom of the unconscious body.

In hindsight, I can confirm the benefits of certain practice protocols. First, I have photographed most of my clients. The photos are useful not only during the process, but also for retrospective reflection. Second, I interview the client at the start to set the tone and establish the goals of the process. Third, I make time for closure – either during the last session or in a separate post-series interview. Finally, I take lots the time for movement education and pattern recognition. If the client becomes aware of and able to attend to the meaning of a pattern, then the client can come back and look at photos from maybe as long as twenty years ago and perceive significance in the life journey.

Practicing for nearly three decades has allowed me to study trans-generational patterns. Clients will bring their children – and sometimes their parents. Then maybe the original client’s children bring their own children. I have worked with four generations – and occasionally five. A privilege!

As my work has evolved from struggling to do the “right thing” to perceiving what would be appropriate for this person in this moment of life, it has gradually become more economical. I have experienced the truth of the dictate “less is more.” I often meet with clients who recall their initial meaningful – but painful – Rolfing experiences, and I realize how much I have overworked, and how hard I have worked before. But now I hear, “People say Rolfing hurts a lot, but I have not experienced a bit of pain.” This leaves me wondering whether I am not working hard enough – or if instead my touch has simply become more refined . . . .

Physical pain and pain on other levels has taught me a lot. Many clients seek Rolfing because of pain. Others experience pain during Rolfing. In general, I use a process approach rather than a fix-it approach. But when a client presents with acute physical pain, I do try to determine its cause and to treat it, keeping in mind that the pain is only one aspect, one manifestation, of the client’s reality at that moment and in the client’s life as a whole. However, my “good heart” has produced its fallacies when, while wanting to alleviate an episode of acute pain, I fail to do so and only bring frustration to all. Although the study of biomechanics has made my work more precise, I also find that simply honoring clients’ pain with empathy and compassion while accepting my technical limitations has helped many clients ford the torrent of their miseries to reach the other bank.

Two other circumstances have left their marks on my practice. First, I was the first Rolf in Brazil. This meant I had to explain Rolfing to anyone and everyone in whatever words they could understand. From being asked (let’s say at an art opening) “What’s your profession?,” to a question – o/COLUMNS

I did not remain the only Rolfer in Brazil for long. Welcoming, mentoring and encouraging new colleagues, and fostering exchange among us, helped us all. I truly believe in community. I also know that my own practice developed as successfully as it did over the years in part because I did not isolate myself or seek to maintain my own position by competing with others.

Second, I have had the privilege of working in different countries and cultures. When I was in the U.S. at the start of my preparation to become a Rolfing instructor, Louis Schultz invited me to take over his practice in New York City for two months. (Louis was to teach with Stacey Mills in Florida and needed someone to take care of both his clients and his cats.) Practicing in a very different environment and culture made me really stretch myself to live up to Louis’s excellent reputation. Having come from a third-world country, I arrived with something of an “inferiority complex” – but that experience bolstered my self-esteem. As they say of New York, “If you can make it here, you’ll make it anywhere!” It proved true for me. After that, I started my own New York practice, which I maintained for seven years by commuting to New York several times each year. Thanks to the relative strength of the dollar in those years, the New York practice financed my training as a Rolfing instructor.

I also taught the first two Italian Rolfing classes (1992 and 1995), and had many Italian students in other classes I taught around the world. This reconnected me to my Italian roots, and for family reasons I started and continue to practice in Italy. From this cosmopolitan experience, I have had the pleasure to see that although the cultural layer must be perceived and addressed, Rolfing is a truly universal approach. The power of the work is beyond culture.

I am grateful to Ida P. Rolf for having laid the foundation of this work; to my colleagues who have helped it to evolve; and to my clients, who have been instrumental in my own evolution – accepting my mistakes, suggesting ways for me to grow, and teaching me.
A Fifty-Year Perspective of Rolfing®

By Gael Ohlgren, Certified Advanced Rolfer™

Editor’s Note: This is an adaptation of a talk presented at the 2008 annual meeting of The European Rolfing Association®.

I met and started studying with Dr. Rolf in 1968. My perspective now covers forty years. During that time I have witnessed a silent revolution in our collective field of inquiry.

What is a human body? What are its possibilities for change?

Although these questions are not the headlines in our news, there has been a radical shift in the ontology of human physicality. Contributions have come from many vectors, from the understanding of bio-nutrients and how they affect our physiology, to many holistic approaches that help heal the mind/body/emotional split. What has opened before us is a hitherto unrecognized potential for repair and regeneration. Taken from the long view, this trend is leading us toward a concept of the body that is far less fixed, far less destined for decrepitude than was formerly expected.

Cultures change rapidly; so rapidly that one generation can’t understand another, so rapidly that twenty-year-old movies seem out of sync with the rhythms and manners of speech. It is hard for us to imagine the environment that shaped and influenced Ida Rolf’s thoughts, the early 1900s. Looking back to the past is necessary, however, in order to imagine the social environment in which Dr. Rolf worked and struggled to communicate her premises. My purpose is to reflect on how much her ideas have influenced our current time, whether or not Rolfing is a household word.

Previous to the 1960s Rolfing was not gaining much acceptance. Fifty years ago, the general expectation was that physical decline began just past the thirtieth birthday, with mental decline following a bit later. However, the baby boomers of this country decided to fight that concept, kicking and screaming, and it is that generation that made the health and beauty industry big business.

Meanwhile, other new ideas were beginning to come into cultural awareness. It was during the 1960s that words like “environmental,” “holistic,” and “tensegrity” began to be at play in the vernacular. These concepts, along with the interest in remaining youthful, made the public more receptive to Dr. Rolf’s message. At that time, places like the Esalen Institute became laboratories for what became known as the human potential movement. The premise behind this trend was that regular, functional folk can be entangled with the past in ways that impair their potential for a full expression of who they truly are or could become. A desire ignited in mainstream culture: to flourish at all levels. Rather than merely getting ahead, there was an interest in achieving fuller expressions of health and happiness without years of classic therapy. Since then, many books as well as group and individual processes have proposed various techniques that augment self-awareness in order to change habitual perceptions and response patterns. All of them point to the possibility of being freed from the baggage of the past in order to become more uniquely and creatively oneself.

This environment became Dr. Rolf’s proving ground. There were other human potential techniques that focused on the body as a viable portal for personal change. But, as far as I know, Dr. Rolf stood alone in proposing a “hands on” therapy as a means for relieving the body from the fetters of past programming in order to distill the individual towards a truer expression of self.

It is startling to recall that “hands on” therapy basically did not exist at that time. There was a bit of Swedish massage, a bit of chiropractic, a few doctors of osteopathy who were dying out in the U.S., and there was the “red light” district. That was it. In a lecture that Dr. Rolf gave in 1971, she was saying that each major organ in the body had its own energy field and that one’s wellbeing came from a summation of those energies. Then she paused to say that just twenty years before, in the 1950s, people were imprisoned for saying such things. As unbelievable as this seems now, it was not that long ago. Although we do not need to worry about persecution for our beliefs about the body, there are still concepts in our work that are neither understood nor accepted by the general populace.

With an awareness that I am speaking to the choir, I am going to name the most major components that make up the vision called Rolfing.

1. Gravity can only give lift to a structure that is in alignment and has the principle of tensegrity at play.

First I want to acknowledge Dr. Rolf’s enormous compassion for the suffering that was largely taken for granted. Her vision was born from a belief that a portion of life’s misery was unnecessary if we could only understand and embody a simple law of nature. Underlying all of her other perceptions, “random bodies,” as she called them, could only be dragged downward over time due to the force of gravity. Inevitably this caused compression and further imbalance. This not only impaired the muscular/skeletal system but also compromised the viscera as well as the general well-being and lightheartedness of an individual.

2. Humanity is still evolving.

The norm of function and structure that we typically observe does not necessarily demonstrate the potential that we are hoping to evoke. Like seeing two lines on a paper and then imagining the convergence of those lines somewhere out in space, we need to be able to envision something beyond what is exhibited in the body in front of us. Dr. Rolf believed that this is an instinct that is developed. It does not come from the head but from the gut, from a sense of knowing when something looks
and feels more right. As our reputation has grown for our ability to resolve discomfort, it is sometimes easy to forget this aspect of the work. We base our success on the tangible results, but if we become too intent on fixing flat tires, it is easy to forget the larger goal of evoking a more efficient and intelligent vehicle.

3. A body is not a closed system.

If you ask me, we are still the only system of bodywork that has any awareness of this. Osteopathy increases inherent motion within the structure. Physical therapists and other somatic practitioners climb into the box to fix the problem within the box. As Dr. Rolf put it, “If you want new answers, pose new questions.” A receptive client can receive new answers from a therapist, but Rolfig takes it a step further. Can we help the individual to become more intelligent when he or she leaves the treatment? Dr. Rolf answered “Yes!” – provided that a client leaves with a greater range of responses and more fluid awareness, not only of self, but also of earth, sky, and other. The body as an open system is participatory and responsive to the environment. The ability to respond, adapt, and change is the key to greater health from the world of the cell to the world of functional human interactions. When a closed system, such as a machine, has only its own resources available, by rote programming, entropy is the only possible outcome over time. We, too, become restricted in our ability to cope if we no longer can adapt and respond to the demands of our environment. Regeneration and healing require creativity.

4. The dramatization of an emotional stance in life will, over time, affect structure and function, causing dysfunction and a closed structure.

Some of this dramatization has been learned and copied unconsciously. To free a body from the restrictions that were caused by emotional stances allows a body to choose wisely and well-being is often the more attractive option.

5. The body is a plastic medium that can be changed by touch.

It is hard to remember that this was a radical and questionable premise fifty years ago. This concept is universally assumed so that it is no longer discussed in schools of physical manipulation. No credit is given to the originator or original spokesperson for this idea, Dr. Rolf. In spite of many forms of therapy that are called deep-tissue, myofascial, or connective-tissue massage, scientific research into the nature and function of connective tissue is only now confirming and elaborating Dr. Rolf’s theory. Here are some of the points that Dr. Rolf made about connective tissue in her day.

a) It is tougher than the joint membranes of the body and therefore crucial in holding the body together. Its makeup is a combination of tough fibers in a gel-like substance; something like rebar steel in concrete that is in the gel state (before it sets). Without it, joints would be torn apart too easily when the structure endures stress and strain.

b) That gel-like substance is a bed in which nerves, organs, muscles, and bones rest with support.

c) Connective tissue is able to orchestrate movement between all layers of the body from superficial to deep and from head to toe.

d) Connective tissue is an organ of shape. Because connective tissue connects everything to everything, it is crucial for our internal sense of spatial orientation; it lets us know where and how we are organized in space.

It is important to note that Dr. Rolf’s vision of a more evolved human was not only about better alignment. She envisioned a more fluid, efficient movement that translated across joints via the connective tissue as opposed to a muscular lever/pulley model of segments.

Revisiting basic tenets of Rolfiging, it is interesting to examine where these values have colored our current culture and where they have not.

1. Alignment and symmetry are hallmarks of a more organized body.

From Pilates to yoga to fitness trainings of all sorts, this statement is generally accepted. From my observation, the posture of the general population has improved, yet there seems to be a plot to get rid of the curves in the spine. And symmetry is often imposed, rather than revealed through reducing structural conflict.

2. Humanity is still evolving.

Some might make more of an argument for our devolvement as a species. Statistics continue to be equally dire and hopeful. If quality of life over time is an indicator, then I guess we can observe general progress.

3. The body is not a closed system.

Outside of the Rolf community and the Continuum community, I don’t find that this is on anyone’s mind. Yet, the work of Hubert Godard, Susan Harper, and Emilie Conrad continue to bring this from the theoretical to the experiential and practical realm. So, the vision is still alive within our community.

4. The dramatization of emotional stances affects physical structure and function.

This perspective has really come along. The number of somatic-based therapies that teach the value of listening to the subtle sensations of the body as a mode of healing continues to grow. Fifty years ago, it seemed that only ancient esoteric traditions understood this. Now it is looking plausible that our war veterans might be able to receive this kind of therapy. If so, this will be an enormous step.

5. Connective tissue is brilliant, moldable, and worth our attention.

Although this is not in the news, connective tissue has caught the eye of scientific research now and we can expect the news to spread. In any case, the idea that bodies can be relieved of tension by hands-on techniques seems to be here to stay.

So how has this silent revolution changed our culture in the past forty years? And how have these changes affected our profession?

Aging: Some years ago there was a bumper sticker that said, “He who dies with the most toys, wins.” If I were to update that bumper sticker to fit U.S. culture now, I would say, “She who dies looking the youngest for her age, wins.” Far from going gracefully into old age, the fight is on to maintain vitality to the very end. We have many role models for this. Although this gets all mixed up with cosmetic surgery and the replacement or amplification of parts, there is still much more openness to the possibility that an aging body has a potential to move to a higher state of health or order. Aging is not completely synonymous with devolving.

Exercise: Twenty-five years ago, one could hardly give away movement classes to the general public. Now exercise is considered an essential ingredient to health. Science has proven that it benefits not only physical health but mental health as well. The “use
it or lose it” approach to movement has affected most every sector of society. I realize that other cultures may be different in this department, never having been as sedentary nor as obsessed as Americans, but from the perspective of my practice and my clients, almost everyone has some routine for physical self-care, and they are interested in learning more. These days old dogs do want to learn new tricks. This was not the norm even twenty-five years ago.

Hands-on therapy: In the past ten years, massage has been one of the fastest growing professions in the U.S. Rolfing has moved from being a suspicious modality audaciously claiming to improve well-being to being lost in the crowd. The proliferation of manipulation techniques is so rampant that I can no longer keep abreast with the marketplace. For almost every system in the body that we can name there is a modality to address it, from lymph to nerves to viscera to craniosacral, etc. Sometimes I feel as if I began as a pioneer striking out into the wilderness and now find myself living in the suburbs. And yet, this expansion of knowledge has brought greater understanding and precision to Rolfing.

Trauma resolution: Peter Levine, who studied with Dr. Rolf when I did, broke ground in our community by bringing our attention to the long-term psycho/physiological affects of unresolved trauma. His map for understanding what constitutes trauma and what is needed for its resolution has changed our school’s approach. Rather than the “more is better” style of the 1960s and 1970s, Rolfing is now taught with much more sophistication of touch and pacing. Stephen Porges, Ph.D., Stanley Rosenberg, and others continue to create a strong interface between our field and these new developments.

Gadgets: Electromagnetic tools are only a few years old. Various tools for healing from cold lasers to bio-mats are just arriving on the scene. It will be very interesting to see what develops and how this trend affects our profession.

Here’s my rant.

In spite of these huge progressive steps, I am still fired by an urgent sense of mission. The human race is still a questionable species. Are we destined to annihilate ourselves and much of the life on this planet? The statistics in the U.S. aren’t looking good: 800,000 bipolar children are diagnosed in this country alone; autism is on a sharp increase with no understanding why; depression, obesity, suicide, and mass murder seem to be getting more rampant. And standing up straighter is going to change any of this? Come on!

At her most visionary, Ida Rolf was hoping that humanity could become less self-centered, defensive, and war-like. For her, the physical manifestation of this was a human that could find center from the heart while being present to earth (a relationship to our planet), sky (higher intelligence or energies not manifest in the material world), self, and other (beings, human and otherwise).

The evolution that Dr. Rolf was hoping Rolfing would help evoke was not totally about physical ease and beauty. We Homo sapiens have been evolving the neocortex lately. Unfortunately, the neocortex is capable of operating in a completely self-serving way. In other words, a neocortex that is not integrated with the limbic system (or, said slightly differently, a mind that is disconnected from the heart) creates a very dangerous beast, capable of mass destruction. Dr. Rolf’s use of the words “earth,” “sky,” and “other” were not simply symbols for “the Line.” They were indicating emotional intelligence, the ability to care about and for something beyond self. Humanity needs to expand from a tribal consciousness to a global consciousness if we are to survive as a species. And our energy crisis bespeaks of a need to grow up in relationship to planet earth.

It is satisfying to help people out of pain, but at the deeper levels, the vision is still what drives me. I see blind spots in my culture and in most of the somatic field. To follow is a commentary that is personal and does not necessarily represent the collective views of the Rolf Institute of Structural Integration®. The fitness/exercise industry is still in the lever/pulley muscular model that experiences a polarity of the muscular system that is either contracted, extended or released. Bulk and density are considered the hallmarks of strength. Connective tissue may have entered the massage field in a cursory fashion but, as yet, it has not touched the fitness field. Stability and flexibility are prized but mutability is ignored. Strength is practiced by stabilizing one segment and mobilizing another, repetitively. There isn’t an animal out there that moves in this fashion.

Since aging is mostly a process of stagnation and the breakdown of communication and nutrient flow between systems, it doesn’t seem like a good idea to practice density and fragmentation. Furthermore, in my observations of bodies in trouble, the conflicts that show up create a lack of space. One force pulls the body right, another force pulls it left. This robs the body of territory. Like the Middle East, it is a fight over territory. We, as Rollers, open up the tissue to resolve these conflicts. But our culture believes that contraction is the only way to strength.

Most of what is called core strength is another version of practicing “the Line.” I don’t wish to step on any toes here in terms of modalities that have served your process, but most core strength training does not understand the distinction between phasic and tonic function (or “extrinsic” and “intrinsic” as Dr. Rolf used to call it). The clients that I see who use this exploration as their main form of staying fit have tangled these two very different muscular systems. Phasic and tonic muscular systems mirror the sympathetic and parasympathetic nervous system. They have a very different metabolism. When the abdominus rectus, psoas, and transverse abdominus are worked in phasic rhythms they lose independent function. I question the long-term benefit of this focus on a static core strength. The analogy for this practice, from my point of view, would be to practice hypervigilence as the key to safety. Since most injuries occur from sudden and unexpected divergences from center, the practice of staying close to center in a dependable form or even a reclining position does not necessarily create a more adaptable structure. Does one become a more resilient traveler by practicing staying home?

This brings back the subject of the body as an open system. As you recall, I see little evidence of this value in our culture. Much of physical fitness is a numbing practice relating self to self and self to machine in a completely determined and dependable fashion. This is a tricky subject because clearly there are health benefits to almost any form of movement. We need, though, to keep the question alive: Is exercise creating a more intelligent being? Alienation and isolation are the by-products of a closed system and the underpinning of
depression, suicide, and the other ills that I named earlier.

Now that there is a belief in the body’s ability to change, our current culture is enamored with looking good. Perfect position, symmetry, and form are sought sometimes at the price of quality of life. Ideal alignment does nothing for the intelligence of an organism. Rolfing’s original vision was an inquiry that posed the question “Could we become more self-referential while also being more attuned to others and our environment?” This is limbic resonance – at the core of emotional intelligence. It is a feeling state, not an appearance.

Rolfing simultaneously improves position and communication. Our tensegrity model seeks the spanning of tissue on the scaffold of a structure that is open to its environment. Condensed tissue causes stagnation on every level from lymph, nutrients, and waste material to neural information. Repetitive use of muscles coupled with speed causes a coalescing of tissue: in other words, density. To increase the conductivity of tissue Rolfers lateralize tissue. One way or the other, whatever the technique, we open tissue, which reduces its density, increases its conductivity, and thereby increases the flow of information. Our current cultural paradigm of exercise mostly works against this model. How would our culture be different if the goal of exercise was to increase the flow of information and refresh neurology rather than to fatigue muscles?

Dr. Rolf would point to the quality of movement that demonstrated this quest. Freshly Rolfed bodies often demonstrate movement that flows through the connective tissue rather than appearing segmented at the joints. I would like to suggest that a critical key to emotional intelligence is encoded in fluid movement. This is our primordial connection to all of life. When movement flows through the connective tissue we are looking at the intelligence of water, which functions as a “resonant organ of intelligence.”

If we want to access our potentials for healing and regeneration, we definitely need to go to the source – the matrix of life and its mastery for recycling energy from one form to another. What does the biosphere have to teach us about the dance of life? Look at embryology, look at the cells, watch nature, observe living fascia. The code is in movement, not in the culture. Why am I jumping up and down about this? In 1971, I heard Dr. Rolf say that once nervous tissue has atrophied, we can help a body to feel more comfortable but we will not be able to affect the atrophied tissue. However, in Emilie Conrad’s Continuum classes I have witnessed the innovation of movement through tissue that was atrophied and paralyzed for many years. This came about through participation in open-ended, non-patterned movement. This self-healing occurred by tapping into a regenerative, fluid force that was alive and well within the injured body. Along with the release of paralysis came the resurrection of sensation; in other words, the innovation of new neural tissue.

This other quality of movement, living side by side with utilitarian movement patterns, represents the language of the biosphere. Habituated, patterned movement is necessary and handy but is also a limited vocabulary for neurological possibilities. Staying in our usual up/down, forward momentum orientation will block other informing through movement.

To develop a global consciousness we need to live in our respective cultures without being bound and programmed by them. The best way to free oneself from the trance of cultural programming is to develop a biosphere identity that is as predominant as our ego and cultural identity. The biosphere speaks in the flow of ever-changing relationships, not the perfect and predictable placement of parts. I hope to witness a change in my lifetime in which there is a deeper understanding of the healing capacity of movement.

In summation this is what I have learned in forty years:

1. The body changes so much more easily than we originally imagined. The more that we collectively understand this, the easier change occurs. Belief systems, blind spots, illusions, and habit patterns are the harder aspects of change.

2. Pleasure and interest are the most underestimated ingredients of healing and self-care.

3. Liquid movement, whether intense or gentle, is the body’s language of love and relationship. It is also the hidden ingredient of strength and resiliency.

4. Valuing and attending to sensation are essential to the process of allowing our organism to reorganize at higher levels of order.

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The Development of the Rolf Movement® Work

An Interview with Vivian Jaye and Jane Harrington

By Anne F. Hoff, Certified Advanced Rolfer™

Editor’s Note: Vivian Jaye and Jane Harrington are both Rolf Movement Practitioners™ and Rolf Movement faculty. Jane is also a Certified Advanced Rolfer and Rolfing® Instructor, while Vivian was given the title Honorary Rolfer in 1999. Vivian is now retired and living in Monterey, California, while Jane maintains a practice in Albuquerque, New Mexico and frequent travels to teach. The interview was conducted in January 2009 while Jane was spending time with Vivian in Monterey. Vivian and Jane were instrumental in the third phase of the development of Rolf Movement work, and its subsequent place in the curriculum allowing the work to be available in all Rolf trainings. (The first phase of the movement work was represented by Ida Rolf and Judith Aston; the second was represented by Heather Starsong, Megan James, Annie Duggan and Janie French. This was described by Heather Starsong in “Receiving, Learning, Teaching, Becoming…,” her contribution to the “In My Practice” column in the March 2009 issue of Structural Integration.)

Anne Hoff: Vivian and Jane, when I approached you with the idea of an interview on the history and development of the Rolf Movement work, you had particular reasons for wanting to do the interview together. What are those reasons?

Jane Harrington: We were students in the very first movement class at the Rolf Institute of Structural Integration® that Heather Starsong and Megan James taught together beginning in 1979. That class started with a five-day interview/selection, and we became friends at that time. We were roommates through our whole training, and we learned the work together, developed our friendship through the work, and our development of teaching and moving forward started right there.

Vivian Jaye: That’s interesting is in our first training we spent the mornings in a Rolfing class. So we had the lecture and demonstration for the basic series. Peter Melchior was our instructor and David Hoac was the assistant.

VJ: We were actually called “auditors.”

JH: In the afternoon the movement auditors would meet separately and work with the functional aspect of each session. It was an amazing training.

AH: So it was very tied in with the ten-session series?

VJ: Yes.

JH: Absolutely.

AH: At that point in time, if I understand right, people who trained in movement did not also train in the structural work, it was a whole separate category.

VJ: That’s true.

JH: [Before you called for this interview,] we were just sitting here talking and in our memory of those early classes we can only think of one person who was a structural Rolfer who initially trained in movement.

VJ: And she was not in the first class.

AH: So what kinds of people were coming into those early movement trainings?

VJ: There were five or six of us, Jane?

JH: I think there were eight of us . . .

VJ: Vivian’s shaking her head . . . We don’t know how many people were in our class! There were some people like myself who were retired dancers, a number of people were educators, we had some psychotherapists . . .

VJ: We had a couple of massage therapists . . .

JH: And so on.

VJ: I think one of the things that probably drew [Jane and me] together is that we were both ex-teachers, we were both basically educators.

JH: For both of us, our bachelor’s degrees were in education.

AH: That obviously has had an important role. Now it’s “Rolf Movement Practitioners,” but in the early days you were called “Rolf Movement Teachers,” right?

JH: That’s true.
AH: So the educational aspect was very clearly acknowledged in the title.

VJ: It was [also] more emphasized in the hands-on part of our work, the structural work.

JH: Part of it too is Ida always talked about this work being an education process.

AH: I think that can sometimes get lost in the structural work. Ideally it’s there, but it’s easier for it to get lost in the structural work.

VJ: Absolutely. To a certain degree the movement work was looked at as the educational component. Just parenthetically, we had also a practicing phase of our training, which involved watching movement lecture/demos with Megan and Heather and then having clients – I can’t remember quite how many, but more than one...

JH: We had three . . .

VJ: Whom we did a series of five sessions with . . .

JH: We did more than five with those people, Vivian, we did eight.

VJ: [laughs] Okay, we did eight!

AH: Was there a sort of “recipe” to those eight, or was it open-ended?

JH: We had concepts, goals and an intent for each session that we covered; it roughly followed the sequencing of the Rolfing series. We followed it conceptually, not in terms of parts of the body, necessarily. We worked the concepts and goals through the eight sessions. There wasn’t a recipe; it was never as clear as the structural work around a recipe.

VJ: In a way our analysis was always very client-oriented in the sense of looking at that particular client, analyzing what the needs were, and developing a process based on those needs, as Jane says. Concepts [like] “how are we going to support those changes” – you know, all of the rest of what we think of as [Rolfing] Principles, except we didn’t call them “principles” then. It was always client-based: “What are we going to do with this client (based on what the client presented to us)?” rather than “This is Session One, what are we going to do?” Although it began to take on some form, obviously.

I think another component of the early training was the introduction of a “movement touch.”

AH: Can you talk about that a bit?

JH: Let me say something here. When we first trained, the touch we were being taught was more of a guiding touch, much as I’ve seen Judith Aston use. Megan James added in a touch that was more of an invitation for change and options. In that touch, we largely held the body between our hands. So both hands were always on the body and we were working with relationships. This touch and the expansion of it is one of the aspects of the work we developed in our explorations.

AH: Can you give an example, to contrast what that guiding touch would look like compared to the inviting touch?

JH: [In the inviting touch,] the two hands were always contacting in a way that invited awareness of dimension and relationships. For example, one hand might be in the front of the body at the sternum, the other hand at the lower thoracic / upper lumbar in the back. We were working with that diagonal angle, assisting the client in finding that inner space, shape, dimension...

VJ: And movement – or motility as we would call it now.

JH: One of the things I was so surprised by when I went, in the early/mid-80s, to an Upledger [craniosacral] training, was when he introduced what he called “unwinding” because that was a big component of that touch that I had learned through Megan and then we had developed.

AH: In contrast, what was the guiding touch like?

JH: The guiding touch would be more like placing one hand . . .

VJ: One surface . . .

JH: . . . to bring awareness to . . .

VJ: . . . a specific area.

AH: So it was less dimensional, less of a full inner awareness?

JH: Exactly.

AH: From here we could go on here with more about the touch, or go more linearly with what you two developed in the movement work history. Which way would you like to go?

VJ: Well, a couple of things come to my mind at this moment. One is certainly the touch is an important part of the development of the movement work in the last twenty years – not only in terms of motility in the body but the unwinding of the joints… we can get more into those technical qualities if you want. But the second thing is, and we probably want to bring this up, in those early days what was happening is the movement work was evolving into a body of work of its own. In other words, movement people were being certified within the Institute to practice only the movement aspect of Rolfing.

JH: So in our practices we did only the functional part of the work. Vivian never trained as a structural Roffer, and I had been doing just straight movement functional work for ten years before I trained as a structural Roffer.

VJ: That presented a kind of territory for us to explore at great length [laughs].

AH: What was the trajectory from you two being in that class together to eventually being key people in the furthering of the movement work?

JH: Several things happened at that time. Part of what happened is a lot of people left [the Institute]. Megan passed away, Heather began to get involved more in the structural work, Annie Duggan and Janie French left the Institute to develop their own work . . . .

VJ: It all happened right around the same time. The other thing that was happening – I don’t remember if there were three or five classes of movement people trained as we were trained, movement practitioners were certified in movement, not being certified as structural Rolfers . . .

VJ: . . . I can remember three . . .

JH: What happened is there was beginning to be some confusion, or at least perceived confusion in the public’s eye, of these people being called “Rolfers,” being trained by the Institute, but not doing what the public viewed as Rolfing. So the trend was going away from training separately. I think we were at a junction – and this would have been mid-80s – where there was a good chance that movement work would just faded away. It’s hard to say. What happened is Vivian and I were best friends and we wanted to see each other more and wanted to teach together. So that was an impulse. Vivian went in front of the Rolf faculty and made a request that we teach movement continuing ed certification for Rolfers. We were approved almost entrepreneurially: “Great, if you all want
to do it, have a ball.” And we did it. Vivian can probably add more.

**VJ:** It was based on a decision that we were not going to take the work out of the Institute. We already had begun to establish a work that we both practiced – neither one of us was structurally trained at the time. With what was going on within the Institute, we were faced with a decision of “do we take this work out of the Institute, or do we leave it in the Institute and find a place for ourselves?” We chose the latter. That was a rather conscious decision we made. I think this is basically why, at least in terms of us personally, it stayed in the Institute. We made that choice, and we got some support for that choice. We had allies in the faculty – Jan Sultan comes immediately to mind, and I think Tom [Wing] was still on faculty and was a supporter; Jim Asher and Jeff Maitland were as well. So we had allies who saw value in the work and supported us in trying to keep it within the Institute.

**AH:** Do you think people left in the past because value was not seen in the work, or they just went in a different direction from the Rolfing paradigm?

**JH:** I don’t know. Heather would be the person to ask about that. The people who actually left and taught elsewhere were Judith and Janie and Annie.

**AH:** So the faculty gave you their blessing, but it sounds like they didn’t have a very clear plan at that point.

**VJ:** Well, the idea was “go out and see if the market will support what you are wanting to do.”

**JH:** “Will Rolfers sign up for this?”

**VJ:** And they did.

**JH:** Initially we taught a series of six-day classes that resulted in movement certification. If I remember right there were four of them. The fourth one worked with group work. These classes were only open to Certified Rolfers. At the end, they were [also] certified in movement work. We did quite of few of these in the Institute in the mid to late 80s into the early 90s. Out of that we developed with Heather, Gael Ohlgren . . . it seems a fifth person was there . . . it may have been Megan . . . we developed the Combined Studies program. In the Combined Studies program people trained in the structural and functional work together. There was a Rolfing instructor and a Movement instructor through that whole training. There were probably five or six of those taught. That format is what developed into the Brazilian format.

**VJ:** It’s important to know that the Combined Studies did not lead to certification in movement. It was a rather peculiar deal in that the first phase of Combined Studies focused on both movement and structure . . .

**JH:** …it was much like our initial training. For each session, the students were given the information in structure, and then they also worked with it in function. These trainings went on forever.

**VJ:** These students would give and receive with each other ten structural sessions and ten movement sessions. They were long [laughs].

**JH:** …And expensive to run.

**VJ:** The second part of Combined Studies was primarily focused on practicing in structure.

**AH:** And then if students wanted movement certification they would do another piece after that?

**VJ:** Exactly.

**VJ:** So the Brazilian project developed in a form that wanted to confer dual certification. That was the intent of that. So we created a little bit of this and a little bit of that and devised a program over time that resulted in a dual certification.

**AH:** At this point had the training developed significantly from what you learned, or it was similar?

**JH:** That first part, where they were giving and receiving both structural and movement sessions, that started out with similarities to our training, and then over time it shifted. I think one of the key things that emerged out of this – one of the pieces that’s very much apparent in the Institute right now – is that the way we worked with it allowed more blending.

**VJ:** I would add to that also a deeper layer of embodiment of sessions, because there was that congruence of not only delivering and experiencing structural work but also experiencing and delivering functional work simultaneously. There was an emphasis on the embodiment of the work, which does come out of the original movement training.

**AH:** Does it seem to you that people who come out of the Combined Studies format, or the Brazilian format, go about both their structural and movement work, or either one, in a different way from people who do the structural work and then some years later pick up the movement work?

**JH:** Yes, because they learned them together. A very key component that happened in the late 80s and early 90s is the Advanced Faculty [at that time] – Jeff Maitland, Jan Sultan, and Michael Salveson – developed the Principles of Intervention for Rolfing. Those principles allowed us to take the work into concepts rather than techniques. “These are the principles, these are the intents, and the technique could be a structural [one], a functional [one] or a blend. That was a big shift. I remember teaching a Combined Studies with Jeff around this time and working with him in terms of “If these are the principles, how will we apply them structurally and/or functionally.”

**VJ:** Now the movement work had always operated pretty much on a conceptual or principles basis. So for movement work, that was a very freeing element. It made all of the Rolfing practitioners in terms of the way we work more congruent with each other. So the structural or functional work, whatever decisions you made with a client, were based on principles, not so much on “these are the techniques I use in this session.” That was a huge thing that happened in terms of the ability to blend the work.

**AH:** What has led to the work being so blended in Brazil, but no longer so much that way in the U.S. with the ending of the Combined Studies format? As I remember from my training in the mid-90s, in the U.S. there’s the lead-in week to Unit II where you introduce movement, and some elements of movement in the structural training, but after structural certification whether you pursue movement certification or not is completely up to the Rolfer.

**JH:** Vivian talked about Brazil because she and Pedro Prado did extensive development of the Brazilian format. In terms of the U.S. curriculum right now, there is a strong movement component in Units I, II, and III. It’s carried all the way through. It’s gotten more clear, especially with the curriculum work that’s been done in the past three to four years, so the curriculum is much more organized sequentially in terms of what is
taught in each unit of the trainings. Anyone who has been certified as Rolfing faculty in I’d say the last eight years – maybe longer than that – is required to be movement certified. So it’s really changed.

VJ: Speaking to it in a little more detail, Unit II has its components of being an embodiment phase (that’s what it’s called), so it has that same feel about it, while Unit III is the clinical application phase. What happened in Brazil was a conscious decision that people would be dually certified. I don’t know what’s happening in Brazil now, it’s been five years or longer since I’ve been down there, but the intent was that the function and structure work together to create a full Rolf and that people would be dually certified and dually trained. So the intention of the training was different than it was in the United States. Europe has picked up some of that intention. I’m really not familiar with what’s currently going on in Europe. I know they are incorporating a good deal of this but perhaps in a different form. The United States is moving more in a direction of integration between the structural and functional work, but not in any sense requiring that people be dual-certified. But I think it’s important to note that new faculty members are required to be certified in both.

AH: So it sounds like there’s less segregation than there used to be. It went from structural and functional practices being completely different domains to being very blended.

JH: What’s interesting is with the new students, I’d say in the last three years, when I teach a Unit II or a Unit III students come in valuing the functional aspect of the work and understanding that the functional piece has to be there for the structure to hold. This is now a given, it has been years since I’ve walked into a class and had students question the value of the functional work. It’s a nice shift.

AH: What else do you want to talk about?

JH: I’m not quite sure how to frame this; we were trained to value the interruption of habitual patterns, those patterns of response that get repeated in the structure. I’m not saying we’re the only ones who value this, but it was part of how we were trained. For those patterns to be interrupted, part of what has to happen is the client has to have the ability to sense [his] own awareness – the embodiment piece – the ability to sense “what happens to my shape both inside and outside when a pattern changes, and how do I find that bridge between the familiar habitual and the new?” This is key for my sense of the work and when I’m teaching and working with students. I’m really interested in how the inner sensation relates – is it congruent with the presentation in the world? For me personally that’s probably the thing that most fascinates me.

VJ: I think that I would underline the sense of an inner reference that we always take with us, and for that to be retrievable for the client. So in other words let’s use the touch example that we gave you of one hand on the sternum and the other on the lumbar – that shape and space that the person can experience inside – [I’m concerned] that that particular reference is retrievable for the client, can be taken in gravity to sitting, to walking, to playing golf, whatever. That [the client has] a sense of [himself] inside that is retrievable in terms of taking it to [his] outer activities, to [his] life.

AH: This brings up two things. One is that what you are talking about is what I'd Rolf considered the evolutionary potential in Rolfing.

VJ: Absolutely.

AH: It also seems that whether you can achieve this with the client represents that edge that determines whether the client has the big "Ahah" with Rolfing and it sticks, or whether it’s just that things felt good, his neck felt better, but he maybe doesn’t know how to move with it into an evolutionary place.

VJ: That’s exactly correct. In fact one of the articles that I used to love to hand out to students on this theme is Ida’s article on the vertical. I don’t even know if that article is [still] available. But yes, you are absolutely correct. The proprioceptive sense of dimension, of span, of space – whatever word you want to use for that. Yes, absolutely.

AH: What is it, do you think, that some clients get this so easily and some don’t?

VJ: [laughter]

JH: I think part of it is the Rolfer’s skill – is the Rolfer embodied in himself enough to understand it? That’s key.

VJ: That’s paramount for me. And that’s the underlying reason for the emphasis on embodiment in the training.

JH: The other piece is that some clients find it easier to have internal proprioceptive awareness, some clients find it easier to work with perception in space. It takes a skill and an understanding from the Rolfer to know which one is going to be the way to access for that client, and then how do you add the missing component. I think a lot of it’s the skill of the Rolfer because most of us, if we are not conscious about it, will simply work from our habitual way – and the clients we get success with are the people [whose] habitual matches ours. So it’s a knowing of how to language sense in space and also sense inside.

VJ: Let me tell you a story. I had a gal come to me who owned horses and trained them. She had this horse she couldn’t get to go straight. She was sure there was something wrong with the horse, so my first impression was to send her to a practitioner who worked on horses. But then I said, “I don’t know anything about training horses, but I’m willing to watch you ride the horse.” What I saw in her relationship to that horse was that she was riding it crooked and setting the horse off. So there was this incredible opportunity, if you will, to demonstrate that what was going on was not about the horse, it was about how she was sitting on the horse, which came to be a proprioceptive awareness. This also opened up to a whole piece about how she was afraid of that particular horse.

AH: As you are talking, I’m feeling a resonance with Peter Levine’s work here too: the inner sense you are describing seems related to the felt sense that he talks about, which is necessary to come out of a trauma vortex and into the present moment. What you are talking about sounds very congruent with that.

VJ: Yes, and the whole languaging you are talking about in terms of the “felt sense” was a big part of the languaging of Megan James actually. There were many, many people who were traveling in the same territory at the same time, and we were among them. And yes, that’s absolutely true.

AH: Where do you see the movement work going now? Vivian, you are officially retired, is that correct?

VJ: Absolutely!

AH: It sounds like you’re happy about that.
VJ: Yeah, I have bailed like all the others! I’m a happy observer. I think Jane really needs to answer that question for you.

JH: I really suspect we are going to see the work more integrated, and less differentiation between structure and function. It seems to be where we are going. There’s interest currently in using – I don’t know the word I’m looking for – props and things. We are understanding much more about open- versus closed-chain function, and the neurological aspects. We have always in movement work integrated the work that was done in the body of the session into activity and daily activities, because that is where people anchor. Now I see the work is going more into moving through space and less of that internal [sense]. That’s the current trend; we’ll see what happens.

AH: Where does the piece that Hubert Godard brings in fit into all of this?

JH: The piece I just talked about is an aspect of Hubert’s work. Hubert has brought in a lot about perception. In the time I’ve taught and worked with [Hubert], he tends to do movement segments rather than full sessions, and I think that is a piece of where the work is headed.

AH: What do you mean by a segment rather than a session?

JH: Rolfer’s are required to have five private movement sessions to become certified in Rolfing; it’s one of the prerequisites. So we still teach a five-session stand-alone movement series. My experience is that many Rolf Movement instructors don’t do separate movement sessions, rather the focus is on wonderful discrete work and application.

AH: Is there anything else either of you wants to add?

VJ: I’m thinking about it. Is there anything else you’d like to ask?

AH: It seems the movement work really has an ability to morph. The structural work has that ability, but it becomes hotly contested when it morphs because there are some people who feel we have to do only what Dr. Rolf did.

VJ: We were lucky – we didn’t have a “recipe.” We were always principle- or concept-based. So that can morph. If we look at the [Ten Series] Recipe as a teaching technique – and it’s a wonderful technology for teaching, actually – and are more principle-based in terms of our practice, then [there’s] morphing of Rolfing structural and functional [to be] more the same. But if we look at the Recipe as we have, as a marketing technique, it gets locked in a different way – and has historically. My sense from the outside – as I look at it in terms of practitioners in my own community – is that the principle-base to the series work has helped enormously. It’s taking on a more client-need base, the willingness of Rolfer’s to incorporate other teachings.

JH: In my view, we want to teach the ten-session series so that students learn a classic series. All of the evolution in our work has emerged out of the classic Ten Series, which students must understand to be good Rolfer’s.

AH: Thank you both very much, for this interview and for your contributions to our work. Vivian, with you retired now, I especially want us to remember what your role was and express our appreciation.

VJ: I’m very grateful. [I have such] gratitude [to Rolfing] in terms of what has emerged as my embodiment of the work. What it has enabled me to do is not only successfully integrate what has been considerable outside [medical] intervention into my body, [and] to embody the changes, but the embodiment of Rolfing has [also] given me the opportunity to access in a way that is deeply learned inside of me – I don’t have to reach for it. I don’t have to try to understand acupuncture, I don’t have to try to understand cardiac surgery. There is a way I can embody this and work with it in terms of my own healing that I am just incredibly grateful for. I am constantly in awe of the breadth of our principles, and the description of the reality of the physical body.

JH: I hear Vivian talking about her ability to access functional Rolfing. I believe this is because we did only the functional work for many years, so we view Rolf Movement as a body of work that stands on its own. You asked about what we see happening currently and in the future with the movement work. One of the shifts I see is that the work is being blended more and more with the structural Rolfing rather than standing alone. I have mixed feelings about it.

AH: It’s interesting, because they started out so separate and now you are saying they are going some place where they are so blended. Just in having a situation where you have to be a Rolfer to train in movement, there’s probably a whole demographic that may no longer come into the work.

VJ: As we’ve spent time together over the last several days, we’ve talked about that.

JH: We were approached many times and many places by non-Rolfers to train them, and part of the conscious choice we made to stay in the Institute was that we would not train non-Rolfers.

AH: The Rolfing community has certainly benefited from your staying. Thank you again.

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To the Rolf Community:

This summer, I am doing a pilot study with Stanford University Medical School on Rolfing® for children with cerebral palsy. If anyone has worked with children with CP please contact me as soon as you can.

I’ll keep you posted on the results.

Thanks,
Karen Price
Advanced Certified Rolfer™
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Rolfing® in Brazil

Individual Perseverance and Community Spirit

Compiled and edited by Heidi Massa, Certified Advanced Rolfer™, Rolf Movement Practitioner™

Editor’s Note: The following recollections were adapted and translated from material originally published in the special Twenty-Year Anniversary Edition of Rolfing Brasil, the professional journal of the Brazilian Rolfing Association (ABR). [Selected articles from Rolfing Brasil are available on line — in Portuguese — at the Ida P. Rolf Library of Structural Integration (www.pedroprado.com.br).] Taken together, they express many qualities of the community of Brazilian Rolfers. As individuals, they are as hard-working and ceaselessly striving, as one can imagine. They are whole-hearted and fearlessly dedicated to the realization and continued development of Ida Rolf's vision. But, true to their culture, they actualize themselves in the community of their colleagues. As Pedro Prado says, “None of us can be well unless all of us are well.” The Brazilians operate under circumstances and constraints that might seem daunting in the U.S. or Europe, but they persevere, create, and improvise in a milieu where, fundamentally, anything is possible. As one often hears in Brazil, “You can’t do that — unless, of course, you have to, in which case . . . .”

IN THE BEGINNING...

By Lucia Merlino, Editor, Rolfing Brasil
Certified Advanced Rolfer™
Rolf Movement Practitioner™
São Paulo

Twenty years ago, in 1988, a group of thirteen united to organize and facilitate the study of a new [to Brazil] and fascinating somatic approach: Rolfing. But let us return to an even earlier time… In the 1970s, a Brazilian traveler recounted to Jose Angelo Gaiarsa, an icon of somatic approaches in Brazil, his experience of going through the ten sessions of Rolfing. Gaiarsa, restive and curious, brought Rolfer Jim Hrisikos to his clinic. Pedro Prado received the ten sessions from Jim, and the experience was so transformative that Pedro went to Boulder for training in 1980. He returned as the first Rolfer in Brazil, with his sleeves rolled up to introduce the work here. Bit by bit, Pedro’s passion was contagious to his clients, some of whom started along their own paths to becoming Rolfers.

ONE STUDENT’S JOURNEY

By Miriam Pessoa Braga
Certified Advanced Rolfer™
Brasilia

In 1981, I was living in Recife and working as a psychologist. I had already had some exposure to Gestalt therapy, psychodrama, group dynamics, Bioenergetics and somatic therapy with Gaiarsa. I had created with other psychotherapists in Recife a therapeutic community called Libertas, which still exists today, and we put together a conference in Olinda. At this conference, I did not necessarily follow everything said in the lectures, but we would gather together with the presenters in the evenings at cafes for conversations. The discussion was about integration. Talking with presenter Pedro Prado, who had completed Rolfing training, I realized that Rolfing might be very helpful to me personally, as I had been breast-feeding my baby for about a year. I relocated temporarily to São Paulo to undergo the process, through which I came to understand that it was truly as much of a somatic, body-oriented discipline as I might find to make my own profession.

Preparing for the Rolfing training was quite a challenge! First, the Rolf Institute’s® brochure was in English. Dr. Rolf’s book was in English. Everything was in English! We needed to find someone to make the translations. The translator we found was the husband of our friend Marcia, who had just completed her training as a Feldenkrais® practitioner. We also needed to deepen our understanding of anatomy. Because here in Brazil we could not take university classes outside the context of a degree program, we hired an anatomy professor from the University of Sorocaba to develop a special cadaver class for us. He furnished the laboratory equipment, books, and everything.
Having already extended by another six months my stay in São Paulo, I had to decide: return to Recife, or go to the United States to take the Rolfing training. As I had gone to a French school, my English was precarious, which would prejudice me in the Rolfing training. I resolved to embark for the U.S. to enroll in an English class for foreigners at the University of Colorado, Boulder. After three months, I was allowed to participate in the selection process for the Rolfing training.

Three others made the same choice as I did to enroll in the Boulder training of March 1983: Neuza Araujo, Nilce Broadway (Nilce Silveira) and Nelson Cotinho. All of us went to the same training because none of us wanted to be the first to go – yet each of us wanted to be the one “after Pedro.” Nelsinho, as we called him, finished with a group different from ours . . . . However, we share a picturesque story from this era: the Americans had trouble distinguishing the sounds of the names “Nelson,” “Nilce,” and “Neuza.” One person asked whether they all had the same name! So it was at least helpful to them that there was a “Miriam.” But, when they found out that the next Brazilian candidate to go to training was called “Marion,” they went nuts!

ROLFING IN BRAZIL:
HISTORY WITHIN HISTORY

By Vera Sene, ABR
São Paulo

Twenty years of ABR! To discuss either the ABR or Rolfing in Brazil, I must revisit the historical context of the 1970s and 1980s. During the 1970s, we Brazilians lived under the repression of an abusive military dictatorship. Small and isolated anti-repressive movements arose from various groups of political idealists, intellectuals, musicians, writers, artists, professors, student leaders, journalists and others – some would have called them communists or terrorists – many of whom eventually became exiled, and others of whom managed to stay.

A new kind of anti-repressive movement arose within the practices of psychotherapists. New approaches in psychotherapy arrived in our country with a bang! Most of these approaches engaged mainly the body, instead of only the mind. They reflected a belief, that became more consistent in this milieu: the more alive the body is, the more vivid is one's perception of the world, and the more active one's response to it will be. As it was articulated at that time, the exaggerated emphasis on the role of our mental constructs and symbols blinds us to the life of the body and its feelings. It is the body that merges in love; the body that immobilizes us with fear or convulses us with rage; and the body that is the foundation of human longing and desire.

The work and approaches of Wilhelm Reich, Alexander Lowen (Bioenergetics), Moshe Feldenkrais (Awareness through Movement), and Fritz Perls (Gestalt therapy), among others, were gaining influence. Publications about these new approaches had a sure audience among various professionals in the area, as well as among an interested general public. Everything that happened at Esalen (in the U.S.) garnered the curiosity of most of our psychotherapists. It was at Esalen, at the end of the 1960s and throughout the 1970s, that Rolfing gained visibility and launched itself to the world. The profound respect that Fritz Perls nurtured for Ida Rolf’s work, his accolades and tributes regarding her personality and Rolfing itself, woke our psychotherapists up to the need to understand this work.

In the 1980s, Rolfing officially arrived in Brazil. Many events mark this decade, which brought many changes – some fundamental and others not so important . . . .

In 1980, the Workers’ Party was founded in Santo Andre, SP; and in 1981, the first Brazilian Roler completed his training at the Rolf Institute in Boulder. In 1983, when there were nine Brazilian Rolfers, Apple launched the Macintosh computer. The year 1984 brought the birth of both the first Brazilian test-tube baby and the Direct Elections Now movement in opposition to the dictatorship. The latter sought to bring about immediate direct election of the President of the republic. The military regime was losing its force . . . . In 1985, Tancredo Neves was elected President of Brazil by indirect ballot; however, he died before taking office. Vice President Jose Sarney assumed the office, which brought an end to the military dictatorship in our country. In that same year, climatologists identified the hole in the ozone layer.

I myself experienced Rolfing in 1984 and believed it to be a powerful method. As editor of the publishing company Summus Editorial, I proposed to Pedro Prado that we publish books about Rolfing here in Brazil. It was a way both to establish understanding and to publicize the method. Summus secured the contract for the publication of Ida Rolf Talks, compiled by Rosemary Feitis, the first Brazilian edition of which appeared in 1986. As the editors of the publication, we sensed the need of an organization to bring together the Rolfers that were already here. Distribution of the book required more efficient support, and those interested in the method needed someone to turn to for information and guidance. At the same time, the Rolfers also felt the need of a more formal organization, not only to bring information to persons who sought to become Rolfers, but also to strengthen the dialogue between the Rolf Institute® and its representatives here in Brazil.

The year 1988 was an historic moment for us in Brazil: it was the year in which our new constitution was established. The new constitution enlarged and strengthened the guarantees of individual rights and public liberties; established direct elections; and secured the independence of the executive, legislative and judicial branches of government. It comprised 245 articles and 70 provisional measures, and was a big step in the evolution of our country. Coincidentally, because 1988 was the year in which the ABR was lawfully constituted, it was a historically and developmentally important moment for Rolfing, as well.

In these first years of ABR, the entire group worked hard, with tenacity and creativity, dodging the obstacles, until the Association was settled and achieved depth and refinement. It continues to evolve through the efforts of those bringing fresh ideas within a new historical context.
EIGHTEEN YEARS AT THE ABR

By Sybille Cavalcanti
ABR Executive Director
São Paulo

I take great pride in having been a part of the development of Rolfing in Brazil.
I joined the ABR in July 1990. It was a politically turbulent time, because it was then that what became the Guild for Structural Integration split from the Rolf Institute of Structural Integration (RISI). At that time, the ABR had already conducted two Rolfing trainings – with Stacey Mills in 1987 and 1989. Previously, anyone who wanted to become a Rolf went to Boulder. But during that time, it was RISI policy that part of one’s training had to be done in the U.S. In 1990, there were seventeen Rolfers in Brazil; but with the split, there came to be only fourteen.

The ABR office was in a small room in a house on Rua Honduras – a house that brought together the practices of several Rolfers and the office of the ABR. We had a typewriter and a telephone. (At that time, phone lines were very expensive, costing $5000 – as much money as we made on the 1989 training!) Eventually we got a fax machine, which revolutionized our communications. Our computer was the one I had at home.

For the ABR to establish itself, it took a great deal of creativity and tenacity on the part of everyone involved, and that is what happened. We conducted extensive negotiations to get the RISI to authorize us to conduct an entire basic Rolfing training here in Brazil.

In this phase, most of our energy was directed to education on two fronts: promoting workshops here in Brazil with foreign instructors, and explaining Rolfing, which was a new thing here, to the general public. There were magazine articles, TV programs, and presentations to professional and academic gatherings. Still, we needed everything – furniture, letterhead paper and a logo. The first ABR logo was created by Pedro’s sister Ana, in black and white – later changed to yellow and grey by Mario Cafiero. This original layout remained the same until, under the administration of Lena Orlando, we revised the image of the ABR.

The first group to complete both phases of the basic training here in Brazil began their training in 1991 in Itatiba with Pedro Prado, and completed their training in 1992 in Belo Horizonte with Bill Smythe. Itatiba was our first experience with a residential training. It took place on a beautiful rural estate, with twelve students (including four foreigners); and despite how we got it wrong and got it right, considering the complaints with the compliments, it was a very gratifying result for our efforts. Itatiba was also Pedro’s maiden voyage as an instructor for the basic training, under the supervision and with the approval of Tom Wing. The conclusion of the Itatiba training was a victory for the ABR, because at that point the Rolf Institute faculty included a native Brazilian.

We adopted the residential training model to attract foreign students and to facilitate the training of Brazilians from states distant from São Paulo. The training locations were always very pleasant and comfortable places on the outskirts of São Paulo – rural estates, beaches, etc. . . . The classes included both auditors and practitioners, and both Brazilians and foreigners. It was always a unique experience for the foreign students and instructors, all of whom thoroughly enjoyed it. We made a video to promote our Brazil Rolfing trainings, which Pedro and I presented at an RISI annual meeting in the U.S. We were carrying the flag for the importance of exchange among cultures.

We were growing, and we changed to a larger space – a two-car garage that had been subdivided into a storage area for our big heavy Rolfing tables, a reception room, and work area. Still at Rua Honduras, we bought our first computer. Our workshops and introductory classes were conducted in Pedro’s studio, which was adjacent to the garage.

With that effort, we were maturing (in an organic way, as Pedro was fond of saying), such that each training attracted more foreign students. It was a period of lots of work, with two trainings per year. Even the instructor and assistants had to help with everything, from cleaning up and moving everything from one place to another, to the actual teaching of the class. We had to furnish the houses, and we borrowed from friends the refrigerator, the oven, beds for the students to sleep on, carpets – everything! The involvement of everyone to make things happen was incredible! Friends joined the circle, with Maria Helena collecting instructors and students at the airport and bring them to the class sites. Friends – and friends of friends – volunteered as class models for the instructors and students. Huge caravans traveled to the class sites. If only it wouldn’t rain – because if it rained, the ground transport of everyone would get stuck in the mud.

Then came e-mail, in a totally different form than we know it today. At that time, one had to take a class to learn how to use it; but communication became much faster and more efficient.

Still at the house on Rua Honduras, other Brazilian Rolfers had started their training to join the RISI faculty. The first Brazil advanced training was in 2003, with Jan Sultan and Pedro Prado.

In 1994, we moved to the house on Rua Maria Figueiredo (escaping because the mayor of São Paulo decided to “clean up” the residential area of Jardins (the Rua Honduras neighborhood)! For the ABR, the move was progress: we had two rooms for our administrative offices and a larger room for pre-trainings, which was also the first location for NAPER (which, in the beginning, was called the Rolfing Ambulatory Clinic.) The premises also housed the clinical practices of several Rolfers.

It was a very busy time: constant meetings, structuring of the school and the membership association, and deepening of our relationship with the RISI. It was a confluence that will never come again: technological advances, along with our awareness of and preoccupation with telling “our story” to promote Rolfing, which was our top priority. This was when we created our first web site.

Our house was becoming too small for us, because we had to have space for our first Myofascial Release (“LMF”) training [the pre-training for our Rolfing trainings],
and this necessitated another move to a bigger house. Fate drove us from Rua Maria Figueiredo: the neighbors were starting construction, and the vibrations literally shook the house. At that point, we separated the ABR offices from the practices of various individual Rolfers. We said goodbye to Pedro, Fernando, Lucía, Marcía, Helena, Vera, Vivian and Paulo Marcelo – and went to Alameda Casa Branca. In this first house of our own, NAPER and LMF could coexist in harmony; and we, the ABR, could continue to mature and make ourselves more efficient. And I got a bigger office!

At this same time we were developing a modular Rolfing training, and once again our house became too small, and we moved to our current location. It is this place that most Brazilian Rolfers know, that allows us to offer classes and workshops for more students. It is this house that has captured our hearts!

We continue to find our own stride, within our possibilities and limitations, and always with a great deal of guidance and collaboration from our instructors, our board of directors, and our many Rolfers and administrative staff members. Today the ABR has six employees, 131 Rolfers, six Rolfing instructors, and six LMF teachers.

Since 1995, we have managed to elect Brazilians to the RISI Board of Directors, as representatives of Countries in Development (CID). This position is coming to be known as the International Seat. The first Brazilian representative was Deanna Lanfranco, who died in office. Pedro Prado encouraged me to run for the seat: I sent my platform statement and was elected! Subsequent representatives have been Cornelia Rossi and Lena Orlando. We, the ABR, have registered our presence and secured our position. I believe that our participation has been and continues to be essential to both the furtherance of the ABR’s interests and the development of Rolfing in countries beyond the U.S. and Europe.

Why Ida Rolf Chose Boulder for the Rolf Institute®

An Interview with Jim Asher

By Dave Sheldon, Certified Advanced Roler™

Editor’s Note: Jim Asher, Certified Advanced Rolfer and Advanced Rolfing® Instructor, carries a wealth of knowledge on our history from many years of studying with and assisting Ida Rolf. Here, Jim shares his insights into why Boulder, Colorado was chosen for the Rolf Institute’s first permanent location.

Dave Sheldon: Jim, what is the history of the first few Boulder classes?

Jim Asher: The first class in Boulder got organized in 1973 because Emmett Hutchins was practicing in Boulder, wanted to teach there, and also thought Ida would enjoy the town. So, Ida came out to teach and I was the assistant. Emmett found models at the college and we held class at the Highlander Hotel on 28th St. In those days, east of 28th was totally undeveloped, so some of the students would camp out behind the hotel. (Editor’s note: 28th St. is now a main thoroughfare.) The hotel was happy to have us and actually gave us a sweet deal on rent. Remember, back then Boulder was a small college town without too much going on.

A few months later Peter Melchior and Emmett also taught a class at the Highlander. Peter and Susan Melchior soon moved to Boulder and Ida really liked this – in a way, it kind of sealed the Boulder deal for her.

In the summer of 1974, Ida came back and taught an advanced class for this, we rented out a fraternity house for ten weeks – it was a great place to have class. Afterward, we started looking at property to buy. Real estate was super cheap back then, and the low prices were also a factor to start in Boulder. We ended up buying what is now the Solstice Center on Pearl St. and 3rd.

Jim Asher and Ida Rolf

DS: What role did Boulder’s natural environment have on the decision?

JA: Ida loved the outdoors! And she loved the mountains. She also loved hot tubs, but that’s another story. I would take her for rides on the weekend in my Volvo wagon. She liked going with me because I didn’t bother her, I wouldn’t ask her Rolfing questions as we were riding along. She knew that if she wanted to be quiet she could be quiet, and if she wanted to talk, she could talk. From Boulder, you could be out in the mountains in five minutes. Sometimes she’d talk about Walter, her late husband, and the time they used to spend in the Canadian Rockies. Those memories were very important to her. And when we weren’t driving in the mountains, Ida could
go on hikes and walks around Boulder. Occasionally, she’d rent a little four-speeder and drive herself into the hills.

Spending time with her grandchildren in the outdoors was also extremely important to Ida. She’d slap her hands and say, “I’ve got to spend more time with my grandkids.” She really liked the idea that she could enjoy the outdoors with her grandkids in the same town she was teaching in. This was a huge thing for Ida, she used to rave about it, how she got to enjoy the mountains around Boulder with her grandkids!

**DS:** Who was living in Boulder back then? Did the population influence the decision?

**JA:** When Ida came to Boulder, she saw lots of people hiking and riding their bikes, and felt that it was a healthy community. Alfalfa’s Market had just opened and you could get your vitamins and homeopathics in Boulder. She viewed this as different from the California drug scene. But don’t get me wrong, she loved what Californian had to offer. At Esalen, Ida would drive herself down dirt roads, and when the road stopped, she’d just park and go for a little walk into the woods.

**DS:** How was the decision to choose Boulder officially made?

**JA:** At the time, Ida was hoping to get three schools started. Something in Florida and California, and something in the middle that turned out to be Boulder. In California, Ida had been teaching at Esalen and in San Francisco. She thought this California school would be more psychologically oriented. In Florida the first class was sponsored by the University of Miami. In exchange, Ida would give an open lecture at the science auditorium and doctors were given permission to occasionally sit in on classroom lectures. Ida also allowed medical students to study the changes the classroom models experienced from Rolfing as part of their Ph.D.s. She thought that a Florida school would be more research oriented. Boulder would be in-between, a combination of science and psychology.

So anyway, we all got together for a meeting. It was Ida, me, Emmett, Peter, Michael Salveson, Caroline Widmer, and a secretary, Jane Hale. There were also two psychics there, Wayne and Bella from California. Ida liked to get physic readings occasionally, and liked Wayne and Bella. They came into town and Emmett set them up with clients. They did a reading and said Boulder would be a great place to start the school, that the mountains would be a source of positive energy. But for Ida, this information was secondary to Boulder being so close to nature, having a healthy community, being the home of both Emmett and Peter, and being a wonderful place for her grandkids.

So, we had this meeting and Ida said, “Well, what do you think?” She wanted to include the whole faculty in the decision and invited us all to speak our minds. I thought, “What’s not to like?”

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The *Second International Fascia Research Congress* will continue to bring the latest and best scientific fascia research to the forefront of discussions and presentations. The Amsterdam Congress, hosted at Vrije Universiteit, will be from October 27-30, 2009, followed by an additional day of post-conference clinical workshops.

This year’s extended schedule will add new dimensions – presentation of the clinical practices, both in lecture/demonstrations and in small group sessions, and integration with academic faculty conducting rehabilitation research.

For more information and to register, visit www.fasciacongress.org/2009/index.htm.
The Confluence of Neuroscience and Structural Integration

A Discussion with Sandra Blakeslee

By Kevin Frank, Certified Advanced Rolfer™, Rolf Movement Faculty

Editor’s Note: Sandra Blakeslee will be one of the keynote speakers at the 2009 Membership Conference of the Rolf Institute of Structural Integration®.

Kevin Frank: On behalf of the Rolf community, I want to thank you both for your upcoming presentation to our 2009 annual meeting and for taking time for this conversation. I hope we can give readers a sense of the overlap between your interviews with the stars of the neuroscience world and the work we do as structural integrators. Let’s first find out how you ended up writing about science for The New York Times and what led you to write your books. Can you give us some background?

Sandra Blakeslee: Sure, I come from a family of science writers. My grandfather, Howard, was one of the first science journalists in the country, beginning in the 1920s. My father, Alton, followed in his footsteps. Both worked for the Associated Press as the top science editors and writers. After a stint in the Peace Corps, in Sarawak, I began my career at the United Nations Bureau of The New York Times in 1967 as a lowly news assistant. I had no plans or desire to be a science writer. When a year later the newspaper offered me a position in the science department, I resisted. They said, “Oh, come on. Try it. You might like it.” That was over forty years ago, and I have loved writing about science ever since. I can’t believe I get paid to do this job. My son, Matt, is now following the Blakeslee tradition. Trained in neuroscience, he is a fabulous writer and translator of the brain sciences.

Although I am primarily a newspaper reporter, I have co-authored seven books. Four, written with Dr. Judith Wallerstein, are primarily about the long-term effects of divorce on children. But my first love is science. I helped the brilliant V.S. Ramachandran write Phantoms in the Brain and the equally brilliant Jeff Hawkins write On Intelligence.

The idea for The Body Has a Mind of Its Own came from a casual encounter with a researcher at the Society for Neuroscience meeting in 2000. The scientist stood in front of his poster titled “Unilateral Extinction and Bimodal Neurons in Peripersonal Space.” I was intrigued. What was peripersonal space? The scientist, an irrepressibly enthusiastic Italian named Alesandro Farne, smiled and said, “You know that your brain has maps of your body right?”

“Yes, of course. That was discovered in the 1940s by Wilder Penfield,” I said. “Your brain contains swaths of tissue that literally hold point-to-point maps of each body part – hands, fingers, tongue, arms, legs. Everything from the top of your head to the bottom of your feet is mapped in your brain. One map is based on touch. Another on movement.”

Dr. Farne thrust both arms forward. “Well, you also map the space around your body,” he said, waving his arms up, down, and all around his body. “Your brain maps every point in this space, out to the ends of your fingertips.”

I was stunned. I’d never heard of peripersonal space – much less that it was literally mapped somewhere in the brain. Then Dr. Farne held a pen four-feet away from my body and started moving it slowly toward my forearm. “When the tip of this pen enters the envelope of space around your body, cells that see and anticipate the pen moving toward your skin will start firing,” he said. “Bzzzz. Bzzzzz. Bzzzz.” The pen moved closer. “Bzzzz. Those cells are firing more rapidly the closer this object gets,” he said.

I felt like I was a little girl, convulsing with laughter, as my Dad moved his tickling fingers closer and closer and closer. “Really? There’s a map in my brain of all the space around my body?”

“Yes,” replied the Italian. “And it expands with tool use. Every time you get in your car, the map includes the space around your body as it extends to the boundaries of your car. If you learned to operate a crane, your body map would extend out to the tip of the crane’s shovel.”

I was enchanted. The idea that the we hold mental maps of our bodies and the space around our bodies; that these maps expand and contract as we use everyday objects; and that these maps can be affected by mental imagery, by physical practice, by illness or disease, or, as I was to learn, by what culture we grow up in, is nothing short of miraculous. Moreover, very little was known about the phenomenon. The creation of these body maps is so seamless, so automatic, so fluid and engrained that we humans don’t even recognize it is happening, much less that it poses an absorbing scientific puzzle. Like
consciousness, the neural representation of our bodies just is.

I decided to find out what scientists know about body maps, body image, body schema and how they change throughout each day and over a lifetime. Is this why people get so upset in a fender bender accident? Is this what riders mean when they say they’re “one” with the horse? Do pilots extend their peripersonal space out to the wingtips of a 747? What happens to our peripersonal space when we make love with another person? What happens to our body schema after an injury or from chronically poor posture?

Moreover, what are the wider implications of this knowledge? How is it being used by those who design simulators for training pilots and athletes, by teachers, by the military, by computer engineers and game designers? How will our body maps enter virtual realities and brain-machine interfaces? Will our children, as they enter cyberspace at ever more tender ages, be different from us in terms of body brain mapping?

To help me on this journey, I enlisted my son, Matt, to co-write The Body Has a Mind of Its Own. Published in September 2007, it has been well received by many audiences, including one that we did not anticipate – you, the structural integration community. including one that we did not anticipate – has been well received by many audiences, including one that we did not anticipate – you, the structural integration community.

The material Godard has pointed us to includes some of the discoveries you write about in The Body Has a Mind of Its Own: things like the mirror neuron phenomenon, body image and body schema, and Ramachandran’s work with phantom limbs. I was excited that you and your son produced a book about all this. It’s an accessible source from which structural integration practitioners can learn about the relevant neuroscience. The research papers are sometimes a bit dense.

The research you present goes a long way toward explaining why and how structural integration works. For fifty years, we thought in terms of Dr. Rolf’s model that says structural integration is about de-gluing the fascial adhesions between muscles. It’s not proven we do this, but it is attractive because it feels as though that’s what is happening under our hands. Now we have a new way to look at the process, and it seems to be connected to the plasticity of body maps and how that may revive our ability to move and stand normally. In essence, our work may be more about the body’s motor control than we previously thought.

Your title, The Body Has a Mind of Its Own, says essentially that a very intelligent system is in charge of how we perceive, feel and move. Structural integrators (as well as other body/mind therapies) must affect this system in a number of ways. Structural integration practitioners are skilled at connective-tissue manipulation. They also learn ways to evoke changes in coordination using perception. The perception part can be trickier to learn since it isn’t something most people are used to. Your book helps us all appreciate what a big deal this perceptive system is. And how does our fascial work affect the body’s “mind”? Is it possible that working on fascia may directly affect our body map as much as it frees the musculature? The fascia and its associated mechanoreceptors may be directly linked to the “movement brain,” as I like to call it. In which case, part of our task is to learn more about how we can speak to the “movement brains” of our clients. I am curious, given all the time you have spent with these neuroscience specialists, whether this relationship I am describing looks plausible to you.

SB: The relationship you describe makes perfect sense. Let me first give an overview of body maps and then unpack them, one by one, as each relates to the work you do in structural integration. In writing our book, Matt came up with a nice phrase that captures the complexity of the body maps in our brains: a mandala. In Eastern traditions, a mandala is a geometric pattern of images that symbolically maps out the universe from a human perspective. Similarly, your brain contains a network of patterns, or maps, that create your embodied, feeling sense of selfhood. Some maps are built from patterns that enter your brain from the outside world. (Note: your brain does not contain sights or sounds. It is dark in there. It is silent. All your brain’s activity, aside from neurochemical aspects, is built on patterns of nerves firing.) Thus visual scenes enter your retina and are turned into patterns that travel up the optic nerve to eventually form a network of visual maps. Sounds enter your ear and are turned into patterns that form a network of auditory maps. When your skin senses external pressure or vibration, patterns travel up your spine and into a network of primary touch maps. The same goes for smell and taste. These maps are created in response to external stimuli. They are exteroceptive.

The maps you care most about as structural integrators are built from patterns that come from the body itself. They are proprioceptive. Thus your brain builds a map of your body schema – its “held” position in space – from proprioceptors in muscle, bone and tendon. Your brain also contains a sprawling web of connections that give rise to your body image, defined as the deeply rooted beliefs you have about your body. The body image is not so much a map as it is an atlas of your life's experiences.

Your research about perception and coordination, Godard’s synthesis led to a model of structural integration he calls Tonic Function.” Tonic refers to the tonic system that automatically keeps us upright in gravity and is a background for all our actions. Godard’s exercises give us new ways of thinking about our work based on gravity response. Godard isn’t the only one, but he has been a major source. Others contribute to this inquiry: people like Robert Schleip, a German Rolfer, and there are now quite a few Rolfing teachers referencing perception and neuroscience.
and taste, as well as the skin. This work has gained ground with the introduction of the tonic function model. When we address the three aspects of body perception, the effect seems to be the best for lasting change in posture and movement. But please continue.

SB: You are correct that Rolffing affects exteroceptive maps, including basic sensations of touch, but these tend to be related to conscious awareness. My point is that structural integration primarily works on proprioceptive and proprioceptive aspects of brain function which for the most part operate unconsciously. Your proprioceptive brain also has a so-called vestibular map that tells you where you are with respect to gravity. It maps all your movements and intentions to move, as well as the actions of others via a mirror system. Your brain maps feelings from your body – itch, tickle, cold, heat, sensual touch and pain – via special receptors in your skin that travel to a region of the brain called the insula. The insula also maps sensations from your heart, liver, lungs, intestines – all your internal organs – to give you an overall, ongoing report of “how do I feel?” Your social emotions are built from this map – lust, disgust, pride, humiliation, shame, love, hate and so on. Finally, there is the body map that keeps your autonomic nervous system in balance, which promotes homeostasis. Rolffers tap directly into this system when manipulation releases deeply held emotions.

One final key point about these maps. They are plastic. They change under the influence of experience. Amazingly, some of them also change under the influence of mental imagery. They are also amenable to change from the effects of attention. Paying attention to the body is a key factor in facilitating change. When these maps operate in synchrony, you have the illusion of being a whole, sentient, embodied Self. When the maps fall out of synchrony for any reason – think about trauma or disease – you can experience a wide range of symptoms. These can be familiar, like chronic pain, or spooky, like out-of-body experiences. The important thing to remember, from a structural integration point of view, is that all these maps interact and that you can promote synchrony, or healing, by entering the system from a variety of portals.

KF: You mention imagery. Can you say more about that?

SB: Yes, I understand that structural integrators sometimes use imagery with clients. Our book tells some interesting stories about how motor imagery – imagining playing the piano, for example – literally increases the size of a person’s finger maps in the brain. Athletes can improve their motor skills by imagining familiar movements used in their sport.

KF: And tonic function? Is that related to body maps?

SB: I think so. Your inner ear contains a special set of sensors that tell your body where you are in relation to gravity. This information is sent to a region called the parietal lobe, which is packed with multisensory neurons. Such neurons collect patterns of information from more than one sense. Thus, some combine hearing and touch. Others combine balance, vision and muscle stretch. And so on. By bringing a person’s attention to their vestibular processes – which almost always operate out of consciousness – it is conceivable that changes could be brought to the mandala.

KF: That ties synesthesia or the inter-sensorial phenomena to our gravity system. Great. What about fascia?

SB: I think freeing the fascia might help reorganize muscle which would then reorganize the brain’s motor regions. Again, the mandala changes. The person changes. The same goes for manipulations aimed at the body schema. When the body receives a new set of experiences, it can remodel rapidly. When people lose limbs, their body maps reorganize in minutes. When you reorganize the body schema, the body image is also likely to open itself to change.

KF: Does peripersonal space undergo remapping?

SB: Probably. There are plenty of neurological conditions that perturb the mapped space around the body. One thing I think structural integration people should know about is a theory called “affordances.” It has to do with how people interact with objects.

KF: Yes, your book has a great section on that; and I believe perception pioneer James Gibson offered the affordance idea. (Godard, naturally, introduced us to Gibson.) The affordance idea helps structural integrator students appreciate the power of context in working with movement. For example, when we enter a room, our brain automatically knows what sorts of movements the room’s contents will support – the affordances within the room. Or if we pick up even an unfamiliar tool, our body senses how it might use it. Like schema and image these ideas take time to sink in, but they add an important new dimension to our work. It points to something invisible but huge in terms of facilitating change.

Structural integrators are often consulted when people are in pain. There are many sources of pain but one seems to be abnormal plasticity. What can you say about that?

SB: Excellent question. Body maps are laid down in response to normal experiences. When there is an injury, particularly a repetitive injury or failure to rehabilitate an old injury, body maps can become “frozen.” They are stuck in an abnormal pattern that can reverberate into other body systems. Skilled manipulation can inform the brain that the held pattern is deleterious. It can release the constriction. But remember – the problem is not in the periphery. It is not in the sore knee, bad back, aching shoulder. The problem is central, in body maps in the brain.

KF: Yes, our clients come in convinced we need to fix the part they are pointing to. And, in addition to some palliative work in the area that bothers them, we try to enroll them in the idea that coordination, the body system, is what needs help – their body needs better information. For example, the body may have forgotten that it has joints in the foot, and with a little work there a tight hip lets go. I am beginning to think that what we are doing is reminding the body map of its articulations – articulations that usage patterns have blurred or erased to some degree. Does that seem plausible to you?

SB: Absolutely.

KF: Sandra your perspective is timely. Structural integration has tried to differentiate itself from some of the other forms of body therapy – Ida Rolf emphasized that our work is about restoring natural order of relationships in gravity. There are challenges to getting this point across: that it’s different from massage, chiropractic or osteopathy, or myofascial release, and that there is a particular need humans have to revive their body maps. Going forward, you and Matt’s articulation makes our job easier and helps Dr. Rolf’s work find better acceptance in the places it can make a
Phenomenological Space

An Interview with Hubert Godard

By Caryn McHose

Editor’s Note: This article is reprinted with permission from Contact Quarterly, Vol. 31, No. 2 (Summer/Fall 2006). Hubert Godard, a Certified Advanced Rolfer™ and Rolf Movement® Instructor, will be one of the keynote speakers at the 2009 Membership Conference of the Rolf Institute® of Structural Integration.

This interview takes place in the forested landscape of British Columbia, in June 2005, at a residence overlooking Howe Sound where Hubert Goddard was teaching a workshop called Portals of Perception, about perception and movement. I appreciate Hubert’s poetic use of language. As a Frenchmen speaking in English, he challenges us to reexamine our learned interpretation of words and associations so we may find a new perspective. Certain terminology indicated in italics in the interview is specific to his work. (C.M.)

Hubert Godard is a dancer, Rolfer, movement teacher, and researcher who lives in France and teaches worldwide. The son of a farmer, Godard was an athlete in boarding school and a chemist in college, becoming one of the youngest people to be licensed to perform metallurgy for the recovery of gold in industrial waste. At the age of twenty-one, he saw a dance performance and became fascinated with the sense of flight he observed in the performers; soon he was dancing very seriously. After injuring his knee, Godard’s proclivity for mechanics and problem solving led him to osteopathy and the world of soft tissue and bony manipulation. He trained in osteopathy, Feldenkrais method®, Alexander technique, Mezieres method, classical dance and psychoanalysis. Godard served as dean of the Department of Dance Movement Analysis at the University of Paris (1993-1999) and continues to direct research on movement rehabilitation in Milan, Italy. His theory of Tonic Function focuses on the ways orientation to space and weight predispose perception and movement.

Caryn McHose: We would like to hear from you about the relationship between body and place, our place this earth.

Hubert Godard: Let me begin with space. “Space” is a word that we use constantly in our work as dancers, but it is an ambiguous term. I will use the term space when I talk about the imaginary building of our relationship to the world, and I will use topos when I am talking about real, geographical, measurable space. When people meet or interact, it is a mix of the two. What I’m calling space, the imaginary building of the phenomenon, is linked to our personal story.
In our history there was possibly some place that was traumatic, some place that was exquisite. There is consistency in the topos – the geography – but space cannot be homogeneous. It is individual, subjective, affected by our history and meaning associations. Already in the first three months, first love – mother, parents – will shape a big part of our subjective space. What is generally called the “kinesphere” is a gradient of perspective, or a range of ways I am able to notice the space around my body. For example, I might have a blocked perspective here, a very far away perspective in one direction, and a shortsighted perspective in another direction.

It is natural that that I can be moved by a painting one day when its perspective corresponds to my own. The next day it might be another painting, depending on my current gradient of perspective. Many people are touched by The Landscape in the Winter by Breughel. Why? Because he is at a place that is delicious for many; he’s looking at the city from a little way off, but he is still being in the city. Breughel shows a perspective, a point of view, a way to look at the life of a village. All of a sudden the village becomes sweet – the accident of people living together. Painting is the building of a space. The subjectivity of Breughel meets many subjectivities, so his point of view is touching for many of us.

A second consideration about space is expectation. I’m never looking just at space; I’m already projecting into it. I have expectations, informed by my personal story. When I go to see a performance, even before the dancer enters the stage, there are already people dancing on the empty stage – the dance of my expectation. And these expectations are dynamizing (energizing) and vectorizing (shaping) the space. The space is full of the vectors of my expectation, the vectors of my desire.

**CM:** Already, before the dance starts?

**HG:** Yes. This desire, this vector, is going out of me and comes back partially transformed by the context or situation. The vector of my vision is superimposed with another vector – the vector of my history, where the space is full of my own phantoms or black holes.

If I’m projecting in a space where there is an open place allowed by my history, I can go on; but if in my history there was a black hole – a missing or unperceived space – I will meet a wall. And very often what we are living is a confrontation between expectation, desire, and history.

A third aspect of space involves sociological and geographical context. Every culture has a unique way of using the space. If you were born in Japan, or if you were born in the Midwest, you will have a completely different relationship with space. It’s very touching when you are in Japan, for example, that people are packed against each other and still a person can have a huge kinesphere. The topos is constricted but the space is large. You can be in a Midwest city where it will be the opposite: you have a huge topos and a person can have a limited kinesphere.

The sociological aspect includes the language we use to name space. Proxemics is a particular branch of semiotics that studies human perception and use of space within the context of culture. American sociologist Edward T. Hall has contributed greatly to this field. If you put a hundred people within one meter of each other and ask them what the distance is from the other, some will say one centimeter, some will say one kilometer. And this subjectivity is mostly organized by what we talked of before: personal history and expectation but also sociological context. All these factors impact the way we perceive, organize, and deal with space.

Geography is also a consideration. If you put somebody in front of a big mountain, the body will react. It will change the height of people without them noticing; they are activated by the context.

**CM:** So, for example, here we are in front of this grand view of the Cascade Mountains, and you’re saying we’re being affected in this context right now? The place will re-dimensionalize us?

**HG:** Yes. If I have spent my life surrounded by mountains and then suddenly I am in flatland with people around, it will feel strange. If I have been with people in a city, my walk will be different; or if I am used to going up and down a mountain, my stride is affected. My perception of space is organized through the habits of our sociology and by the geography.

**CM:** Do you know if there are any dancers or choreographers who have used this consciously in their work?

**HG:** Yes, the decor or set design, and lighting in dance changes perspective. The dancer will be affected by the light, and the space is also changing because the light is changing. This is felt very strongly by performers and by spectators, who are wrapped in a different kind of space . . .

**CM:** We dimensionalize the space through the decor and lighting?

**HG:** Yes. I think the set of the stage is not so much about meaning but about giving a completely different arrangement of perspectives and expectations that change our space.

**CM:** So in a way it is creating a new place for the movement to unfold?

**HG:** Yes, and if you take personal history and the sociological and geographical
context together, that gives you the latent potential – what is possible in terms of movement in this particular situation and context. This is what perceptual psychologist James Gibson calls the affordance. The space is completely shaped. I would finish this broad point by saying that the space – not the topos – is in fact an imaginary space of action. It doesn’t exist. There is no contact with space out of time and history. The context and my history give the affordance of what can happen in terms of whole-body gesture and movement. And why is that? Because the space, in fact, doesn’t exist; it’s a space of action. And this action-space is phenomenological, if you will. The phenomenon of space is sensory-based, unique to each person, and time dependent.

That should be the title of this chapter – Phenomenological Space – because I’m in the space and the space is in me. There is not a distinction first between “me” and the “space.” There is also no distinction between space and time; since what vectoralizes (shapes) the space is already temporalized, specific to the moment. When you perceive a vector, perception accelerates (it builds on itself). Space is not empty. It is a space of action.

What makes me afraid of a space is what can happen in it. What makes me attracted to a space is that I can go into it. In fact, this space of action is my affordance, my potential for movement. This is often limited by all I’ve spoken of before. But in fact what is also limited is my potential for action and imagination. Because at a deeper level, it is a space where I will be doing something I cannot imagine. And in this potential of action or subjective space, there are some movements that are completely repressed, some are really there, some are not possible, and some are yet to be evoked. I think the best way to work with people in dance or in therapy about the question of space is to help them understand their potential of action, their subjective space. A big part of my life and research has been spent demonstrating that the way I am building my imaginary space affects my body.

CM: I often hear you describe building a space behind the action – working with the implied space behind an action. How does this affect your work with clients?

HG: I find, for example, with many scoliosis clients that the scoliosis (lateral curvature of the spine) is not in the body but in space.

The scoliosis of the space will bring a scoliosis of the body. So I have to reorganize my perception because what makes the space is my perception, and if I don’t work on the perception, no change will occur. I can make the scoliosis better, but it will keep coming back. We keep working on the body, and we forget to work on the space.

Instead of manipulating the body, I’ve had success working only on the space. You address the way the people perceive, and if you are sensitive to that you can see the kinesphere in people. Sometimes there is a leaking/leaning/looking to the right and no projection capacity on the left because there was so strong a negative experience in the space, an accident of life – and you have to rebalance this subjective space. We have to work on this subjectivity so that more of the space is available to us so we can move more freely.

Its huge work to rebalance the body – because the space is in the body and the body is in the space. Working on the body, you work on the space. When you change something in the body, the concrete body of somebody, you change his or her way of perceiving the space. So there are two approaches. But my experience is that very often in scoliosis, there is a wound in space. Not if you are born with scoliosis, but if it occurs later in life – after age eight. The scoliosis is started mainly at the moment when something happened.

After we talk of the space of personal history, the space of expectation, the sociological space, and the geographical space, we come to a non-space, which is the meaning of utopia (Greek: literally “no topos” or “no place”). This is the space of action which “inside/outside,” “me and the space,” are the same. This is just one. It is movement, a space with the movement happening in space. And this is a goal in bodywork and dance – to open the full potential for action.

CM: Could a choreographer or improviser build a performance in this way, so that they emphasize either the “potential of action” or the “inhibition of space”?

HG: Exactly. Its a way to see choreography. In performance, a big part if what you don’t see; it’s what is not there. What is avoided or repressed is what is “yelling.” A good example is Nijinsky. In many ballets of Nijinsky, there is no potential for aggressive movement. In Petrushka, for example, Nijinsky is completely inside the training, afraid of the space around and of defending his territory. So in his space of action, there is no capacity for defense against aggression. The audience is touched because even if you don’t understand the story, you still grasp this impossibility. And you know that in real life Nijinsky became insane. One day he was invited to perform in a salon for very wealthy people. At a certain moment he said, “Now, I will improvise war.” It was just the start of the First World War. He was very worried about the war coming, and when he began to dance the war, he passed out. He never came back from this movement.

What was so evocative about Nijinsky was not his leap but his sweetness – his innocence and vulnerability – which was under his strong capacity to move and jump. And, of course, it is very attractive to meet somebody who is strong and non-aggressive. We understand the fact that there is a missing gesture. When I say “absent” or “missing,” I don’t just mean a movement that is not there. You know, I can make the movement, but you also see there is a gesture that I cannot do on another level. What is “yelling” on stage is a repressed gesture.

CM: And that creates a curiosity in us?

HG: Yes. And you see the same in a bigger landscape. In nature, you have the space of a lion and the space of a gazelle; the space for a gazelle is not the same space for a lion. It is the same for people. There are some who have the gazelle space; there are some who have more lion space. The reason, for example, that dance contact is so important is because it’s a way to renegotiate: first, the distance to other people; then, the vectoralization of space; then, the many levels of perceiving.

CM: Do you mean Contact Improvisation?

HG: Yes, Contact Improvisation. It’s an example of a very direct way to address the space question at a deep level because you are touching the history of each person, and you are touching the taboo of the society.

CM: It seems that it takes awhile to reorganize and allow people to recognize the relationship that we have with space.

HG: It’s true. Since the Renaissance, there was the tendency to put human beings in the center of nature instead of putting nature in the center of the human being. Now it’s changing; movement and
bodywork forms in the last forty or fifty years are step-by-step changing our vision.

CM: In my recent travels in Bali, I was getting a hint of being in a culture where the split between nature and culture is not so strong; the perception of nature is alive.

HG: Yes, you feel it if you go to Morocco. It’s so strong for me because I was born there. There is something in Morocco that forces your gaze, your perception of space, to be peripheral. You are not in cortical vision; you are in a way of looking that is not about naming. And you get a direct melting with the space, something very specific. Matisse changed his life completely after his trip to Morocco; the ground was more important than the figures in his paintings all of a sudden. This means Matisse’s vision of space changed, because painting in general is a declaration of space.

CM: Can you track the thread of how you arrived at the vision that you have? Were there specific stepping-stones or moments of discovery?

HG: I know that I was shaped by this peripheral seeing. By this I mean a way of looking that is not about naming; I call this a non-cortical gaze. This non-cortical gaze allows you to have very easy body reading because you have the capacity to incorporate people in your subjective space; you are in the space, the space is in you.

CM: And you became aware of this relationship, this kinesthetic resonance, in your work when you started teaching dance?

HG: I was completely shaped by teaching dance. I noticed that the way you talk, the way you tell the story in a dance studio will make people dance differently. When I tried to understand how this happens, I first came to the idea that the space is a support. You can vectorize an “up” or a “horizontal” vector which can “up” you or “broaden” you. In the history of modern dance, there was some choreography that was completely built from the ground (Martha Graham) and some that was suspended by the chest (Dorothy Humphrey/Jose Limon). It became clear to me that there were people on the two sides. With Doris Humphrey there was always a horizon in front of her; the subjective building of Humphrey’s space was the horizon. Whereas Martha Graham was very territorial – authoritarian and territorial. She knew what she wanted, which was a way of building the space in a very strong way.

CM: So you started to see the two orientations?

HG: Yes. I see step-by-step the magic of posture, that we need both ground orientation and space orientation for ease of movement. First by psychological experience and then by clinical experience I have found that the way I’ve built my space, the “accident of my life,” is directly responsible for contractions and contradictions in my body. This led to the investigation of what I call Tonic Function. Tonic Function focuses on gravity response – the body’s orientation to weight and space – as central to understanding movement.

For example, the way to effectively stretch is to orient to ground and space. Very often the hamstring (which is a muscle on the back of the thigh) that many dancers try to lengthen through daily stretching doesn’t respond. But if you change your perception and orient to the ground and to the sky, I’ve found that the hamstring will change right away. So the hamstring is a good example of a tonic muscle; it responds reflexively to ground and space. In general, the tonic muscles are the core stabilizing muscles.

CM: A tonic muscle responds to the quality of spatial orientations?

HG: Yes. You have a lot of people who are completely “up” people, who have no ground, and they will have tension of the knee. People who are the opposite, who are building from the ground, they will have tension in the hip and hamstring, not in the knee. The tonic muscles will respond not to what you do but only to the way you build, or orient to, the space.

Posture is the capacity to go in the two directions. It’s very clear that 50% of the action needs to start from the floor, like pushing or pulling, and 50% needs suspension, like pointing and reaching. The space of action will be affected directly by the way you organize your posture.

CM: Was this also around the time you heard about Rolfling?

HG: I was very attracted the first time I read that Rolfling was a way to renegotiate our relationship to gravity.

CM: What happens when one of the two direction – ground and space – is missing?

HG: What is missing in my perception of my body corresponds to what is missing in my perception of the space (space here including “ground” and “space”). For example, when I was a dancer, sometimes I had difficulty with my feet because I did not have a good relationship with the ground. I was too suspended in air and so the feet were showing off what was missing in my experience of the space.

CM: We have to keep “re-languaging” – you know, building a language to allow us to embrace these changing concepts of space.

HG: We have talked about perspective. Horizon is somewhere linked to the vanishing point. And the vanishing point has a specific relationship with projection. The vanishing point in front is a sagittal organization, and we come from a culture that is outrageously sagittal organization. Why I say “outrageously” is because in painting we call it perspective legittima. Alberti set the rules of perspective, and the Latin name is perspectiva legittima – as though there is one legitimate perspective. And this will tell you a lot about sociological context because there is a “legitimate perspective” playing like a metaphor for the projected hierarchy of our society. Each culture has its own perspective, and we (in western cultures) declare that there is a legitimate one, which the particular direction of the vanishing point accomplishes. The vanishing point in Japan is very often in the back.

I don’t say that the perspectiva legittima doesn’t exist, but the term legittima shows how there is a colonization of the space. You colonize the space geographically, but we forget that there is a cultural colonization that is so strong. The history of acting/performing/dancing, the history of painting, is affected by where and how we build the horizon.

CM: Since you travel and change place so much, how do you make yourself at home?

HG: I have a constant place, my farm in Burgundy, France. I have to have ground somewhere. Actually, you learn that the ground can be everywhere, and you learn by diminishing your expectation. So you give freedom for the space that arises. If you have too much expectation, the space is full already. The reason I was talking about the space of expectation is that it is so very often what prevents people from meeting
each other; they have to stop having the expectation.

**CM:** How do you let go of expectation?

**HG:** I'm completely plastic in the way it can happen. I have a studio, a program. I know what I want to do, but I know it will have to be responsive to the people. I'm not hanging on to my program, I'm not hanging on to the way it should be, and I'm not keeping distance. I see what I want to do, like on a horizon – but I don't build all the space between me and the horizon. It's a continuum, so I can meet people where they are. I don't lose my thread, but I stay open.

**CM:** In terms of engaging the place and people that you are with, how do you maintain the creative moments for your work to unfold?

**HG:** All the building of my theory starts from some concrete situation. Before I'm with the people, I think I don't know which way to go. Once we begin something is created in the space.

**CM:** So that's the pleasure of coming into a place where something unexpected happens. Is there also the pleasure of having quiet time alone?

**HG:** Yes. Actually, I learn a lot about how to be alone in the group. When I was first teaching, I was exhausted every time because I was "out." I was never coming back to my farm, my feet. Often when you teach you are in compression. Sometimes you see thirty people in a group, eight hours a day for fifteen days, so you can imagine the compression. The only way is to go back and forth, which is to have imaginary space.

**CM:** And that's a way you can bring rest and decompression to yourself, to build your imaginary farm?

**HG:** Yes my farm in France is a specific space that I can transport with me. Each person has to find their space, it could be a garden, a house, whatever. For me it's a farm because many things can happen there and I can be active in that space. I can shape the space by planting a tree here, etc. It is a tremendous playground.

**CM:** Thanks to Kevin Frank for editorial assistance. To contact Caryn McHose or find out more about Hubert Godard’s work: caryn@resourcesinmovement.com or www.resourcesinmovement.com.

**REFERENCES**


Getting It

By Jeffrey Maitland, Ph.D., Certified Advanced Rolfer™

... the suppleness of my muscles has always been the greatest when my creative energies were flowing most abundantly. The body is inspired; let’s keep the “soul” out of it . . .

Nietzsche
Ecco Homo

This article is about how one becomes a Rolfer. It’s not about what you should study; how many credits of this or that subject you should accumulate; how long you should study; with whom you should study; or what the ideal curriculum should look like. These considerations are very important; of course, but not what I am interested in pursuing. What I want to explore is how one comes to manifest the way of being pursuing. What I want to explore is how these considerations are very important; of course, but not what I am interested in pursuing. What I want to explore is how one becomes a Rolfer.1

WHAT DOES IT MEAN TO GET A JOKE?

Although it may seem like a peculiar way to begin, let’s look at what it means to “get” a joke. More precisely, what conditions must be met in order for us to say that someone got a joke? The results of such an investigation could be illuminating for other domains of inquiry, such as aesthetic theory. Perhaps if we knew what it was to get a joke, we would be in a better position to know what it was to appreciate great art. Getting a joke and appreciating art are forms of understanding that are at the same time a bodily response – laughter in one case and being moved at a feeling level in the other. The bodily response is, in fact, inseparable from the understanding. The same is true for Rolfig or any form of somatic therapy. Mastering any somatic practice involves a bodily response that is actually a kind of understanding. In the fullest sense, you really cannot get a joke, appreciate art, or master Rolfig without this kind of whole-body understanding.

Appreciating art, getting a joke, and getting Rolfig in each case is more than just having a conceptual or intellectual grasp. With respect to the question of getting a joke, to laugh is to understand – in the fullest sense. If a person doesn’t at least snicker a little bit, he really cannot be said to get the joke. At this point, you might be thinking, “Not so fast. I have heard jokes that I don’t think are at all funny. I understand the humor of it and what others are laughing about. But it just doesn’t make me laugh. So I get the joke. I just don’t think it’s funny.” Unfortunately, this sort of response confuses merely understanding a joke with getting a joke. Clearly, if you don’t understand a joke, you will never get it. But it is also true that getting a joke and understanding it are quite different.

To see how this is so, let’s imagine that you just heard a joke that is an example of the tasteless bathroom humor common to twelve-year-old boys. You probably responded with judgment rather than laughter, thinking, “Yikes! What a crude and stupid joke!” But let’s now imagine that you were suddenly transformed into a twelve-year-old boy again. How might you respond? More than likely, you would suddenly appreciate the humor of it all and laugh your heart out. When the laughter subsided and you were transformed into an adult again, you would no longer think it is funny. Since you lost the mind-set of a twelve-year-old boy, you no longer get the joke. True, you understand the joke, but you don’t really get it. For in the end, really getting the joke requires some degree of laughter, or at the very least, an amused smile.

SEIZED WITH UNDERSTANDING

Similarly, the practitioner who gets Rolfig manifests an understanding that involves his whole body. His understanding necessarily includes, but also goes beyond, an intellectual or conceptual grasp of the philosophy and science of Rolfig. Just because he may be able to speak eloquently about Rolfig does not mean he can deliver masterful work. His work is masterful because he gets Rolfig, and he gets Rolfig because his body understands. Getting Rolfig and getting a joke both require that your body is seized with understanding. In one case, you are seized with the understanding that laughter brings; and in the other, you are on fire with a whole-body felt sense of knowing that is closer to you than your breath.

Peter Ralston relates an incident that illustrates a dimension of this kind of whole-body understanding. When he was a student of judo, he wanted to practice more hours than his dojo was open. He solved this problem when he stumbled upon the idea of practicing his throws in his mind. In the process of practicing his throws in his mind and on the mat he refined both and discovered something amazing. “While sitting there one evening working on the throws in my mind, in a flash I simply ‘got’ judo. I got what it was, the essence of it. I understood what the founder of judo, Jigoro Kano, had in mind. Judo was supposed to be easy! Suddenly I didn’t have to learn technique after technique searching for ‘judo’ – I could create techniques from my new understanding. It seemed unbelievable, even after my success with mind training, but the power of this insight was proven by an immediate change in my abilities. Overnight, I became good at judo. And, overnight I became a real fan of insight.” He practiced diligently and constantly until he suddenly grasped the principle or essence of judo. At the very same moment he grasped the essence of judo, his abilities were instantly enhanced. He made the profound but simple discovery that “conscious insight could make an enormous difference in physical performance.”2 For our purposes what is also important about his discovery is that insight and enhanced performance were not two separate occurrences, but one and the same event.
Practice alone won’t create this kind of leap in performance and just being able to accurately conceptualize its essence won’t do it either. The kind of insight he manifested is not like an ordinary insight where you finally understand how to solve a simple math problem. Ralston’s insight captured his whole being. Not just his mind understood. Every bit of him knew and manifested the insight. All aspects of his training and his being were forged into one integrated understanding and all of him suddenly understood. Insight and enhanced performance were one and the same activity. He didn’t just know it in his bones – no, it’s deeper than that – all of him, including his bones, knew. Analogous to how you are seized with laughter when you get a hilarious joke, Ralston’s body was seized with understanding – his whole being simply and completely knew. He didn’t just understand judo, he got it.

You can easily see examples of Ralston’s discovery at work in the practice of Rolfing. Rolfers who get Rolfing are not bound by “recipes”; get better change with less effort; create new techniques in response to their client's need; and get better results than Rolfers who just understand Rolfing, even when both are employing the very same techniques and treatment strategies. I think every Roler has heard about how Dr. Rolf was fond of always asking her students “What is Rolfing?” only to reject every answer they gave. Since I wasn’t there for Dr. Rolf’s question, I can only speculate about what she was after. I suspect that what she was looking for was not just a verbal definition, but the ability to manifest in words and comportment what it meant to really get Rolfing. Getting Rolfing is not just a matter of being able to define it in words. You have to get Rolfing with your whole being, including your flesh – you have to be seized with understanding, not just once, but over and over again as you develop and evolve throughout your career.

THE TAO OF ROLFING

Since I have only briefly sketched the difference between getting Rolfing and merely understanding it, we now need to look more closely at this ability to know with our whole body and try to understand what the practice of Rolfing looks like when it is enhanced by this kind of understanding. We can begin by drawing inspiration from the writings of the great Taoist philosopher and mystic, Chuang Tzu. What follows is a respectful, but slightly altered version of Chuang Tzu’s poem “Cutting Up an Ox.” I changed the text in critical places in order to make it more relevant to Rolfing. It first appeared nineteen years ago in Rolf Lines under the title of “The Tao of Rolfing.”

John’s Rolfer was demonstrating His art on a volunteer from the audience. Out went a hand, Down went a shoulder, He planted a foot, His fingers joined with the flesh, The volunteer’s body shuddered, Softened, lengthened, And suddenly was integrated and at ease. With a whisper, The Rolfer’s fingers pulsed with the flesh, Like a gentle breeze. Rhythm! Timing! Like a sacred dance, Like “The Mulberry Grove,” Like ancient harmonies!

“Good work!” John exclaimed. “Your method is faultless!” “Method?” said the Rolfer, His hands still in contact with the volunteer, “What I follow is the Tao of Rolfing, Beyond all methods!

“When I first began To Rolf, I would see before me The whole body All in one mass.

“After three years, I no longer saw this mass. I saw the distinctions.

“But now, I see nothing With the eye. My whole being Apprehends. My senses are idle. The spirit, Free to work without the recipe, Follows its own instinct Guided by the natural Palintonic lines, By the secret opening, the hidden space, My hands find their own way. I use no excessive force, I scour no bones.

“A good bodyworker needs a vacation Once a year – he works with great effort And large calluses. A poor bodyworker needs a vacation Every month – he mashes fascia with sweating, Swollen hands.

“I am not a bodyworker. And I have Rolfed this way for nineteen years. My hands have touched Thousands of people. Yet they are soft and supple Like a baby’s. Never do I feel pain or dis-ease.

“There are spaces in the body; My fingers can be either fat or lean: When this deftness Finds that space There is all the room you need! It goes like a breeze! Hence I have Rolfed this way for nineteen years Free of calluses and all effort.

“True, there is sometimes Tough tissue. I feel it coming, I slow down, I watch closely, Hold back, barely move my hands, And whoosh! something opens and makes way Gently flowing like a river.

“Then I withdraw my hands, I stand still And let the joy of my work Sink in. I wash my hands And my work is done.”

John said, “This is it. My Rolfer has shown me How I ought to live My own life!”

Chuang Tzu’s story is wonderland description of a practitioner who gets it with his whole being. The story also clearly illustrates the evolution in orientation, perception, evaluation, and how the work is delivered when a practitioner of any somatic discipline strives to master his art and finally gets it. When the Rolfer first began his practice, his perceptual skills were still developing; and he needed a “recipe” to guide him. As his perceptual vitality increased, he was able to make finer and finer distinctions that freed him to sometimes work outside the recipe. With more and more practice, he was able to finally completely shift his orientation or intentionality to where he was able to apprehend his client with his whole being. He was now able to find his own way to practice Rolfing without following a recipe. Because he was free enough to become one with his client, his hands became deft at finding and creating space and allowing tough tissue to release itself without effort. Whereas he used to work with direct muscular effort and will, he now finds that his hands are capable of.
allowing a space for the kind of change the body can afford. It feels as if something is working through him making room for change. He has become like the poet whose poems write themselves.

What is missing in the original Chuang Tzu story and in the above retelling and summary is an attempt to explicate the phenomenon of apprehending with your whole being. Since I have already laid the groundwork in a previous article, entitled “The Disclosive Power of Feeling,” I only need to briefly summarize the main points in order to carry through this explication. Succinctly stated, apprehending with your whole being is a matter of learning to pay attention to and trust how your feeling nature perceives reality.

Although it is seldom understood or appreciated, our feeling nature is a form of perception. It “is not only deeply intertwined with and embedded in all our states of awareness, it is also what we share with all living creatures. It is how other forms of life, especially those without a brain or nervous system, perceive their world. Furthermore, what we recognize in ourselves as consciousness is a highly evolved elaboration of the same feeling nature that all life shares.

“Our feeling nature is a non-dualistic, participatory way of knowing that is not founded in thinking. It permeates every dimension of our being and every level of awareness and is fully integrated with our sensory and cognitive nature. Even though we regularly take no notice of it because our consciousness is dominated by our reflective “I-am-self,” it is always there bringing us into unity with our surroundings and revealing the greater ocean of sentiment of which we are a part.”

In order to elucidate how our feeling nature is a form of perception, “The Disclosive Power of Feeling” begins with some examples and a discussion of intentionality that is designed to show how perception involves the integration of the mind and the senses. We don’t just perceive with the senses alone. Our ability to see this as a tree or that as a mountain is called “aspect-seeing” and is the contribution our mind makes to perception. We are not passive receivers of incoming data. Rather, we are active interrogators reaching out and groping for variegated contours of meaning or sense. Not only does perception involve the integration of mind and senses, it also involves the integration of our feeling nature. As it turns out, our feeling nature is just as capable of perceiving objective qualities of our world as our senses. Not only that, our feeling nature is also capable of revealing aspects of reality that are unavailable to senses. By means of examples and a discussion of how we appreciate art, the article further demonstrated how the evaluation of clients during a Rolfing session requires the integration of our cognitive, sensory, and feeling natures. In order to see what apprehending with your whole being might look like during a Rolfing session, I gave a rather lengthy example of assessing a client.

By appropriating the insights gained from this investigation into the nature of perception, we can see that apprehending with our whole being requires first and foremost that we get in touch with our feeling nature. We also must get beyond our own conflicts and fixations, at least while we are working with clients, and learn to trust what it reveals to us. Eventually, we must come to realize that our feeling nature is just as reliable as our senses and that full-bodied perception involves not just the integration of the cognitive and sensory, but also the integration of our feeling nature coupled with the ability to stay open to what it reveals.

**THE ART OF ROLFING**

Our cursory look at getting a joke gave us a way to understand how getting Rolfing is a matter of being seized by a kind of bodily understanding. But unlike getting a joke, Rolfing is about bringing that insight into an activity that helps other people. When you stop laughing, you are done with the joke – nothing more is required, and you are soon on to what the next moment brings. When you are seized with understanding Rolfing, you are taken over with an insight that changes you and enhances your work with others.

Knowing that you are more effective because of your insight, your desire to help others is awakened at a deeper level. As you dwell in and work with the insight, you find yourself Rolfing more and more from your feeling nature and less and less from the intellect with its predetermined formulas and habitual ways of working. Certainly the intellect is indispensable to learning your craft and evolving your skills; but when your whole being finally gets it, you are able to work more creatively from your feeling nature. Your intellectual understanding is never abandoned, but it recesses to the background, informing your work rather than determining it step by step. As a result, your work ceases to be as mechanical and painful as you naturally work with more finesse and less force. Because you are working with your whole body, because your feeling nature compassionately apprehends by embracing and being embraced by your client's feeling nature, your client’s body feels safe to reveal its problems to you. As your feeling nature participates with the feeling nature of your client, the deftness of your fingers “can either be fat or lean”; and instinctively, without thought or premeditation, they know where go next and how to creatively allow effortless change: “there is all the room you need! It goes like a breeze!”

The more you learn to perceive, trust in, and work with the integration of your feeling nature with your mind and senses, the more your experience of Rolfing clients resembles the creative performance of a piece of music or a dance performance. In an inspired musical performance, the music seems to play itself through you rather than being the result of your playing the music. In an inspired dance performance, you and your partner dance as one and you experience yourselves as being danced rather than performing a dance.

Similarly, when you practice Rolfing from your whole being, you no longer experience your self working from the outside according to a protocol external to the body. Instead, your experience of Rolfing is transformed into a creative dance in which movement and change occur through you, as if something else, something bigger than you and the client, were doing and guiding the work. You do not so much will the work of Rolfing as allow it to take its own course. Like an inspired artist in whom inspiration and expression do not occur as two separate acts, but are realized as one and the same act, you feel no separation between assessment, intention, execution and your client. By getting your self out of the way, you allow your client to manifest her nature and problems and participate in the freedom of an inspired dance of transformation. The full-bodied perception of a problem in your client is already the initiation of its change. Perception, assessment, knowing where to work, knowing what to do next, and how and where to apply pressure with
your hands becomes one seamless whole-body activity when you work from your integrated feeling nature.

Your experience of Rolfling becomes more and more like an inspired artist’s as you manifest the kind of freedom and joy that arises when you surrender yourself to the discipline of your practice. As you continue to plumb the depths of your feeling nature, you also become more aware of how to perceive and work with energy in the context of a Rolfling session. Even though it no longer feels as though you are Rolfling with direct muscular effort or will, your work becomes more effective. As you work more and more from your feeling nature, your hands do not so much make change in your client as discover ways to allow room for the kind of change her body can afford. You allow a clearing within which change becomes possible.

**CONCLUSION**

As every experienced Rolfer will tell you, getting to the point where you really get Rolfling is no simple matter. It takes time, money, practice, and study, and then more time, more money, more practice, and more study. It also takes a surrendering of self to the discipline of the work along with a concomitant opening to your unencumbered feeling nature. In the language of Zen, you must go to zero. Then, sometimes when you least expect it, a shift occurs; and you notice that you are perceiving more accurately, feeling more of your client's state, more able to perceive and work with energy while effortlessly working with more finesse and less force.

Eventually, you begin to notice that the minute you enter your Rolfling room, you become a kind of beacon for the order that Rolfling stands for. Your ability to work from your unencumbered feeling nature brings with it the power to work with energy and to entrain the feeling nature of your clients. This fundamental change in your intentionality effortlessly and wordlessly calls forth change in your client. Because you have spent years studying and working as a Rolfer to the point where your psychobiological orientation is all but instinctive, your presence naturally entrains your clients along the lines of Rolfling. No matter how powerful a practitioner’s energy work might otherwise be, unless his psychobiological intentionality is saturated with the kind of understanding that comes from being an experienced Rolfer, he won’t be as able to entrain clients in accordance with the goals of Rolfling. He may be able to entrain them in other ways, but not in the ways of Rolfling. Finally, it is important to remember, as I previously pointed out, that the power of intention has no power unless there is a change in your intentionality. Without this change in intentionality, your work is not as effective as it could be, and your intention to make change has no effect. With it, amazing things are possible.

Since you have good days and bad days, and since the nature of each session you perform is largely dependent on your clients' limitations and possibilities, even if you get Rolfling at the deepest level possible, you cannot count on every session being a great inspired event. Although it is something of an exaggeration, it is largely true that a Rolfer is only as good as the people she works on. Some clients are so prepared for what the dance of Rolfling has to offer that they make you look like a great Rolfer. Others have so many problems that you have to work really hard to bring them along. Nevertheless, after all this talk about Rolfling as an inspired performance, it is important to remind ourselves that our job is to help people, not become some sort of diva. Getting Rolfling is first and foremost about the compassionate desire to help others.

Sometimes after a lot of hard work, you have a deep insight that fundamentally changes the way you work. But to your great distress, a few days later you find that you cannot sustain it. Fortunately, this regression is only temporary. What is actually happening is that you are relinquishing old patterns so that the new insight can take root. Since the insight goes so deep, the only way you can sustain and accommodate it is to undergo far-reaching changes in your way of being. After you go through the process of relinquishing old patterns to this new opening, these new, enhanced ways of seeing and working finally become fully integrated into your practice.

My choice of examples makes it appear as though all insight occurs suddenly and all at once. But this one-sided diet of examples is misleading. Sometimes these shifts in orientation accumulate as a series of small insights that you do not fully appreciate at first. But in time they add up to real understanding and you realize you are different. Getting a complicated practice like Rolfling requires getting it again and again at deeper and deeper levels. In the end, it doesn’t matter whether you get it suddenly or in small increments. What matters is that you get it.

**NOTES**


5. Ibid., p. 13.


Skin of Glass: Finding Spirit in the Flesh
By Dunya Dianne McPherson

Reviewed by Mary Bond, Certified Advanced Rolfer™

The spiritual facet of structural integration is no secret, and yet, following Dr. Rolf’s example, we practitioners seldom go public with the glimmering, mysterious folds of our work – how it cleanses our histories, frees us to explore our very nubs and helps us to embrace, though our bodily selves, our peri-physical being.

Dunya Dianne McPherson, dancer, choreographer, Sufi teacher, filmmaker and writer, shares a somatic journey that parallels our own paths as healers. Her memoir, Skin of Glass: Finding Spirit in the Flesh (Dancemeditation Books, 2008), recounts in graceful, evocative language her somatic journey to the center of self. She writes in a language of embodiment, her phrases flowing and rhythmic, rich with sensual imagery. The book is a resource not only for structural integration practitioners, but also for those clients who find themselves alone in their somatic travels. For them, McPherson’s text may well become a beloved friend and guide.

In Part One, “Formation,” the author tracks her body memories, from childhood’s barefoot dancing on Cape Cod, through a grueling dance career in the dance mecca of New York City, and on into a seventeen-year apprenticeship with an Iraqi Sufi master. Through these diverse settings runs the common theme of the inferior and correctible Feminine. We see this in the sexual roles of her parents, in the role of dancer as instrument, and in the submission of spiritual seeker to guru.

We witness McPherson’s disembodiment as she cruelly forges her body to the will of her art. At Juilliard she takes class with Nureyev, survives for years on a diet of sashimi and caffeine, and plunges into therapy when the depression becomes unmanageable. In a turn of events that will ring true to many Rolfers, the inevitable debilitating injury precipitates the descent that drives the dancer onto a path of transformation, a path on which dance becomes prayer and passage to the Divine.

The experience of energetic transmission through which a Sufi student imbibes the teachings from a master takes up the balance of the opening section of McPherson’s story. With her, we experience the sublime and the mundane, ascent and descent, empowerment and humiliation, until, no longer requiring a Teacher, McPherson sets out on her path alone.

The second part of McPherson’s book, “Sensation,” shares her daily Dance Meditation practice of an hour or more in which her body is the mandala and movement is the means of retrieving and integrating dormant aspects of self. In sections titled “Legs and Crotch,” “Spine,” “Ovary” and “Skin,” we are privy to intimate revelations that echo archetypal feminine experience, “the collective sorrow of women.” Her body now the teacher, she seamlessly shifts between sensation and memory, past and present, thought and flesh, eroticism and spirituality. Movement becomes spiritual calligraphy, a divine statement that offers a glimpse of what it is like to live in full sentence. If we let them, McPherson’s words seep into our cells, transmitting something of a finer reality, and the possibility of a fully embodied life.

I must admit that I read this book twice before I “got” it. During the first reading, I felt the prose overly literary. I’m a lover of simple sentences. But I was wrong. When McPherson’s language becomes ornate, it is with conscious intent. Because she is a Sufi teacher, her presence – through her words – has the capacity to ignite new consciousness in receptive readers. My initial resistance to the book was just that – resistance – the stubborn kind that rises up to block release. Each reader’s process with Skin of Glass will be unique. For me, once I let go, it produced a deepening sense of the co-rhythms between myself and the natural world, a reduction of separateness.

In the third and concluding part of her memoir, “Circulation,” McPherson brings us into the circle of her Dance Meditation students. In a passage that will resonate with anyone who has ever tried to teach our work, she speaks of the fine distinction between “concentration, which involves effort, and Absorption, the state of being effortlessly concentrated.” She artfully conveys the rhythms of a class, and the necessity to track the life of a group like a roaming animal. About being a teacher she writes:

I’ve been a Sufi teacher for almost twenty years. I undo, uncover, remove, kindle, erase and rouse, a contrast to my early teaching years when I ladled steps, repertoire and concepts into the eager bodies of young dancers-to-be. Then, leaning against a steady rock of information, which endowed me with institutional weightiness, I watched them scrutinize themselves in the mirror, tweaking their sinews as I had done years before. Now, I close my eyes, always looking at emptiness, and students follow me as I move and breathe, drawing us into the simplicity.
of moving and breathing. I settle into a flow of focus. My student's wild non-realities eddy around me. I respect them by trying not to believe what they imagine me to be, a difficult task since I was once mostly a reflection of others. Every so often a recurring anxiety invades my steady now-ness. Perhaps my students, wanting something for their money, aren't so sure why they pay me for providing an expensive Nothing. I haven't much to say in defense of this exchange except that Nothing is hard to come by.

Seasoned practitioners of structural integration will agree that there is more to our work than technical and scientific mastery, that there is an aspect of Rolfing® which we accept as mystery. Whether we seek to understand mystery through Buddhist practice, Continuum movement or biodynamic work, or whether mystery simply invades us, the states McPherson describes will be familiar to those who have already approached them, and inspiring to those who have not.

More information about McPherson’s work is found at www.dancemeditation.org.

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**Integral Anatomy Series,**
**Volume 4: Viscera and their Fasciae**

**DVD by Gil Hedley, Ph.D.**

**Reviewed by Bruce Schonfeld, Certified Advanced Rolfer™**

In *Volume 4: Viscera and their Fasciae* (2009, Integral Anatomy Productions) of The Integral Anatomy Series, Gil Hedley Ph.D. provides a user-friendly bridge for the Rolfer™ curious about visceral anatomy and its many relationships with the musculoskeletal system. On one level this DVD delivers solid educational information on the visceral system, but oh, there is so much more. Its like a master class on organ anatomy couched in the framework of whole-body connective tissue. Hedley is knowledgeable about “systems” fascial anatomy, takes his time to show the viewer the body clearly, and instills more complex material through thoughtful repetition. The DVD has good production values, so it’s easy to see what he is talking about and showing in the actual dissections. As Hedley states, “it is only possible to touch the whole person,” and to this extent he seamlessly references back and forth between the revealed body’s layers, systems, structures and fascial connections. He’s interested in how anatomy behaves locally, how it relates to adjacent tissues and how it weaves in and out of our whole overarching form.

Hedley’s dissection and discourse on fascial continuity shows us much of the connective-tissue alchemy that lives inside the pelvis, abdomen and thorax. These insights are invaluable in terms of understanding more of the body’s hidden infrastructure. As Hedley uses both preserved and non-preserved donor bodies, he is able to show the best of what both forms have to offer. As seeing is believing, this video makes the viscera more approachable and understandable. The following are a few highlights from Hedley’s exploration into the relationship between the containers and their contents:

- **Hedley shows the large attachment of the root of the mesentery to the posterior portion of the mid-line of the abdominal cavity, i.e. the front of the lumbar spine.** This view offers an amazing window into low-back, spinal and gastrointestinal issues. It’s one of those attachments that leaves nothing to the imagination with its big, broad vertical connection across the lumbar spine. How could the spine be at ease if the massive attachment on the front of it is having mobility problems? Clinical insights and speculation naturally flow out of anatomical connections.

- **The detailed discussion and dissection of the liver is very helpful as he shows its suspensory system of ligaments connecting into different diaphragmatic attachments.** He gives us a wonderful window into the secret life of the liver and its attachments. He spotlights the right triangular ligament to demonstrate the blending of the parietal and visceral layers of the peritoneum. As opposed to imaging or conceptualizing this anatomical idea, Hedley simply shows us how it happens. And again, he shows us that the whole is bigger than the sum of its parts. Within an integrated framework of the circular-shaped coronary ligament, perched on top of the liver, we see both the left and right triangular ligaments. They fan out laterally as membranous/ligamentous extensions of the whole coronary form. The falciform and round ligaments blend into each other on its anterior surface and weave the liver to the parietal layer with thicker cord-like attachments that provide both stability and mobility. These ligamentous structures are not only in the same fascial layer – they are the same fascial layer. They function like an intelligent spiderweb on top of, surrounding, suspending, and facilitating motion of the liver.

- **Hedley’s demonstration of normal range of motion of the interfacing spleen and stomach as articulating structures is extremely helpful.** It deepens one’s conceptualization of normal range of motion within the serous fluids of neighboring and interfacing organs. This sets the stage for many other visceral articulations. In another instance he captures the visual of the moment perfectly by referring to the hepatosplenic ligament as a “slingshot,” which it actually looks like in the specimen he’s showing. This potentially difficult ligamentous relationship becomes newly accessible from this visual perspective. It just makes more sense seeing all the related anatomy function as an integrated whole, seeing their depths, shapes, colors and gossamer-like connections. He reveals a vast amount of pertinent information about our inner workings in both physiological and fascial terms.

- **The DVD illuminates the European osteopathic idea of the “primary lesion” and its relationship to postural compensation.** For example, actually seeing the inflexible adhesive properties
of scar tissue in the deep abdomen, it is much easier to imagine the resulting compensation within the musculoskeletal system. The interrelationship of the organ (small intestine) to the big membrane (peritoneum) to the musculature (transversus abdominis & co.) becomes much clearer upon seeing these underlying organ impinging adhesions with clarity. The unrelenting pulls and lines of tension are apparent in the tissue. How could function be optimal in a tangled web of adhesions? In relationship to the musculoskeletal system we are able to see how adaptation can occur from the inside-out.

- Hedley’s expose on gross morphology as a primary factor in defining our overall shape and form is another real jewel of information. He shows us three different bodies and correlates their overall shape to underlying biases within different anatomical systems. One has a bias in the fat, another in the musculature and the third in the viscera. This lesson is very helpful for visual assessment in terms of differentiating layers in a client’s postural presentation. This lesson is also very helpful in terms of thinking about the underlying mechanisms defining shape and form.

Ultimately, the structure of Hedley’s dissection is in harmony with Dr. Rolf’s original recipe. Philosophically there is continuity and coherence between structural integration and integral anatomy. They fundamentally dovetail with each other in terms of design. Both are holistic, layered, and have an outside-in approach. Volume 4 further explores the body’s interiors while building a Rolfer-friendly bridge between the musculoskeletal and visceral anatomies. Volume 4 also advances the conversation between Rolfing® structural integration and visceral osteopathy. Hedley shows us how structure and function are interrelated. As both forms are primarily driven by fascia, this is an amazing opportunity to see areas of overlap. Beautiful nature video vignettes provide places to pause and exhale. Enjoy!

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**Deepening Musical Performance through Movement**

by Alexandra Pierce

Reviewed by Carolyn Pike, Certified Rolfer™

I found the book *Deepening Musical Performance through Movement: The Theory and Practice of Embodied Interpretation* by Alexandra Pierce (2007, Indiana University Press) to be a good balance between structurally organized and artistically guided written words. The book is geared towards performers, music theorists, composers, and movement professionals. At times the text can get a bit wordy to explain what should happen naturally, but there is value in her explanations of her work, which is based on experiences as a pianist, composer, music theorist, and movement educator. (She also happens to be married to a structural integrator.) She also makes interesting references to her earlier research, thus illustrating the experience she brings to the book, and perhaps inspiring the reader to enjoy artistic, sensory experiences more fully.

Pierce begins the first chapter, “Vitalizing the Musical Elements, One by One,” by bridging the learning styles of kinesthetic, auditory and visual. She says that “movement refines listening” and relates the concept of vitality not only to music, but also to the felt sense of the performer. She goes on to speak about how vitality can be explored more actively in a movement education environment. Pierce seeks to empower movement therapists to be positive-change agents when working towards pain relief and improvement in musical expression.

Musical terms and concepts are described in enough depth for the book’s purposes, for musicians and non-musicians alike. An educated musician will understand these terms and concepts in more detail and possibly have a greater understanding of the author’s message. At times the text goes very deeply into highly descriptive episodes revolving around sound. For some readers this may be intriguing. Others might wish to skim these parts in order to focus on what speaks to them, as it relates to their experience and client base. (The author encourages different starting places as the reader goes through the book, based on individual interests.)

Pierce speaks extensively about movement expressing emotional character and timbre (specific sounds). Reading these sections may plant ideas for a Rolfer or Rolf Movement Practitioner™ to interpret and use as guidance for a musician, performer.
Movement techniques and concepts introduced in this book are what great performers do automatically. Virtuosic talent embodies great movement practices, whether taught or natural. The work that Pierce has done here is to explain components of virtuosic talent that can be taught through movement education. The book’s message is that movement can catalyze toward passion and greatness in performance. I am reminded of a book I read years ago as a young violinist – The Inner Game of Tennis by W. Timothy Gallwey, which was later adapted for musicians as well. Those books were about the mental game of performing well under pressure without thinking about all the cumbersome details; a sort of “letting go” with mastery and confidence. In Deepening Musical Performance through Movement Pierce seeks to give performers virtuosity through movement education.

I noticed that Rolfing references were either explicit or implied in various places through the book. For example, in a section “Focusing and Refining Movement” the author leads with: “To reeducate the body toward its best use...” Incorporation of Rolfing principles such as wholism and support makes this an interesting read for bodyworkers. Adaptability is also included but not specifically mentioned by name.

Pierce takes the reader through a wide spectrum of seated positions from posterior and anterior pelvic tilt with descriptions of typical counterbalancing positions superior to the pelvis. Then she speaks about finding center in relationship to these two extremes. Later a similar description of standing postures is outlined. These are productive and versatile enough to use with musician and non-musician clients alike.

The book includes an array of descriptive case studies and sensible steps toward client education. Additionally, contrasting sections are introduced that are conversations between two accomplished musicians with musical passages and line drawings depicting arm movements expressing interpretations of musical passages. Musicians will enjoy these as being analogous to conducting gestures and non-musicians will enjoy the visual learning enabled by taking in the line drawings.

An extensive notes section with more source information and asides provides extra details without interrupting the flow of the text. Maintaining this section separately keeps the main body of the book on task.

Reading and reviewing Deepening Musical Performance through Movement turned out to be a treat for me as a Rolf, musical performer, and violin teacher. Its flexibility between organization and expressive words kept me involved, and the freedom to pick and choose which sections to read first will appeal to many readers and learning styles. This book is not only a wonderful resource for therapists, musicians and music teachers, but also qualifies as a well-researched academic work. While not agreeing with every premise outlined in the book, the absorption of information was both interesting and challenging. The challenge was in the comparison of the written word and my experience, and then forming opinions with respect to the juxtaposition of the two.

Carolyn Pike studied violin performance and music education at the University of North Texas. Currently she is teaching and performing music, as well as maintaining a Rolfing practice in Louisville, Kentucky.
Ruth Mendelsohn

Certified Rolfer™ and Rolf Movement Practitioner™ Ruth Mendelsohn, of Portland, Maine, passed away February 18, 2009, shortly after her sixtieth birthday. A native of Cleveland, Ohio, she became a Rolfer in 1998, after a career as a textbook copy editor for McGraw Hill. An avid outdoorswoman, a friend to all sentient creatures, she was a delight to all who knew her.

I’ll never forget her smile ... like the sun coming up in the morning!

Misha Noonan
Certified Advanced Rolfer™
Seattle, WA

The day before Ruth left us, as I was hiking in the Boulder foothills, memories of her overtook me. My thinking fixed on a particular expression she used at the conclusion of activities or topics of conversation. The essence of “ani bah,” as best I had inferred, never having asked her about it was, “time to move on . . . .” I now know that the words are modern Hebrew, meaning both “I am going” and “I am coming,” expressing the circumstance of transition.

Returning to town, I passed for the hundredth time, but noticed for the first time in years, the house where she was staying when we first met during a Rolfin™ workshop in 1999 – the house where we had parties after class, where we became fast friends. Ruth was such a party girl! She loved red wine – evocative labels like 7 Deadly Zins and Heart of Darkness come to mind (any leftovers always dutifully pumped with air), top-shelf Scotch whiskey, and really fine chocolate (never Ghirardelli). But ever the gentle sophisticate, Ruth also loved the very best coffee as fresh as possible, The New York Times, and fine literature.

Years later in Chicago, I had the privilege and honor of hosting her in my home and accompanying her for treatments at a very special cancer hospital in Zion, Illinois. It’s an interesting place – less like a hospital than a cross between a day spa and a business conference retreat center. However, Zion had a distinctly evangelical flavor combined with a certain marshal attitude around the “battle” against cancer. One could almost hear strains of “Onward Christian Soldiers” echoing through the halls.

But Ruth was never comfortable with the “battle” metaphor for her relationship with cancer; for her, it seemed more a contest of wits as she tried to outsmart it through “determined creative resistance” – as our friend Misha Noonan so aptly nailed it. And what fine and subtle wits she had! Ruth’s incisive intelligence, combined with her gentleness, allowed her a singular way of getting her way. She was never combative, but was instead persuasive by exposing to her interlocutor his own weakness.

We enjoyed endless belly laughs over something that happened at the Zion hospital: Zion conducted focus groups in which patients were invited to share with administrative personnel their experiences and impressions of the facility. To occupy herself between treatments, Ruth attended one of these. Seated next to some Big Cheese of the hospital, she first complimented the care she had received and how well she had been treated. But there was just one little thing… Patients were required to wear plastic bracelets inscribed for reference (in the event of emergency) with certain key information – including the patient’s religion. In her case, the bracelet informed: “Ruth Mendelsohn – JEW.” She asked the Big Cheese whether, in light of certain not-so-distant history, this wasn’t somewhat insensitive. She watched him blanche white – then blush red… Point won.

What undoubtedly served Ruth well throughout her life was her receptive and kind disposition. Ruth was the apotheosis of social grace, personal equanimity, and courage under fire. She was always the perfect lady, always the titanium hand in the cashmere glove.

These are some of my memories of Ruth. We have lost a credit to our profession – a keen intellect and an enduring and generous soul.

Heidi Massa
Certified Advanced Rolfer,
Rolf Movement Practitioner™
Chicago, IL

When I first met Ruth in 2006, at a Rolf Movement® workshop in Brazil, I was struck at once by the centered and gentle-but-firm quality of her presence. One day I saw her wearing a bracelet and commented on how beautiful it was. When we finally said goodbye at the end of the workshop, she took the bracelet from her arm and gave it to me. I still have it and wear it.

At the First International Fascia Research Congress in Boston in 2007, I met Ruth again. She told me she wanted to take me “somewhere special.” I had been sick and wasn’t feeling well, but I decided to go with Ruth because she was so excited about it. When we arrived, Ruth showed me the garden where she liked to sit and read or write in her journal. It felt like an enchanted and beautiful corner of the world . . . . It is in such a place in my heart that I will treasure my memory of gentle, wise and generous Ruth.

Monica Caspari
Certified Advanced Rolfer,
Rolf Movement Practitioner
São Paulo, Brazil
A gentle discretion surrounded Ruth’s presence – I experienced it as a desire not to impose on others her battles, the weight of her burdens, but instead to emphasize the lightness and joy of shared moments with her colleagues. In this way she went beyond her troubles, or around them, to play through empathy with the communal music, to see the gestures, the dances, of a thought process that linked her with others without the pathos of words and of time passing . . .

The luminous smile that would light her face when an event in the class opened a new perspective showed her faith in a future, though she knew it was compromised by illness. She spoke little, with care not to trample the shared space, not to cast upon it the shadows that sometimes crossed her glance, her big eyes.

Finally, what remains with me is the image of her moments of joy: In those moments, what emanated from her was at once the carefree sense of the child and the capacity to go beyond limitations, to overcome obstacles, that real maturity allows – one acquired in a timeless to the other. In this she was rich, as everyone who came into contact with her could bear witness. She taught me a lot, and I give thanks to her.

Hubert Godard
Certified Advanced Rolfer
Chevigny, France

You know kind of person who can walk a mile in your shoes? That would be Ruth. She was a best friend.

I had a chance to receive work from my friend Ruth in workshops that we attended, and during our visits over the years. She had an uncommonly gentle way of attaching and of sharing touch. While to look at her it was clear that she did not intend to “fascia mash,” she made the most of her large capacity to be “involving.” Her feminine hands and build would never attempt to wrestle or dominate. Instead, she would meet. Her hands would flow on naturally, like one river melding into another. She never challenged for control; she would “sit with it.” When she changed orientation she would insinuate herself this way or that away, with hardly a disturbance. I don’t believe she ever studied the Continuum method, but she did it when she worked with her hands.

Then there was her ability to feel rhythms – cranial, visceral, and Lord only knows what else she could fathom. When she finished the session, I would have a greater sense of self because she had unconditionally listened to so much of me.

I remember Ruth, and I will miss her.

Anne Sotelo
Certified Rolfer™,
Rolf Movement Practitioner
Los Angeles, CA
Congratulations to the New Graduates

Europe – March, 2009

Faculty: Monica Caspari (Instructor), Giovanni Felicioni (Assistant)
Students: Elizabeth Bynum, Tanja Ertel, Annette Falkenstein, Ruth Goost, Herbert Heitz, Michael Kücken, Henriette Müller, Esther Hernández Muñoz, Dagmar Schult, Brian Soderholm, Brooke Takac

U.S. – May, 2009

Faculty: Valerie Berg (Instructor), Laurence Rincon (Assistant)
Students: Jeff Castle, Valentina Ercolani-Casadei, Heather Hobbs, Nao Kusumi, Anthea Lim, Brett Linder, Ayaka Mori, Alex Mott, Bethani O’Connor, Juan Jose Segura-Farias, Alejandra Troncoso-Espinoza, Rihab Yaqub

Welcome New Board Chairperson

Dear Rolf Institute Members,

We are pleased to announce that Hubert Ritter was recently elected as the new chairperson of the Rolf Institute Board. The following statement was relayed by Hubert in his acceptance of this position, "It will be an honor to serve the Rolfing community in this position and I will do my very best to help guide our organization through the current difficult times."

Hubert was elected as the chairperson by a unanimous vote of the Board.

Hubert was born in 1961. After school and a few years working in his parent’s business, he studied economics and political science at the university of Innsbruck, Austria. He soon realized, however, that he was not cut out for a career in academics or the corporate world. His search for alternatives eventually brought him to the U.S., where he heard about Rolfing for the first time. When he received his initial Rolfing session, he knew he had found what he had been looking for. Hubert completed his Rolfing Training in the U.S. in 1994 and from 19994 to 1999 he worked as a Rofler in Washington D.C. In 1999 Hubert moved to Berlin, where he has been living and working since. In 2002, he was elected to the ERA Board and served as Chairman from 2003 to 2007. Last August, Hubert was elected by the European Rolfing Association as their representative to the RISI Board, and has since served on the RISI finance committee and has done work to help clarify the RIO contracts and build stronger communication internationally.

Kind regards,

The Rolf Institute Board of Directors
2009 Class Schedule

BOULDER, COLORADO

Unit I: Foundations of Rolfing® Structural Integration / FORSI
October 26 – December 14, 2009
Coordinator: Suzanne Picard

Unit I: Advanced Foundations of Rolfing Structural Integration / AFORSI
July 12 – July 25, 2009
Instructor: John Schewe

Unit II: Embodiment of Rolfing & Rolf Movement Integration
August 31 – October 22, 2009
Instructor: Bethany Ward
Principles Instructor: TBA
October 12 – December 10, 2009
Instructor: Ray McCall
Principles Instructor: Carol Agneessens

Unit III: Clinical Application of Rolfing Theory
October 12 – December 11, 2009
Instructor: John Martine
Anatomy Instructor: John Martine

Advanced Training
Phase I: September 7 – 25, 2009
Instructor: Ray McCall
Assistant: Jonathan Martine
Phase II: January 18 – 29, 2010
Instructor: Ray McCall
Assistant: Jonathan Martine

Rolf Movement® Certification
Phase I: August 4 – 7/10 – 14, 2009
Instructors: Mary Bond & Ashuan Seow
Phase II: August 18 – 21/24 – 28, 2009
Instructors: Mary Bond & Ashuan Seow

BRAZIL

Unit III: Clinical Application of Rolfing Theory
September 18 – November 26, 2009
Instructors: Jan Sultan and Monica Caspari

Advanced Training
October 19 – November 20, 2009
Instructors: Tesy Brungardt and Lael Keen

GERMANY

Basic Rolfing Training: Intensive
Phase I: August 3 – 22, 2009
Instructors: Konrad Obermeier, Gerhard Hesse, Pierpaola Volpones
Phase II: October 5 – November 27, 2009
Instructors: Marius Strydom, Rita Geirola
Phase III: February 1 – March 26, 2010
Instructor: Pierpaola Volpones

Advanced Training
Part I: August 3 – 21, 2009
Location: Vienna, Austria
Instructor: Ray McCall
Part II: February 2010
Location: Berlin, Germany
Instructor: Ray McCall

KYOTO, JAPAN

Unit III: Clinical Application of Rolfing Theory
October 5 – November 25, 2009
Instructors: Pedro Prado, Monica Caspari
2010 Class Schedule

BOULDER, COLORADO

Unit I: Foundations of Rolfing® Structural Integration/ FORSI
January 25 – March 8, 2010
Coordinator: Juan David Velez
June 7 – July 19, 2010
Coordinator: Michael Polon
August 23 – October 4, 2010
Coordinator: Suzanne Picard

Unit I: Advanced Foundations of Rolfing Structural Integration/ AFORSI
March 14 – March 27, 2010
Instructor: Jon Martine
July 18 – July 31, 2010
Instructor: John Schewe
October 24 – November 6, 2010
Instructor: TBA

Unit II: Embodiment of Rolfing & Rolf Movement Integration
January 11 – March 4, 2010
Instructors: Russell Stolzoff (1st half) & Ellen Freed (2nd half)
Principles Instructor: Kevin Frank
March 29 – May 20, 2010
Instructor: Thomas Walker
Principles Instructor: Jane Harrington

Unit III: Clinical Application of Rolfing Theory
March 8 – April 30, 2010
Instructor: TBA
Anatomy Instructor: TBA
June 7 – July 23, 2010
Instructor: Kevin McCoy
Anatomy Instructor: TBA
August 16 – October 8, 2010
Instructor: Libby Eason
Anatomy Instructor: TBA
October 11 – December 10, 2010
Instructor: Ray McCall
Anatomy Instructor: TBA

Advanced Training in Hawaii
Phase I: April 12 – 30, 2010
Instructor: Sally Klemm
Assistant: Gael Ohlgren
Phase II: September 6 – 16, 2010
Instructor: Sally Klemm
Assistant: Lael Keen

Rolf Movement® Certification in West Virginia
July 19 – 25 / August 23 – 29 / October 5 – 12, 2010
Instructors: Jane Harrington & Rebecca Carli-Mills

GERMANY

Basic Rolfing Training: Intensive
Phase 1: August 2 – 21, 2010
Instructor: TBA
Phase 2: October 4 – November 26, 2010
Instructor: TBA
Phase 3: January 31 – March 24, 2011
Instructor: TBA

For a full list of class schedules please go to these websites:

USA www.rolf.org
Europe www.rolfing.org
Brazil www.rolfing.com.br
Australia www.rolfing.org.au
Japan www.rolfing.or.jp
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