



EMAG

HOW WE MOVE

NINTH EDITION



Photo Credit: Ben Rosagazo

INTRODUCTION

N I N T H E D I T I O N

WELCOME TO OUR 9TH E MAGAZINE AND OUR FIRST MAGAZINE FOR 2020

The theme for this magazine is “How We Move” and authors were given one brief; to write an article on how we move from their perspective. I wanted to get their opinions on what’s important in movement and why. We have articles by Thomas Myers, Karin Gurtner, Ap Lindberg, Wojciech Cackowski and Chris Clayton, as well as an interview with Jill Miller.

We have lots of exciting projects happening around the world, starting with our Anatomy Trains Australia Summer School in February, followed by the Anatomy Trains Summer School in Maine in July.

Australian Summer School link: <https://www.anatomytrainsaustralia.com/summer-school/>

Maine Summer School link: <https://www.anatomytrains.com/courses-trainings/summer/>

We are also hosting the first Australian Fascia Symposium in Sydney Australia on September 19th & 20th, 2020, with an amazing list of presenters. Come and join us in beautiful Sydney.

For more information on the Fascia Symposium: <https://fasciasymposium.com.au>

Anatomy Trains is delighted to announce that we are the Platinum sponsor of the Sixth International Fascia Research Congress, to be held in Montreal, Canada, September 13-15, 2021.

Click here to learn more: <https://fasciacongress.org>

We celebrate this announcement with Anatomy Trains UK and Europe, Anatomy Trains Australia & NZ, art of motion Academy, the Anatomy Trains family of dedicated, passionate teachers, assistants, students, sponsors and our Anatomy Trains Dissections teams, staff, and partners worldwide. We are so proud to support this important work, research, contribution and collaboration spanning so many fields of study and practice. Please join us in beautiful Montreal in 2021!

Our gorgeous front cover image is one of our ATSI students, Jimmy Wong, and was taken by Ben Rosagazo. Jimmy Wong has been a professional dancer since 2008. He has worked with Disney, Wildrice Theatre, Norwegian Cruise Lines, City Contemporary Dance Company, Nappytabs, and more. He was recently in the cast of a concept theatre project with film director Zhang Yimou for his new creation “2047 Apologue” debuting in September 2019 in Beijing; the project is scheduled to tour China in April 2020.

Thank you so much for taking the time to enjoy our magazine and we appreciate all feedback and communication.

Best wishes,



Director Anatomy Trains Australia & New Zealand
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BE STRONG THEN, AND ENTER INTO YOUR OWN BODY;
THERE YOU HAVE A SOLID PLACE FOR YOUR FEET.
THINK ABOUT IT CAREFULLY! DON'T GO OFF SOMEWHERE ELSE!
JUST THROW AWAY ALL THOUGHTS OF IMAGINARY THINGS,
AND STAND FIRM IN THAT WHICH YOU ARE

Kabir



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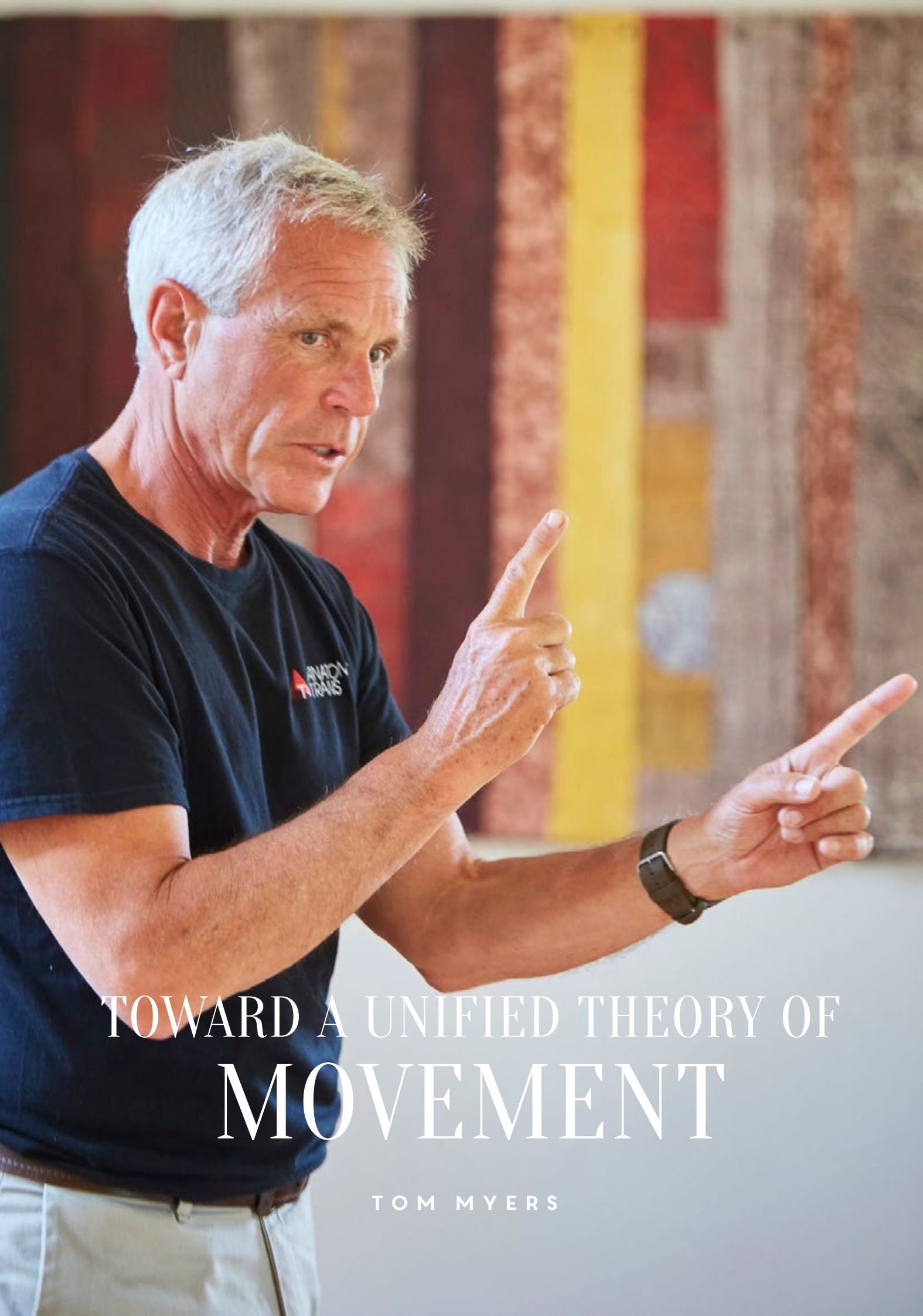
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TOWARD A UNIFIED THEORY OF MOVEMENT

T O M M Y E R S

INTRINSIC VS EXTRINSIC

Structural Integration has been the central supporting pole for the big tent of the ongoing Anatomy Trains experiment. The Anatomy Trains map has been incorporated into many modalities from kinesiotaping to orthodontics, from Acupuncture to Zero Balancing - but it was Structural Integration as I learned it from Ida Rolf that spurred the development of Anatomy Trains. After my nearly fifty years of interest in the larger field of 'Spatial Medicine' - the whole study of how our bodies negotiate and regulate inner and outer biomechanics - I am still pleased with my choice of Structural Integration as a place to 'land' within the spectrum of therapeutic options.

Part of my happiness with Structural Integration - and my gratitude to Rolf, Feldenkrais, and all my other teachers - is how it lies right on the fulcrum between 'doing' and 'being'. In truth of course, the body and the psyche are one unified gestalt, so all humans are both doing and being at any given time. For the purposes of our discussion here, however, let us pry them apart in the physiological sense.

Here we will group all deliberate exercise methods in the 'doing' category, as they call for 'extrinsic' movements of your voluntary striated musculature, as directed by your central nervous system. So this would include athletic and personal training, Pilates, hatha yoga, competitive martial arts, rehabilitative exercise, my morning run, etc.

In the 'being' category, the emphasis is on 'intrinsic' movement, and here we can place cranio-sacral therapy and cranial osteopathy, some of regular osteopathy and chiropractic, visceral manipulation, some breath work, somatically-based meditation, the laying on of hands, trauma release, and the contemplative martial arts.

'Mindful' movement like Chi Gung, although it involves deliberate movement, can make a case for working more at the cellular level than the 'training' level.

Our catalogue of extrinsic movements begins with our first yawn and stretch and includes every deliberate movement of the day. But that first voluntary movement is based on all the intrinsic movements your cells and systems have been doing all night. This 'hum' of metabolism continues right on through your daily doings, for the most part under your level of awareness. 'Doing' methods aim themselves at your deliberate actions; 'being' methods at this level of physiology beneath.

Both qualify as 'movements' - your body would not work without its intrinsic movement and you would never get anywhere without extrinsic movement - but their quality is different.

Structural Integration lies on the threshold between these two types of movement - intrinsic and extrinsic. While you may argue that your method also affects both, and I will be compelled to agree because we are unified. Nevertheless as one addresses a client, there is a decidedly different 'feel' to your work if you are working with their brain and its conscious control of movement, versus when you send their brain on vacation and reach your awareness down to alter the inherent movement of their cells and systems.



Practitioners tend to fall on one side or the other of this intrinsic/extrinsic divide. Yoga folks presume their stretching postures are reaching down into the physiology (and they are right). Osteopaths alter that physiologic movement, and often leave the patient to work out how to integrate that new rhythm into their extrinsic movement. Sometimes that works, too. Surely it would be the most effective, however, to integrate the two, and that is what we are seeking to do this coming decade in the Anatomy Trains school.

While any given practitioner may favour one side of this spectrum over the other, and that is fine - not everybody has every skill - it is necessary that trainers and movement teachers understand the intrinsic side of movement and its value and the level of health it can access. It is equally necessary that the practitioners over on the intrinsic end of the spectrum understand the value in extrinsic movement - both because we have become a sedentary homo domesticus, and because

the skeletal muscles are the large engine pumps of physiology.

Without loaded movement, the best intrinsic work in the world will not hold. And the best physical training in the world will not solve the problems that intrinsic methods can reach.

This article is a plea to stay in contact with both as we work, and that is a perceptual challenge. When I was young, I accumulated more methods, more techniques, more tricks. Now I am older and hopefully wiser, and while I am interested in new techniques (if they are really new - so much of what is 'new' is actually old stuff renamed), what really floats my practice boat is new perceptions. So let us examine ourselves as perceivers.

THE PRACTITIONER'S SENSES

We are accustomed to our senses having limits - you cannot hear a dog whistle if it is above 20,000 hertz (but Phaedo can), nor see ultraviolet or infrared while many birds' vision extends into these frequencies (crows are of a silver colour to other birds). Likewise, we have a perceptual range for movement. It is very hard for us to track the movement of the hour hand on a clock - it is just too slow to follow. On the other end, you may be able to track a ceiling fan in its first few cycles, but it soon becomes too fast and turns into a blur.

So when we limit this discussion to movements in the body, we are usually talking about those we can track, which runs from subtle changes in position or relaxation at the slow end to a 'faster than the eye can see' martial arts move at the other.

Those of us who track movement in order to improve it - bodyworkers, yoga teachers, trainers, and coaches - tend as a matter of course to focus on the patterns within that visible range. But there are many invisible movements taking place in the body at the same time:

1) The flow of fluids through the body is something we can infer from colour changes in the skin, sweating, seeing or feeling the pulse of the arteries, or client report. The fluid flow is one of the intrinsic motions. The pulse of the heart at around 60 cycles per minute is readily palpable, and the result of lack of flow in any particular area is palpable to the trained hand. Tuning in to the degree of flow or individual channeling of the flow of blood and lymph is definitely a questioning of intrinsic, physiological movement.

2) The flow of signals through the nervous system, which, again, we infer through the movement - coordination, recruitment, or lack of movement - those signals produce. Brain waves - the neural equivalent of a heartbeat - are too fast and too subtle to be assessed without a machine.

3) The pulse of the cranio-sacral system, the measurement of which as of this writing is not confirmed, is nevertheless readily palpable anywhere on the body. In fact the biodynamic branch of cranial osteopathy posits three rhythms, each slower than the last. The deepest, the so-called 'long tide' has an

excursion of some 90 seconds, and requires (certainly in my own case) some sensitising and 'slowing down' inside in order to perceive such a slow rhythm.

4) Peristalsis and intrinsic movements of the smooth muscle that lines the digestive tract - except through occasional gurgling, escaping gas, or excessive swallowing.

5) The movements of the organs in response to the breath, moving around the axes of their attachments of the peritoneum and its extensions to the body wall. These movements correspond - or so says Jean-Pierre Barrall - to the axes of the embryological movements they made from their original to their current position.

6) At a subtler level, one can feel the inherent pulse within each organ - dubbed inspir and expir by Barrall - in a manner similar to the inherent, below the level of consciousness movements of the craniosacral pulse.

7) There is another movement that happens at such a slow speed that few of us count it as a 'movement', and that is the movement towards maturity. As we grow, our body proportions change in predictable ways in terms of our skull, spine, and hips. Sped up, this is a movement of cells and relationships in the body, an arc from pre-birth to death.

It is well-known to regular readers of this periodical that Anatomy Trains as a school is ecumenical, welcoming students and teachers from many of these communities under the banner of Spatial Medicine. We are also developing our own myofascial meridian-based approaches - e.g., Anatomy Trains in Motion with Karin Gurtner and Anatomy Trains in Training with AP Lindberg - but not with the intent of excluding the value inherent in many of the types of movement training - yoga, Pilates, athletic training, mindful movement, martial arts.



At the same time, we teach for and also favour those more contemplative and inner/intrinsically focused methods like osteopathy, cranio-sacral therapy, and the newer work for neurovascular fascial sheaths, now developing in our school under the careful hands of Kirstin Schumaker.

To build a unified field theory of movement, to marry these two fields into one, requires us to go back to the first inherent movements that lead to the extrinsic movements - in other words, to the movements of embryology.

The internal workings of the fertilised ovum and the initial cell divisions may not seem like 'movements' in the usual sense, but of course they are. The cell is as 'purposeful' in working toward cell division as you are towards getting in your 'hundreds' or a 3-minute plank. Looked at through a microscope, the internal movement of cell division looks like hard work.

This frantic dedication to cell division builds from 1 to 2 to 4 to 500 or 1000 cells in a big ball. This expanding, humming ball then bursts through the restricting sphere of zona pellucida (the very thick glycocalyx that accompanies the ovum) to become a hollow balloon of cells with an outside layer and an inside layer - endoderm and ectoderm.

The first coordinated and programmed move of what will be the embryo is the movement called gastrulation, where this ball invaginates on itself and turns inside-out like pulling a sock through, which pulls in the third layer, the mesoderm, which Dr. Jaap van der Wal describes as the uniquely animal tissue of 'innerness'.

The remaining origami of embryological and foetal development, folding and mixing, fields of growth that are restricted and allowed by a combination of hydrodynamics and DNA protein folding have been documented (and largely ignored) in the work of the pioneering embryologist Erich Blechschmidt. If Blechschmidt is too esoteric to be consumed by most readers, Richard Grossinger's Embryology is an accessible summary.

The transition toward extrinsic movements of the muscles within the developing embryo is felt by the mother as the 'quickening'. Deliberate movements, like

sucking the thumb, is well-documented by ultrasound readings of the foetus in utero. Hiccupping, again often observed in developing babies or felt by the mother, is now seen as a way of 'exercising' the diaphragm pre-birth, since the motion of breathing does not otherwise occur in utero, but will be required to start its unceasing jellyfish-like movement from the moment of birth.

In other words, extrinsic movements are entirely built on intrinsic cellular movements, first inside, and then outside. If we look at these outside movements in our newborns, we see the progression from sucking to grasping to the few reflexes that arise and are overtaken by the growing extrinsic competency. This leads to rolling over, sitting up, and the rest of the year-long journey to standing and walking, and in turn to language in another year, and sexual maturity in another ten or more.

In the journey from birth to death, our entire suite of extrinsic abilities rests on, and is intricately woven with, the intrinsic movements of physiology to maintain homeostasis and the automatic responses of reflexes and inborn central pattern generators to keep balance as we endeavour to move through or change the world around us in favourable ways.

So, no matter what modality you practice, a working knowledge of intrinsic patterning, developmental movement sequences, and extrinsic sensing and skill acquisition is required because they all work together.

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AN INTERVIEW WITH JILL MILLER

JULIE HAMMOND



I was lucky enough to interview Jill Miller during the Christmas holiday time. It was an absolute pleasure and, I have to be honest, I didn't have to ask many questions. Jill, as she openly admits, is an extrovert and an open book. I loved hearing her story and I hope you enjoy this very honest interview.

Julie: Thank you so much for agreeing to this interview. Can you tell me a little bit about yourself?

Jill: I grew up in Santa Fe, New Mexico. I'm originally from New Orleans, Louisiana, but my parents divorced, got remarried to new spouses, divorced again, remarried other spouses; so it was like being an army brat, but just a divorce brat. I grew up in a solar home, off the grid. My mom and step-dad were in the solar industry in Santa Fe. My dad's an infectious disease doctor in La Jolla California. My mom was originally a Special Education teacher and currently is the director of a synagogue in New Orleans. I see my whole professional career as bridging their professions. I teach people to be their health care provider; through embodied education they find and heal their body's blind spots. My work blends science with creativity and a quest to help others. Like my parents, I work with people from all walks of life, all ages and stages of health.

But home life was unstable, and I managed that by developing eating disorders... I was a chubby kid and became anorexic at age 11, then around age 16 became bulimic. This was really emblematic of how disembodied I was as a child. Academics meant everything to my mom, and I lived a majority of my childhood in my head. My disembodiment was also how I ran away from my unhappy feelings. In reflecting back, I see that my awakening was through my eating disorders, it's how I discovered my soma. I started practicing yoga at age 11, it anchored me and gave me a sense of peace and achievement.



My mother had brought home a couple of exercise videos. She brought home the Raquel Welch yoga video and the Jane Fonda workout when I was 11 – this is when we were living in our solar home – because we didn’t have TV reception, we lived way off the grid. I became obsessed with these videos. I was in 6th or 7th grade at the time and that’s when I lost a lot of weight. The practices on these videos gave me true strength and power and I started to feel like I owned myself and my parents didn’t own me any more.

I’ve basically been running with that ever since (laughs) and unravelling the threads of my past.

As a child, I had narrowed my future self as either becoming a microbiologist, or an actress. My academics were great, and I got into Tufts which had a leading Molecular Biology department, but I also I got into the top acting school in the country, Northwestern University in Chicago. I chose acting; that kinda sealed my fate for a while. But that hunger for science never left because once you’re a nerd, you’re always a nerd.

While at Northwestern, I studied Shiatsu massage on the side at a center near my campus and that led me eventually to doing work-study at a holistic studies retreat center in upstate New York, called the Omega Institute. I wrote to them and they wrote back saying, “sure here’s a spot for you and you can work 30 hours per week in our sundries store and live in a tent.” Well I showed up without a tent, and thankfully somebody loaned me a tent and I ended up sleeping on the ground for three and a half months, selling toothpaste to Deepak Chopra and bug spray to Ram Dass. All these visionaries would pass through there and my eating disorder evaporated while I was there. I was living on the ground in an amazing community and there was no pressure of the kind of performance I was used to at Northwestern, or having to get straight A’s in high school. That summer was life changing for me. I met Glenn Black, my lifelong teacher, there. He’s still my mentor to this day; for yoga, meditation and bodywork.

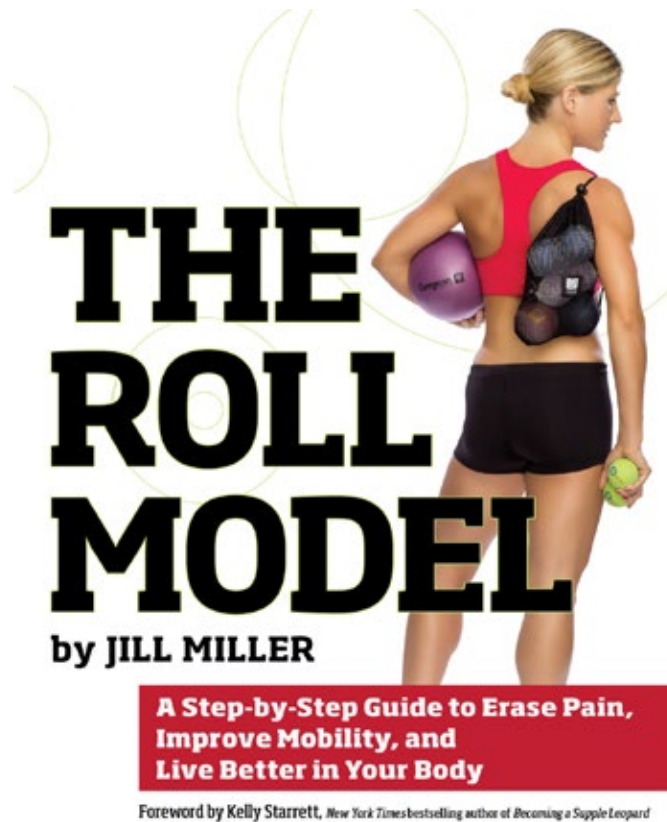
He taught a form of bodywork called BodyTuning®, which was a type of orthopaedic medical massage. The BodyTuning® came from a Russian Physiotherapist in New York City named Shmuel Tatz. His practice was just above Carnegie Hall. My teacher worked with him for years and then brought aspects of this practice into his yoga classrooms. Glenn also worked at the spa at Omega and so I started to learn his hands-on methodology, as well as his approach to yoga, meditation and breathing. He’s been the single greatest force in my life in terms of initiating me into practices. I feel so uniquely blessed to have learned from him.

I moved to LA and wanted to pursue acting, so I just left all that behind. A few years later I found Glenn again after I decided that what I was doing in LA was not fulfilling and I did not want to be an actress; I wanted to help people and serve people and get science back in my life. So I resumed my studies with him and along the way picked up a number of other mentors in movement, anatomy and bodywork.

Julie: I appreciate your honesty and having a great mentor is so important for your growth. Just listening to your background, it is clear where your influences came from and how movement had such a huge impact on you. Your work brings all the pieces of your upbringing together. Tune Up Fitness is your company and then you have your modalities/therapies off of that. Can you tell me more?

Jill: Correct. There are really two major therapies. Yoga Tune Up® and The Roll Model Method. We started with Yoga Tune Up®, which is a combination of yoga, conscious corrective exercise, self-care with therapy balls (called Roll Model Balls), breathwork, embodied anatomy and mindset. So we bring best practices together from each of these spaces to give people a chance to find and heal their body blind spots.

“Body blind spots are areas of over-use, under-use, mis-use, of abuse or con-fuse.”



The body con-fusion is, for me, the most compelling piece of somebody's story because this is a failure of proprioception or interoception. Our lack of sensory feedback or our heightened sense of our body's messages brings us into the story of our fascia. Where are these sensory nerve endings located? Well, they're all peppered throughout your fascial system. This body listening asks us to attend to subtler aspects of ourselves, nuances within our anatomy and its implicit language of expression. It helps us to tune into our sensory perceptions which ultimately are a partner of motor function. The beauty of what science has shown us so far is that this sensory intelligence propagates this dynamic motor intelligence. I love helping people make those associations - to recognize that "my body thinks in feels." All the tools we use - movement, position, breathwork or stimulation through therapy balls - are to facilitate that; to embody your body. Don't leave it to somebody else to fix or to embody you.

The Roll Model Method®, our second modality, exclusively uses our various massage balls to educate people about self-treatment. This modality has allowed us to bridge into professional sports, clinics, schools, military, first responders, mental health and every type of community imaginable.

Julie: I heard you've been working with Thomas Myers, can you tell me about it?

Jill: Tom's been an influence of mine through manual therapy colleagues, but I had never studied with him. I've had his book, the original Anatomy Trains, since probably 2001 or 2002. I cite his work in my book, The Roll Model. Having come from a Shiatsu background where the meridian model was something that we worked with, it was beautiful to then learn his fascial map. I've done a lot of work with Gil Hedley, almost all my cadaver work has been with Gil. I LOVE his approach; I love his philosophy.

I connected with Tom through Melanie Burns, business director of Anatomy Trains. 5 years ago she took my Yoga Tune Up® Certification training. Tom hosted me out at the Summer Institute in Maine for my Breath and Bliss immersion, which is a breath and recovery course. It weaves together the zones of respiration, neural anatomy, fascial relationships and novel ways to stimulate parasympathetic responses. Participants of that course walk away with dozens of tools that hasten parasympathetic dominant states for any context or community. It empowers people with principles, techniques and applications. We have a broad spectrum of educators and clinicians from the wellness space, mental health professionals and athletic trainers. Most want to modulate their own stress levels and dive into Polyvagal Theory in an embodied way. They then learn to create programming for their clients. We call this turning ON your OFF switch.

It was truly magical to run that course at ATSI, and Tom and I clicked right away. Tom suggested 'let's do something together'. And, when the godfather of fascia says, 'hey kid, let's do something together', you say YES. So we imagineered a program for summer 2019 called Rolling on the Anatomy Trains – A Comprehensive Tour of Self Myofascial Mapping, Mobilisation and Embodiment. It empowers people to self-explore the Anatomy Trains using my tools. We rented the nearby school house and we had 70 people from all over the world. Then we thought 'let's film this' because so many people couldn't make it and wanted to attend. So we filmed it in October 2019 and will release it later this year.

Julie: What a dynamic combination, I look forward to seeing it. So, over the years of your teaching, how has it changed?

Jill: Well, I've often been described as a fire hose (you've probably already noticed that), but I have definitely learned economy of speech, and that less can be way more. The majority of my teaching nowadays is events, trainings and conferences, but I still maintain a one-hour class weekly at Equinox Fitness Club. That single class is my laboratory where my open-minded students are willing to go on a radical journey. For many of them, English isn't their first language, and body is not their first language either. I love the challenge of reaching newbies every week, while at the same time keeping my old-timers happy. I also love working with very refined movers and having everybody find that beginner space and celebrate being in new learning, because being in new learning is something so wonderful. I love helping the general population and professional movers find new homes within their bodies. My teaching has changed in that I'm definitely more efficient.

I've always been an extrovert, and am quite comfortable teaching for seemingly endless hours. That being said, as I've grown older and am now a mom, I'm aware that I only have so much energy to give each day. While teaching invigorates and supercharges me while I'm doing it, once I leave the room I need to introvert and do my own self-care and get very quiet.

Julie: From the other side of the coin, I'm an introvert. And I teach, and I give everything I have, and at the end of it I have nothing. I too have had to learn selfcare.

Jill: Totally. There's a massive amount of performance that's involved with teaching. I learned so much by being in the moment with my students and with the material. I'm always learning more from it. While teaching, I always work with three sankalpas, which are inner mindsets, or inner maxims, inner directives.

They are: 'I'm a student of my body', 'I'm a student of what I teach', 'I study my students'.



In every moment, it reminds me to first be present in my own body. These sankalpas encourage me to stay here. They remind me that I don't know everything and to remain humble in the face of my material, so that it may teach me new things too. And then, I study my students. My duty is to facilitate for the humans in front of me (and not an imaginary "ideal"), the organisms in front of me, otherwise I'm just a robot. The minute I'm the robot, it's time to quit.

Julie: So, you're a mum who had a sleepless night last night... How do you balance your work/life balance? This really interests me. I have three children, and they're older, but balancing work/life is so hard. I'm intrigued, personally intrigued, how do you do it?

Jill: Ok. Number 1, I'm a workaholic and so I have an unrelenting drive towards my mission. I am constantly inventing; I am constantly refining ways to help people find these body blind spots. I think about it all day every day. So that, in and of itself, gives me a tremendous amount of direction and energy.

Number 2, my children are my greatest joy and the most amazing thing that's ever occurred in my life. I understand why I am here. I know why I'm here. I'm lucky I have a personal mission. But I know why I'm here biologically, it's to be their mother. And so, as soon as you have kids, and you're a business owner, there's no days off. I was answering emails in the hospital after giving birth. Shape Magazine Germany wanted an article with me and I had to make it work... Really, are you going to turn Shape magazine down just because you had a baby? So that's the push/pull. I learned quickly that I was never going to be at peace with the competition between the two. That my challenge is not balance, but just to continue to accept that I have these unbelievably strong competing interests, to accept the reality that that is so. And to not judge it, nor judge myself for it. It doesn't mean that I don't feel guilty 90% of every day. Because I do, I'm Jewish! (Laughs). I could always do this better, or do that better. I have to accept that that is just one of my crosses to bear, which is why my Breath and Bliss course is so good! Because I get to go on vacation (laughs) with my practices.

My practices give me the chance to leak out my frustrations, my anger, my cries. They get me to push 'pause' and then I get to share those tools with other people.

There is no balance, there's just accepting that I have competing emotions and to not criticise myself harshly for not fulfilling all of everybody's needs in both spaces. I'm constantly disappointing people.

Julie: I also feel that it makes you a better mum when you realise that doing the things you love, as well as spending time with your kids, makes you better to be around and a great role model for your kids.

Jill: I've been told that. I don't know that I've felt that yet but thank you for reminding me! I have a 5 year old and a 3 year old – we'll see what happens when they're 11 and 13, maybe I'll be like "well, ok, or no, not yet".

Julie: We are very excited to invite you to the Fascia Symposium in Australia.

Jill: Amazing, thank you.

Julie: My thought process when I decided to do the Fascia Symposium was collaboration. I really struggle with the different camps. Are you movement? Are you manual? Are you neural? Are you fascial? What are you? So for me, it's about putting all those things together and sharing information for the benefit of the client. Collaboration between all health professionals, but also collaboration from research into clinical practice. How do we take that information and actually make it usable? Because you listen and you think, 'that's awesome information but how am I going to use that information?'

Jill: Basically, it's illuminating the bridge building.

Julie: Yes.





Image by Lisa Hebert

Jill: And that truly is what this work does. Because within the embodiment practices, I bring up research in ways that it lands, so that it means something to your body. All of a sudden you understand the sensations you're having in your gut and how meaningful it is, both to your brain and to pressures in your body; and also to the way you're breathing, or how your body chooses to breathe. I attempt to help people make these embodied and cognitive bridges within their self. I'm happy to use really big words and current research and citations, but also use the little words that can speak to a broad population. Clinicians study Tune Up Fitness Programs because they feel included, but they may be sitting next to another student who mistrusts the medical system. Both communities enter this work because they get to wear their body anew.

Last year my personal theme was collaboration. My personal goal was to build up my interdisciplinary offerings and introduce worlds to one another. Happily I manifested that! And it's serendipity that my final business call of the year is with YOU, speaking about your Fascia Conference and its interdisciplinary theme.

Julie: Yes definitely. So what are your future plans? What is still on your list to do?

Jill: We are in post-production on the video project that I did with Tom. And also in post on another project with my friend Katy Bowman of Nutritious Movement called "Walking Well: A Stepwise Approach to an Everyday Movement." I lead the rollouts for her walking paradigm.

I'm extremely excited to get back to my book writing. It is two years overdue (laughs).

We have a lot of content that we're going to be filming and some new programs, new products that we're launching this year. It's going to be a big year for us.

So the future is all those projects, and I've got some European dates this summer. I'm really excited to take my kids to Europe. They're coming to London with me and to Cologne. It's a professional trip but I'm just so excited to give my kids an exposure to the world. I want them to have friends everywhere.

And I'll be teaching Rolling Along the Anatomy Trains with Tom in July at ATSI.

Julie: If you're looking back through your years of business, what advice are you going to give to someone new who's just starting out.

Jill: Your direct experience is the best teacher. Imitation only gets you so far. You have to use your life for your work. Not your work, to give you a life. You know, it's tough to remain inspired if you're not inspired, but it shouldn't also feel like fireworks all the time. I mean, there's a grind of determination and also, when you know you're on the path, it doesn't mean that it's the yellow brick road. There's rocks, and there's thorns; there's catapults and there's ditches.

Julie: That is so true.

Jill: I didn't know that teaching a course with Tom was on my bucket list. But I obviously worked hard enough and developed my programming to such a level that somebody like a Tom could look at it and say, 'this has merit, let's hang out!' It was interesting to be met as a colleague by somebody that has been an intellectual mentor to me from afar. But because I'd never met him, I didn't know we had this thing to share. So to those just starting out, I would say work your passions, grind it out, road test your theories, but always be respectful of those who have contributed to your thinking. You never know, you might just become friends with them some day!

If you would like to know more about Jill Miller and her training program go to:

www.tuneupfitness.com

HOW TO MOVE FOR HEALTH AND HAPPINESS

KARIN GURTNER

To provide a thought-out contribution to the question “how do we move”, I believe first, we need to address the question “why do we move”. I will use a neuro-biological perspective while exploring this much discussed, often debated subject. This perspective includes psycho-emotional motivators. Understanding my approach will give you an integral context on my take on “how to move for more health and happiness”.

Because unembodied movement knowledge occupies cortical space without much somatic benefit, at the end of this article, you will find a video clip with a feel-good Slings in Motion sequence. It will give you the opportunity to embody what you have read.



WHY DO WE MOVE?

Why do we move? We move for countless reasons. We chew an apple to satisfy hunger. We brush our teeth and wash our floors to keep ourselves and our environment clean. Body language helps to emphasise the meaning of our words. Responding to danger, we jump out of harm’s way when a car speeds around the corner. We hug to create human connections. Shaking hands, we adhere to social agreements. We do daily work for economic purposes. Painting a picture offers us a creative outlet. Aiming for aesthetics, we do a double set of abdominal exercises. Some of us punch a boxing bag to alleviate stress, while others might melt into Deer Pose. Diverse as these reasons may be, digging deeper reveals a common movement motivator: **the desire to feel well**. How do you maintain or regain a feel-good state? By **(re)creating dynamic, homeokinetic balance**. In other words, by supporting the internal processes that keep us physiologically, emotionally, and I believe socially in tune. Whether or not the activities we choose are the best way to facilitate this often-unconscious endeavour is a question for another day. This article holds to our premise that the desire to feel well is a key motivator for movement.

DYNAMICALLY BALANCED HOMEOKINESIS

“Through homeostasis life is regulated within a range that is not just compatible with survival but also conducive to flourishing, to a projection of life into the future of an organism or a species.”
- Antonio Damasio, Professor of Neuroscience, Psychology and Philosophy

Before moving forward, let’s look at the meaning of homeostasis and why I opt for the term homeokinesis instead. ‘Homeo’ means ‘similar’, and ‘stasis’ implies ‘standstill’. That said, homeostasis is not really a static state in and of itself, but a process that is dynamically maintained. What is going on in our bodies to achieve homeostasis is a mechanism in which numerous effectors synergise. Kinesis signifies motion. That is the main reason I have chosen homeokinesis instead. In its essence, **homeokinesis is the ongoing process that maintains the vitality of the body at all times**.

Its effectors include physiological, emotional, and behavioural functions. These interrelated functions sustain our somatic, mental, and emotional wellbeing, both in good health and illness.^{1,2} **A primary function of homeokinesis is optimal energy utilisation** in the body, which brings us to the **interoceptive sense**.

INTEROCEPTIVE, MOMENT-TO-MOMENT PROCESSING, AND SELF-AWARENESS

“I feel, therefore I am alive!”

- Bud Craig, Neuroanatomist

Interoception can be described as the moment-to-moment process in which the sensations of the body that are coming from the body itself are felt and integrated. Through this process, we evaluate and emotionally respond to how we feel. Interoception directly supports homeokinesis. To facilitate optimal energy utilisation, interoception consciously or unconsciously modulates our movements, the expressiveness of our body language, choice-making, the way we perceive time, and our interactions with others. It also shapes the body image we experience and perceive. This experience includes the perception of the ‘material self’ and the ‘sentient self’ as well as the sense of wholeness.¹ **Without the interoceptive sense, we wouldn’t be and feel integrated and alive.**

EMOTIONS MOTIVATE MOVEMENT

The way we feel is characterised by distinct bodily sensations that are inherently coloured by emotions. These emotions significantly guide our behaviour.

To make this more tangible, let’s inspect a feeling that all of us have experienced: hunger. When the body feels hungry, it has burned up the food in the stomach. Blood sugar and insulin levels begin to drop. Consequently, an appetite-inducing hormone called ghrelin is released. The resulting physical sensation we feel is hunger. How we emotionally respond to hunger is unique to each of us. How do you feel about the feeling of hunger? Nonchalant like my friend Felix? Grumpy like Petra? Impatient like Alex? Or happy to soon savour a fine meal like Tabea?

The physical sensation of hunger triggers an emotional response that motivates and modulates our movements. While Felix unhurriedly finds himself a little something, Petra rushes to get a sandwich, while Alex wolfs his in the timespan Petra bought hers. All the while Tabea enjoys the fragrance of the risotto that she slowly stirs. One shared physical sensation (in this case hunger) leads to a broad variety of emotional responses that trigger an even broader spectrum of behaviour responses in different people or different contexts. As diverse as the affective feelings related to hunger might be, in one way or another, **emotions motivate movement that supports – or is intended to support - homeokinetic balance**.

The same can be said for ‘externally triggered’ emotions. Take anger for example. A deep exhale is a much more energy-efficient, homeokinetically wise response to anger than pounding the steering wheel because someone unfairly took the last parking spot. Speaking of interoception in relation to movement inevitably brings us to kinaesthesia and kinaesthetic intelligence.

CULTIVATING KINAESTHETIC INTELLIGENCE

Kinaesthesia is our movement sense, encompassing proprioception and interoception. In Slings Myofascial Training we define kinaesthetic intelligence as the dynamic interplay between proprioceptive finesse and interoceptive clarity. In that sense, **kinaesthetic intelligence is the synergy of well-orchestrated movement, a vivid whole-body image, and embodied emotions**. It can be trained and refined, yet mere repetition isn’t enough. Sure, there is the possibility that technically correct repetition of movement patterns can improve proprioceptive skills. However, proprioception is just one piece of the puzzle; it is interoception that informs us how certain body alignments and motions feel, and how they influence our wellbeing. **To refine kinaesthetic intelligence, awareness is required**.

By gradually becoming more aware of physical sensations and their emotional colouring, we can deliberately make health-oriented movement choices, on and off the mat.



Speaking from personal and professional experience, I can say that with mindful practise these deliberately made choices become unconscious behaviours that support physical health and emotional wellbeing. This may not be all of the time, but it can be much of the time (we are human after all).

Embodied kinaesthetic intelligence empowers us to move and adapt in healthy ways, physiologically and emotionally. This feels good, thus motivates us from within to keep moving. **It's a health-promoting, feel-good cycle!**

IN A NUTSHELL

- Movement is intrinsically motivated by the desire to feel well.
- Feeling well depends on dynamically balanced homeokinesis.
- Homeokinesis is regulated by interoception.
- Interoception is the moment-to-moment process through which we evaluate and emotionally respond to how we feel.
- Emotions motivate movement and behaviour adaptations oriented toward physical health and emotional wellbeing.
- Interoception – together with proprioception - is part of kinaesthesia.
- Kinaesthesia can be trained.
- Proprioceptive finesse and interoceptive clarity express as kinaesthetic intelligence.
- Kinaesthetic intelligence facilitates healthy movement and health-oriented behaviour adaptations, therefore dynamically balanced homeokinesis.
- Dynamically balanced homeokinesis feels good and motivates moving with pleasure.
- The inner motivation to be active and move with joy is health promoting and mood lifting.

HOW TO MOVE FOR HEALTH AND HAPPINESS

We have now arrived at the answer to the initial question: how to move for more health and happiness? Here is my short answer: **practise with awareness and move with pleasure in ways that motivate you to keep moving.**

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ATIN T MOVEMENT DIVERSITY

A P L I N D B E R G

MOVEMENT FOR NUTRITION AND LIFE

Our body's trillions of cells specialize to create tissues, organs, organ systems, and this entity called the human organism. It is these cells that hold us together and wrap us into one beautiful, unique entity craving movement. Movement allows us to bloom, thrive and connect to the rest of the world.

This is a beautiful landscape for which our system has evolved for millions of years. It has evolved for us to move. Every single subsystem and structure is dependent on movement and movement variation.

Movement variation needed for the different subsystems to stay healthy and perform is vast, if not endless. Variation serves to benefit the complexity of our organism's systems.

However, we have created a society and culture bent on avoidance of movement and integration. We follow training rules, fashionable trends, concepts; and black and white thinking that does more to isolate than integrate movement. Yet, there is nothing black and white when it comes to developing movement strategies unique to each individual. The rules, fashionable trends, concepts and oversimplification of training blurs our vision of the whole complexity of movement.

This tends to draw our attention away from the principles of applying different movement strategies and loading environments that best align with the goals of the intended movement.

The key to understanding movement is to comprehend different movement strategies and their principles. These include principles of neutral stability, 'fierce' lifting, control in traditional Pilates, and breath-centered, flowing yoga. If we combine these strategies and principles with concentric 4D movement, then we have the potential to achieve the power, agility and efficiency of 4D recoil in Anatomy Trains in Training.

Movement principles provide us freedom to develop a vast array of movement patterns unique to each individual. If we get locked into rules and concepts, we begin to shrink the vast variation of movement into a "one size fits all" model. To avoid this model, the art of body and movement reading needs to meet the science of anatomy and physiology. With this blend of art and science, we can appropriately assess, apply, and practice movement patterns with the goal of nourishing the individual's own movement quality and capacity.

The key to practicing diversity of movement is to view anatomy differently and perceive the principles and quality that movement provides. This is the beginning





of understanding functional anatomy in its complex variation - how the deep local details interrelate to the global complexity of the neuro-myofascial webbing - and in the context of psychology and emotions.

We need to look at how the relationship of anatomy, physiology, and psychology function together in different movement patterns. This will help us create different strategies to serve the needs and goals unique to each individual life. This is how we, in Anatomy Trains in Training, approach the nourishment of movement in personal training, rehabilitation, strength and conditioning, and any type of movement teaching.

ANATOMY TRAINS IN TRAINING IS THE FIRST WORKSHOP OF HEALTH4PERFORMANCE MOVEMENT INTEGRATION EDUCATION

In the first workshop, we begin with a very novel approach to gain understanding of how 4D movement can be used to balance and integrate movement for the myofascial continuities. We achieve this by looking at the myofascial continuities of Anatomy Trains in context with other bodily subsystems. We include movement assessments using the principles of 4D movement. This is the foundation we use to apply 4D movement into practice when training and conducting rehabilitation.

The education of Anatomy Trains in Training continues with three segmental workshops: (1) Shoulder Girdle, (2) Lower Extremity, and (3) Spine & Abdomen. Each workshop provides a detailed understanding of anatomy, assessments, and movement quality from the neutral stability in lifting through 4D concentric training back to 4D global recoil training.

The final workshop is the integration of movement strategies in one continuation process of coaching, personal training or rehabilitation. The goal is to create a process that assists our clients to move with maximum performance while promoting health and preventing injuries in their daily lives. For movement to be nourishing for our systems, we emphasize that dosage and quality of movement needs to be individually appropriate.

Throughout the education process the principles of movement dosage, periodization programs and recovery are laid down. Truly understanding recovery is the underlying foundation to programming training and movement. We develop when we recover, not when we intensively exercise or rest passively. To understand recovery, we need to encapsulate an understanding of stress and its effects. We need to look at stress as a psychological and physiological phenomenon.

In Anatomy Trains in Training, we examine the physiology of stress and how its appearance links to our neuro-myofascial webbing. Examining stress in context with nutrition, sleep, information overflow, stress management, and the appropriate intensity of movement sits right in the middle of structure, function and recovery of our myofascial tissues. Thus, finding this balance of stress and recovery is the foundation of enhancing health and maximum performance.

Understanding that “less is truly more” is the key in promoting health and maximizing performance. Like most of the movement industry, if we sell quick fixes and fast results in coaching, training and rehabilitation, we sell sickness, injuries and poor performance. Why?

True maximum performance develops over time. The longer we are able to develop ourselves without injuries, sickness or improper overload, the better and closer we get to maximum performance. Due to the hectic, unrelenting stress from a continuous need for high performance in life, we have lost the appropriate quantity and quality of sleep and nutrition. We are driven to live in a state of stress reaction – a catabolic state where we tear down the very tissues we are trying to build. In this state, we are not able to recover, develop or thrive.

In this unrelenting state of stress and performance we are not using the most effective antidote to stress. That antidote is MOVEMENT!

Importantly, low, not high intensity aerobic movement relieves stress reaction, activates the parasympathetic nervous system, and allows tissues time to recover, regenerate and strengthen. It also prompts the brain, physiologically and structurally, for learning, problem solving and creative cognition. These are the very qualities we need to bloom in today’s society.

In the beginning of movement training, it’s not about high intensity. It is about low intensity movement and creating space for recovery using stress management techniques along with appropriate sleep, nutrition and low intensity training. Only after recovery is adequate and complete can it be time to start challenging the tissues with intense training, but only if there is potential to recover. Otherwise, we risk getting broken again and again and.....

Remember to focus on the principles and the process instead of the rigid concepts and rules. Process how to apply appropriate movement patterns to different loading environments with appropriate intensity and timing. This will truly prepare your client for training, sports, work and...for Life!

ZOGA MOVEMENT – A WAY OF KEEPING NATURAL HUMAN MOVEMENT IN THE 21ST CENTURY

W O J C I E C H C A C K O W S K I

The possibilities of human movement and its combinations are endless. When you look at someone who moves with grace and ease, it's like looking at art. Can we keep this art of movement in the 21st Century?

We are living in very strange times where natural human movement is something we need to look for because our daily life is not giving us enough. Movement is nourishment for all of our tissues and we should look at it the same way we look at food or hygiene, that we just do daily. We can live longer without movement than we can live without food, but the quality of life will slowly degenerate and cause serious health problems.

Human design is a tensegrity system that is in a constant play between tension and compression. This play also influences how fluids are moving in our body, how the nervous system gets its stimulation and how this structure reorganises itself to meet these forces. Because of this, giving our body constant change in how we move is very important and is a movement practice we should cultivate. It will keep us adaptive and ready for change.

Movement is nourishment and medicine for tissues, so when your movement routine involves only certain patterns of movement that you repeat every day, then your body will only nourish and feed certain areas of your body, leaving others without enough of it. This kind of uneven distribution of movement and nourishment

can also be caused by emotional states, experiences, nutrition and injuries that have been built into our patterns and biomechanics. So, these patterns are built in us through all the history of our lives.

This is why, when I work with people who come to me with pain and dysfunction, I help them to realise that they need to explore their body movement again in a very new way. I teach them movement patterns that are very unusual, new and sometimes strange at first. With these kinds of movements they re-explore areas of their body that, because of many possible causes, haven't been moving and have been forgotten by their nervous system. This causes other areas to be overloaded, overstimulated and changed structurally to adapt to this new situation. By providing the body with new pathways of movement, we create more possibilities for force distribution and reduce areas with overloading and dysfunction. We are also creating new neural connections that use more complex and variable patterns of movement possibilities.

When you look at little kids and how many positions they put their body into every day, you can see that intuitively they provide shear and squeeze to all their joints, muscles, fascial layers and organs. These multi-plane movement combinations are creating shear, compressions and pulls in their biomechanics. This is giving them the opportunity to really feed nourishment into every corner of their anatomical organisation.





MULTIDIMENSIONAL ZOGA MOVEMENT

The concept of multi-vector possibilities of movement and many different reactions of the tensegrity system in relationship to gravity is a fundamental concept in Zoga Movement. We want to bring these possibilities back to the biomechanics of our clients and teach their nervous systems to use these possibilities in their daily movement. We are doing it with a strategic approach based on principles of Structural Integration that look at the relationship of a human structure to gravity. When we achieve this goal, then we are loading this biotensegrity structure with different stresses to make the whole system not only become free, but also resilient and strong.

By achieving freedom of movement in all planes and in all variations with gravity, we can also balance this tensegrity system in how it holds itself and moves in gravity.

This is why Zoga Movement Functional Integration goes together with the Structural Integration of a body. To organise this process, we use the Structural Integration approach that considers spatial organisation of all elements of human architecture and, with strategic planning, creates changes on all levels of anatomical organisation of the human body. We have an organised approach where we are slowly balancing certain areas of a body and adding change after change to create more organised structure and function in relation to gravity. We use movements that focus on shearing certain layers of tissues against each other to bring them freedom of glide in all possible directions and “place them back where they belong” as Ida Rolf used to say.

When we start this process, we need to understand the actual spatial organisation of our client’s body.

What are its limitations and possibilities of movement and how can we move safely in this situation? Then we can slowly progress to more and more combined movements that also slowly put load on tissues in gravity. For this purpose, we need biomechanical understanding that uses observation of bones and joint movements, but also reactions in soft tissues that need to happen in and between all of our soft tissues when we move our body in space.

Zoga Movement can be done in a group situation where the group is following certain sequences of movements; they all follow by supervision of an experienced practitioner who can adapt every position to the possibilities of the people in the group (that is maximum 10 people) and lead them through movements of exploration of all possible vectors and directions of movement. A more advanced process that is designed

more for people with a lot of discomfort and pain, or for those who want a more precisely designed approach, is when Zoga is led one on one with a Therapist who then combines movement with manual interventions. When it’s needed, it can also involve manual work on a table, like in a Structural Integration approach, combined with movement procedures.

This kind of approach can help people to find more fluidity and ease in movement. This will bring back a joy of movement that can be cultivated daily to keep our tissues nourished, healthy and happy through all our lives. This is something everyone who reads this text hopes for and wishes for all our clients and students.

MARTIAL ARTS HOW WE MOVE

CHRIS CLAYTON

A STRANGE AND UNUSUAL PRACTICE

A strange and unusual practice is martial arts. It has many facets and dimensions, with each dimension providing a multitude of challenges. For many, these challenges become the catalyst for a lifetime of study of how to move in mind, body and spirit.



What draws us to this practice is unique for each individual. It could be the thrill of action, the subtle satisfaction of executing a good combination of techniques, or maybe it is the constant learning of new concepts overlaid over old ones that consistently sparks our imagination. The only limit to our practice and development is the limit of time itself. One thing that is certain is that the idea of mastering the martial arts, and how it lets us move, keeps us all coming back for more, class after class, practice after practice.

For me, if I look deep enough through the layers of forty years of practice, it is the deep sense of trust that is developed in my ability to move. Knowing that I have the focus, the turn of speed or control of centre/core that can provide a base of strength that will see me through when life's inevitable challenges and confrontations present themselves.

The benefits of martial arts training are too many to list here, but I will endeavor to at least discuss some of its key assets. It is important to note that, in this article, we are discussing martial arts as a very broad generalisation. There are many types of martial arts, and many variants to training methods. My focus and commentary is based on the type of training that is progressive, that is to say, progressive in the physiologically adaptive way and the progressive search for ongoing learning, knowledge and development; the kind of training that allows for recovery and promotes long term sustainability for the student.

BREATHING

Breathing “the first thing we get and the last thing we lose”. For some martial arts systems breathing is considered an internal art, it is certainly a profoundly useful skill that requires our attention in martial practice. Years ago my Sensei, Tino Ceberano Hanshi, and I were discussing the training of the mind, body and spirit (during a typhoon in the Philippines). Mind and body were easy to discuss, but I did not have a clear answer for the soul. My Sensei explained to me that “your breath is your soul”. At the time this was a revelation to me. My approach to breathing has taken on new meaning with every breathing practice since that moment. So, regardless of whether your training is at the elite kickboxing high intensity end of performance, or at the passive Tai Chi end of the scale, or somewhere in between;

breathing awareness and mindfulness are surely a physiological, psychological and, for those who lean that way, spiritual benefit of our martial practice.

FORMS

Forms are pre-set collections of technique, practiced in sequence, aimed at teaching a concept or concepts, commonly known as Kata, Quan fa or Anyo. The practice of forms allows practitioners of all ages and skill, not only to practice technique, but act as a training tool for long term physiological adaption of neuro myofascial tissue to support the kind of movement that their chosen art requires. Many forms contain variables such as speed, power, precision and dynamic transitions of global movement; this can be most beneficial for our neuro myofascial integrity. Many martial artists know that the practice forms are a lifelong journey of continuous development and refinement.

BALANCE/PROPRIOCEPTION

My Sensei will often say “without balance you cannot have coordination”. How true! Being able to ground yourself, then explode into dynamic, powerful, coordinated movement in an instant, and just as quickly return to a passive but ready state, is an ability that we attribute to a cat or similar. Maybe this could be why many early Kung Fu systems aimed to mimic animal movements as a part of their early development? In order to achieve this dynamic and coordinated movement, martial arts encourages and provides training for the development of balance and proprioception; this skill is very useful in self-defence, but is also most beneficial as we age and our vestibular reference wanes due to poor eyesight. How useful would it be to have a highly developed and well trained balance/proprioceptive resource to tap into in our older years?



HIPPOCAMPUS AND CEREBELLUM

Aerobic exercise has been identified as a catalyst for neurogenesis in the hippocampus, while activities involving balance and coordination can assist with neurogenesis in the cerebellum. Martial arts training is a wonderful resource for all ages in this regard. The practice of martial arts lends itself well to the more advanced in years. Go to a park in Taipei, Taiwan at 5am and it is filled with the elderly, passively practicing their chosen art. With so many of our population suffering from neurodegenerative disease (Australia 200,000 plus), engaging in movement through martial art is one of the many great ways to promote general wellbeing.

IMPROVEMENT THROUGH STRATEGISED BODYWORK

While there are many benefits to moving in a ‘martial arts way’, it is also vitally important to identify ways to look after our body’s movement systems outside of our training. Remember earlier when I pre-framed that all good training is progressive, allowing recovery and promoting sustainability? Well, as many of us have found - we did not know then, what we know now. I have made many of my own training mistakes, especially in the early days.

We may tend to attribute limitations occurring in our movement quality to a recent training event. However, it could also be lost adaptability, acquired over years of martial arts postural habit. I have noted that quite a few long term martial artists (including myself), may tend to get stuck in the martial posture, and cannot come out of that posture when it is not required. In this instance; visualise a posteriorly tilted pelvis and widely set legs with the feet gripping the floor, this may have something to do with trying to be ever vigilant?

So how do I explain the need for change to highly trained and capable people? Possibly being a little eccentric, I tend to use the following metaphors to explain the positives of receiving work to my athletically driven types.

“IF YOU WANT TO DRIVE A FAST CAR, THEN YOU NEED TO PLAN TO DO FAST CAR MAINTENANCE”.

If we do not do the maintenance, then we might find that “the body is great at compensations, but not so good at corrections”. Sometimes we do not know what is lost, until pain presents us with a stern reminder. This has been something that I have had to learn the hard way!

For my martial artist SI clients, the process of strategised bodywork and re-integration of what is lost in their sequence of movement, and being able to then reconnect the dots of their motor patterning, enables us to progress towards their specific movement goals. We are not trying to cheat time here, but rather help our clients be the best version of themselves. By allowing ourselves some much needed maintenance, we are able to continue to express ourselves through movement and enjoy the quality and essence of our martial arts experience.

In closing, for myself and the hundreds of millions of others that I share this strange and unusual martial arts practice with, there is something about how you get to move in martial arts that takes hold of you at your very deepest beginning and inspires you to stay on the path. I will leave you with one of my favourite quotes from Fujien White Crane Kung Fu.

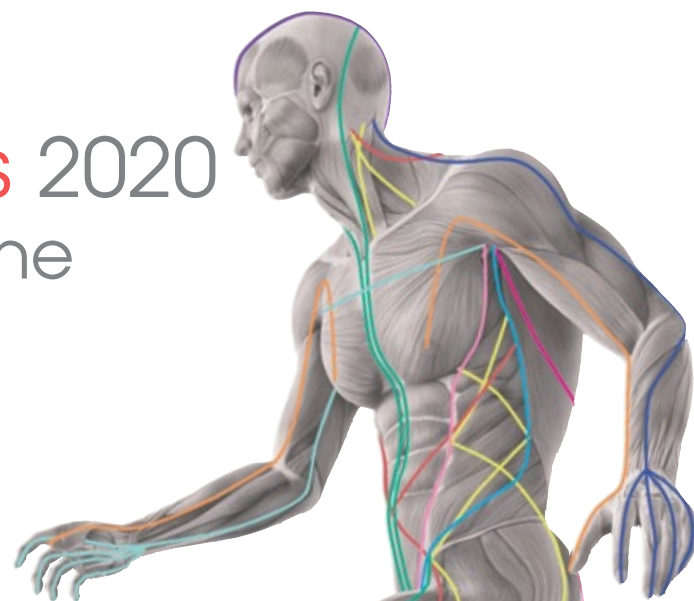
“Unlike the fine arts such as painting or sculpture, a martial art exists purely in the minds and bodies of those who study it. Only a lifetime of constant practice can result in the fullest expression of a given martial art.”





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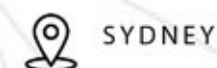
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