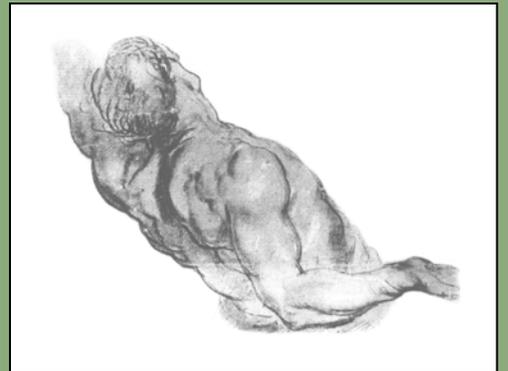


**the usa
body
psychotherapy
journal**

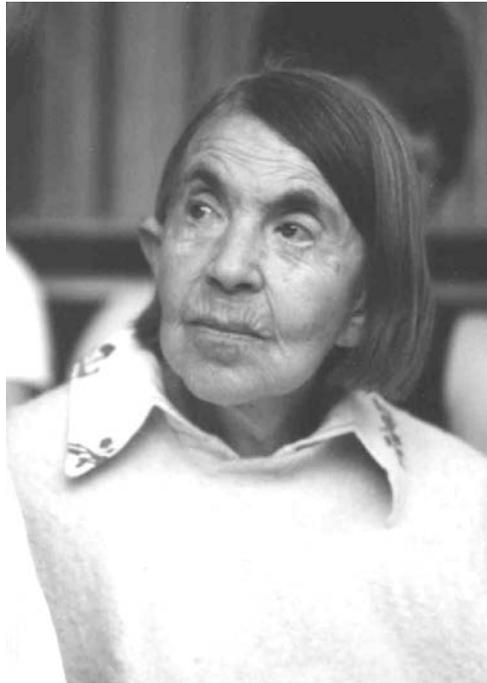


Volume 3 Number 1 2004

The Official Publication of
THE UNITED STATES ASSOCIATION FOR
BODY PSYCHOTHERAPY

Table of Contents

Charlotte Selver Tribute	3
Editorial Jacqueline Carleton, PhD	4
Guest Editorial Judyth O. Weaver, PhD, SEP, RCSP	6
On Being in Touch with Oneself Charlotte Selver	7
On Breathing Charlotte Selver	10
Sensory Awareness and Our Attitude Towards Life Charlotte Selver	13
An Interview with Charlotte Selver and Charles Brooks Ilana Rubinfeld	14
Interview with Charlotte Selver Charles Schick	19
The Influence of Elsa Gindler on Somatic Psychotherapy and on Charlotte Selver Judyth O. Weaver, PhD, SEP, RCSP	22
Gymnastic Elsa Gindler	27
Integrating Sensory Awareness And Somatic Psychotherapy Judyth O. Weaver, PhD, SEP, RCSP	31
Charlotte Selver in 1965 Peter Levine, PhD	36
Experiencing: A Memoir Marjorie Rand, PhD	37
How is Breathing Now? Terry Ray, MA, LPC	40
My Experience with Charlotte Selver and Sensory Awareness Barbara Cabbot, PsyD, LMT	42
Sensing is the Heart of the Contact Ginger Clark, PhD, MFT	44
How Charlotte Selver Influenced My Work Richard Lowe, MA, MFT	46
Sensory Awareness, Creative Expression, and Healing Connie Smith Siegel, MFA	48
Sensory Awareness and Graduate School: Reflections of a Grateful Student Susan Kilkus, MA	52
Epilogue Charles Brooks	55



Charlotte Selver

Born April 4, 1901 – Ruhrort, Germany
Emigrated to United States - 1938
Died August 22, 2003 – Muir Beach, California

“Becoming more and more able to be there in situations, whether easy or difficult; to be more there with our mind, with our hearts, with our sensitivities, with our strengths - this is very, very important.”

©2004 USABP
USABP Mission Statement

The USABP believes that integration of the body and mind is essential to effective psychotherapy, and to that end, its mission is to develop and advance the art, science, and practice of body psychotherapy in a professional, ethical, and caring manner in order to promote the health and welfare of humanity.
(revised October 1999)

Sensory Awareness, Creative Expression, and Healing

Connie Smith Siegel, MFA

Abstract

This article describes the use of art to address personal issues, using a process called Self-Guidance in Drawing and Color. This process combines creative expression with Sensory Awareness, revealing an elemental body language that not only expresses strong emotion in line, shape and color, but transforms them as well.

Keywords

Sensory Awareness – Fine Art – Self-guidance in Drawing and Color
Person Centered Expressive Therapy

The organism has these innate possibilities of renewing relationships, of balancing out, of healing, of recreating. This is not what we do, but these are properties of the organism since birth-they are inborn, inbuilt.
Charlotte Selver, [Learning Through Sensing](#)

As a graduate student and later professor of fine art, I felt that art should never be used for anything other than self-expression. I was especially critical of the field of art therapy and the use of art to diagnose disorders. Yet now, more than thirty years later, I find myself deeply involved in a therapeutic process called Self-Guidance in Drawing and Color that uses art to express and transform difficult personal issues. Through this creative process each person can access an inner wisdom in response to their problems-they can become their own healer, their own oracle. Far from diminishing, I have discovered that the focus on healing can expand aesthetic possibilities.

The doorway for these discoveries and shift of attitude did not come initially from therapy, but from the practice of Sensory Awareness. From the first classes with Charlotte on Monhegan Island in 1966 to her last in the house on Muir Beach, her cultivation of attention-listening to inner sensations and allowing natural responses -has profoundly influenced my life and work.

This influence revolutionized my teaching when I offered classes in 1972 to fellow students in a long-term study group in Sensory Awareness. Because they rejected my university drawing exercises, we evolved a simpler process of drawing. Beginning with closed eyes we simply noticed the subtle sensations inherent in the drawing process itself, such as breathing and the touch of our hands on the paper. As we worked we discovered that these ordinary sensations generated a wealth of abstract forms and colors-a primal, body language unique to each person, immediately accessible. This language revealed emotional feeling states-elemental forces, which could find their natural balance: opposites could be integrated, and differences reconciled. I later evolved a method of choosing color chips from a pile that could further clarify the feeling states expressed in the drawings.

In order to move this dynamic process into specific life issues, I developed the process called Self-Guidance in Drawing and Color. My former husband, a doctor and therapist, helped create a three-part structure, which allowed people to define their issue. If the issue was healing, they would feel the discomfort or pain as inner sensation and then draw with closed eyes. After seeing this first drawing, people would draw a second and third drawing, with no intention, allowing a natural response. The three drawings that emerge from this process demonstrate the natural movement of energy, in response to the discomfort. They reflect an important dynamic inherent in Charlotte's work-by sensing what is real in the moment, change can happen by itself, without expectation or intention. We are not here to change our nature, but to let it unfold by itself. This spontaneous movement of energy is awesome, especially with emotional states such as anger and loss. Sometimes these energetic movements create dramatic shifts of consciousness.

I witnessed such a transformation with a professional woman who was deeply confused, unable to function in her life. This state was reflected in the fragmented forms in the first drawing. The somber tomb-like form that appeared in her second drawing evoked an overwhelming sense of being buried alive in an abusive marriage. In the third drawing the tomb-like form exploded into vigorous strokes of black and red, with the words "leave me alone." This dynamic fire of anger, expressed freely in this way, led to renewed vitality and a final drawing of large, rhythmic forms in orange, red and blue, with the words, "dancing with the rhythms." After a difficult separation, she found joy and a new life for herself, which included dancing. The drawing and color sequence allowed her to acknowledge her profound despair, and anger. In breaking through her denial of these strong emotions she could be energized by them, and to move into lighter expressions.

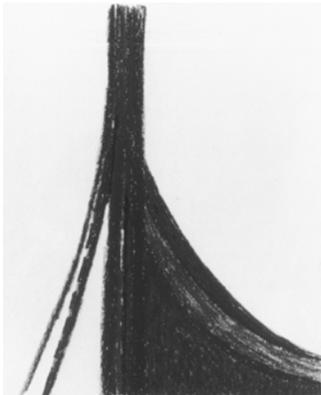
The pattern of movement from heavy to light I have just described is common to many situations. In the illustration here we can observe a parallel pattern in another person as the elemental qualities of fire and earth evoked by rage (1, 2) move by stages into the lighter elements of air and water (3,4).



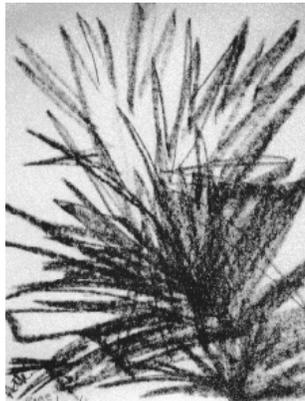
1



2



3



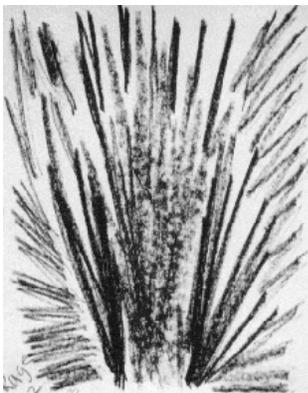
4

Illustration

These four drawings are called Rage. In this series the fire of rage is expressed (1), becomes contained by earth, (2), and disperses into rambling loops of air and water (3,4).

1

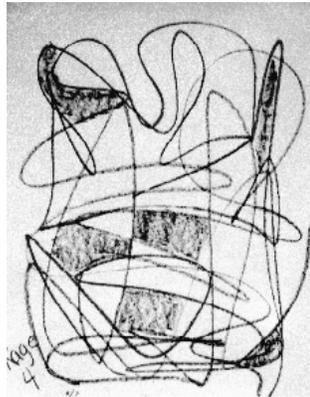
But every situation is different and unpredictable. In a response to a deep betrayal in a marriage, another person drew a dark hard knot of pain, isolated and alone in the middle of the page (5). In the second drawing this isolated form evolved downward into a vertical tower, grounded in the earth (6). The third drawing reinforced this stable form, giving her strength to meet a difficult separation (7).



5



6



7

Illustration

These three drawings are called Pain. A hard knot of pain and anger expressed in drawing 5 becomes vertical in drawing 6 and moves into a tower of strength in drawing 7.

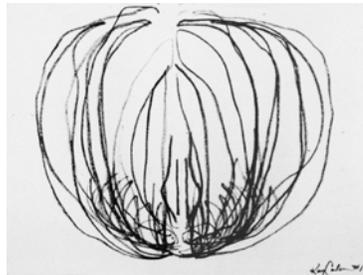
2

In fully owning the elemental power inherent in anger and pain, we can allow the balancing response—we can witness our natural tendency toward wholeness. In the middle of personal chaos we can recognize the deep sense of order in the world.

Along with this individual work I have presented the Self-Guidance process in graduate programs and in healing contexts. The inclusion of movement, sound, and poetry in the process was reinforced as I studied and taught in the certificate program in Person Centered Expressive Therapy, founded by Natalie Rogers. Working with people in the context of the peace and environmental movement has been especially moving to me. Witnessing the balancing of elemental forces in response to conflict and war has given concrete evidence that the reconciliation of opposites is not just a hope, but also the fulfillment of an urge for wholeness. As we can see from the drawings from a conference, (8,9,10), peace is not just a concept, but also an entirely natural state of being, a dynamic equilibrium, intensely creative.



8



9



10

Illustration

These three drawings are called War. Kay's first drawing of a skull evoked by war (8) evolved into a globe (9), and finally into a sacred grove of trees, a personal place of peacemaking. (10).

3

The use of creative expression is especially effective on those occasions when there are no words to express the enormity of the feeling. This is especially true when we have lost a loved one through death. After expressing a dark mass of grief following her father's death, one woman was startled by the fiery explosion of rage in the second drawing. She found a soothing relief in the gentle, blue strokes of water of the last drawing. Another person, after losing both of her much loved parents in the same year, used the process to choose colors and draw from each. From the bright blues and reds of her father to the bright yellow sun in her mother's drawing, her parent's qualities became alive in the moment, still vibrant in her.

Vocational issues can be addressed as well. An artist overwhelmed by the demands of his job expressed his frustration with a sharp form resembling a decayed tooth. As he experienced the drawing through movement, the contracted form began to expand until the lines grew progressively lighter, almost flying off the page. His courage in fully acknowledging frustration led to a renewal of energy, a reminder of his creative fire. Within a few months he adjusted his work schedule, allowing more time for his painting.

I have used the Self-Guidance process to address many other issues, from the trauma following sexual assault to the challenges of breast cancer. Drawing and color not only gives shape and form to often unspeakable traumas, but also can spontaneously generate a balancing, life-affirming response. As I continue to witness these responses I find a renewed trust in our natural wisdom, and the inherent order of the world.

Although many meditation disciplines, personal and group therapy have contributed to the Self-Guidance process, the practice of Sensory Awareness continues to be the primary foundation of this work. Charlotte's conviction that we embody the wisdom and power of the natural world has supported and inspired my own research. Her enduring fascination with our sensory experience has revealed the inner source of creative expression-always different, always alive. In sharing her fascination with human life Charlotte was a artist in her own right, waking up our sensations in the same way a musician might pluck the strings of an instrument. She could feel the pulse of a group much like a conductor, always listening, improvising. She opened us to the wonder of our own nature-not only the capacity for joy, but the inner resources we have to meet difficult situations. The work in the classes was clearly restorative, and yet Charlotte never described her work as therapeutic. She often declared firmly at the beginning of a workshop, "We are not here to cure symptoms, or to relieve pain, but to simply become aware of our own functioning." We became aware of our own sensations as if resonating with a painting, poem or musical piece, with no expectations, no judgments. Through this awareness we could find ourselves regenerated in subtle, but powerful ways. Colors and tactile sensations could be more vivid, and we might feel a kind of inner peace. This fuller sense of living not only relieves pain and trauma, but over time, prevents it, in the same way prevention may be the most enduring value of the Self-Guidance process.

Although I have been astonished by the effectiveness of art in directly addressing difficult life issues, perhaps the greatest discovery for me has been to appreciate again the healing powers inherent in art, just for its own sake. As we choose a color, make a line, or build a pot, we are speaking an intimate language of sensation-a universal language of touch, movement, space, seeing, weight and gravity, available to everyone. These direct sensations create a lively dialogue with elemental forces - we can see our nature reflected in the world, perfect in all its manifestations. Much like Charlotte's dedicated invitations to awareness, we are reminded that we are whole beings-not alone, but always supported and nourished by the natural world.

Biography

Connie Smith Siegel is an exhibiting landscape artist who has taught drawing and painting at the University of Colorado, California Institute for Integral Studies, Esalen Institute and the Department of Art and Consciousness at John F. Kennedy University. She has been a long-term student of Sensory Awareness and has worked extensively with movement, sound improvisation, poetry, and expressive art therapies. She is writing a book called *The Natural Language of Drawing and Color*, which combines drawing, color, Sensory Awareness and healing. She may be reached at 215 Central, Box 262, Woodacre, CA 84873. Email cssiegel@cwnet.com or 415-488-4497.

USA BODY PSYCHOTHERAPY JOURNAL

The Official Publication of
United States Association for Body Psychotherapy
Jacqueline A. Carleton, Ph.D., Editor (jacarletonphd@gmail.com)

USABP Mission Statement:

The USABP believes that integration of the body and mind is essential to effective psychotherapy, and to that end, it's mission is to develop and advance the art, science, and practice of body psychotherapy in a professional, ethical, and caring manner in order to promote the health and welfare of humanity.

USA Body Psychotherapy Journal Purpose:

This peer-reviewed journal seeks to support, promote, and stimulate the exchange of ideas, scholarship and research within the field of body psychotherapy as well as an interdisciplinary exchange with related fields of clinical practice and inquiry.

SUBSCRIPTION & BACK ISSUES

(all funds USD)
_____ \$65 (USD) Two year subscription
_____ \$35 (USD) One year subscription
_____ \$20 (USD) Single issue
_____ \$25 (USD) Keleman issue
2002 _____ Vol. 1, No. 1 _____ Vol. 5, No. 2
2003 _____ Vol. 2, No. 1 _____ Vol. 5, No. 2
2004 _____ Vol. 3, No. 1 _____ Vol. 5, No. 2
(Selver Issue)
2005 _____ Vol. 4, No. 1 _____ Vol. 5, No. 2
(Research Issue)
2006 _____ Vol. 5, No. 1 _____ Vol. 5, No. 2
(Boadella Issue)
2007 _____ Vol. 6, No. 1 _____ Vol. 6, No. 2
(Keleman Issue)
2008 _____ Vol. 7, No. 1 _____ Vol. 7, No. 2
(Lowen Issue) (Research Issue II)
2009 _____ Vol. 8, No. 1 _____ Vol. 8, No. 2
2010 _____ Vol. 9, No. 1 _____ Vol. 9, No. 2
(Research Issue III)

SUBSCRIBER INFORMATION

Name _____
Address _____
City _____ State _____ Zip _____ Country _____
E-Mail _____ Telephone (daytime) _____
An email address is required for electronic notification. A non-AOL address is preferred.
Amount Enclosed _____ Check Discovery Visa MasterCard
Card Number _____ Exp. Date _____ Security Code _____
Signature _____

I would like information about becoming a member of USABP



Abstracts and Indexes available at www.usabp.org

POSTAGE

Shipping to U.S. and Canada included
International Orders need to include the following postage fees.

SUBSCRIPTIONS

The following postage rates apply *per year*.

_____ \$18 Mexico, Western Europe
_____ \$27 Eastern Europe
_____ \$40 China, Japan, Australia, Cent/South America

SINGLE ISSUE

The following postage rates apply to the first copy.

Additional copies are \$3 shipping each.

_____ \$9 Mexico, Western Europe
_____ \$14 Eastern Europe
_____ \$20 China, Japan, Australia, Cent/South America

The United States Association for BODY PSYCHOTHERAPY

8639 B 16th St. Ste. 119
Silver Spring, MD 20910
Phone: 202-466-1619 Fax: 832-717-7508
E-Mail: usabp@usabp.org
Web: www.usabp.org

The USA Body
Psychotherapy Journal
The Official Publication of
the USABP

Editor

JACQUELINE A. CARLETON, PH.D.

Peer Review Board

SUSAN APOSHYAN, M.A.
DAVID BROWN, PH.D.
RUELLA FRANK, PH.D.
MARY J. GIUFFRA, PH.D.
BARBARA GOODRICH-DUNN
ELLIOT GREENE, M.A.
LAWRENCE HEDGES, PH.D.
JOEL ISAACS, PH.D.
GREG JOHANSON, PH.D.
BLAIR JUSTICE, PH.D.
RITA JUSTICE, PH.D.
ALICE LADAS, Ed.D.
ALINE LAPIERRE, PSY.D.
LINDA MARKS, M.S.M.
JOHN MAY, PH.D.
PATRIZIA PALLARO, LCMFT, ADTR
MARJORIE RAND, PH.D.
LAUREL THOMPSON, M.P.S.

Editorial & Research Intern
SASHA DMOCHOWSKI

Production Manager
ROBYN BURNS, M.A.

USABP BOARD OF DIRECTORS

VIRGINIA DENNEHY, PRESIDENT
PAUL BRIGGS, VICE PRESIDENT
LYNN TURNER, SECRETARY
JACQUELINE A. CARLETON, TREASURER
CHRISTINE CALDWELL
MARY J. GIUFFRA
KAREN JACOBSON
GREG JOHANSON
ALICE KAHN LADAS
KATHY SCHEG
KATY SWAFFORD
LAUREL THOMPSON

ADVERTISING INFORMATION

The USABP Journal accepts advertisements for books, conferences, training programs, etc. of possible interest to our members. Please contact usabp@usabp.org for more information.

CRITERIA FOR ACCEPTANCE

How does material in this manuscript inform the field and add to the body of knowledge? If it is a description of what we already know, is there some unique nugget or gem the reader can store away or hold onto? If it is a case study, is there a balance among the elements, i.e. back ground information, description of prescribed interventions and how they work, outcomes that add to our body of knowledge? If this is a reflective piece, does it tie together elements in the field to create a new perspective? Given that the field does not easily lend itself to controlled studies and statistics, if the manuscript submitted presents such, is the analysis forced or is it something other than it purports to be?

PURPOSE

This peer-reviewed journal seeks to support, promote and stimulate the exchange of ideas, scholarship and research within the field of body psychotherapy as well as an inter-disciplinary exchange with related fields of clinical practice and inquiry.

To ensure the confidentiality of any individuals who may be mentioned in case material, names and identifying information have been changed. It must be understood, however, that although articles must meet academic publishing guidelines, the accuracy or premises of articles printed does not necessarily represent the official beliefs of the USABP or its Board of Directors.

The USA Body Psychotherapy Journal (ISSN 1530-960X) is published semi-annually by the United States Association for Body Psychotherapy. Copyright (c) 2008 United States Association for Body Psychotherapy. All rights reserved. No part of this journal may be reproduced or transmitted in any form or by any means, electronic or mechanical, including photocopying, recording, or by any information storage and retrieval system, without written permission of the publisher.

Subscription inquires & changes of address should be sent to *USA Body Psychotherapy Journal*, 7831 Woodmont, PMB 294, Bethesda, MD, 20814. For customer service, call 202-466-1619.

Subscription Rates: Single current issue \$20; \$35 yearly. Postage outside the US and Canada please inquire at usabp@usabp.org.

Postmaster: Send address change to *USA Body Psychotherapy Journal*, 7831 Woodmont, PMB 294, Bethesda, MD, 20814.

SUBMISSION GUIDELINES AND SPECIFICATIONS

First consideration will be given to articles of original theory, qualitative and quantitative research, experiential data, case studies, as well as comparative analyses and literature reviews. Submission of an article to the *USA Body Psychotherapy Journal* represents certification on the part of the author that it has not been published or submitted for publication elsewhere.

Initial submission should be e-mailed to jacarletonphd@gmail.com as an attachment in Microsoft Word.

Manuscript should be double-spaced in 10pt. type, with at least a one inch margin on all four sides-please include page numbers, otherwise manuscript should be free of other formatting.

Title, full authorship, **abstract of about 100 words and 3-5 key words precede the text**. Please include an endnote with author's degrees, training, mailing address, e-mail fax, acknowledgement of research support, etc.

Authors are responsible for preparing clearly written manuscripts free of errors in spelling, grammar, or punctuation. We recognize that the majority of contributors are not professional writers, nor do they function in a publish or perish mode. Furthermore, we are aware that the work of our profession is sometimes pragmatic, associative, intuitive, and difficult to structure. However, a professional journal such as we envision normally accepts only pieces that are fully edited. Therefore, we may occasionally suggest that writers find a reviewer to edit their work before it can be accepted. We will suggest names of possible editors if requested.

References: References within the text should include author's surname, publication date and page number.

Full attribution should be included in bibliography at end. *For books:* surname, first name, book title, place, publisher, date of publication. *For periodicals:* Surname, first name, title of article in quotes, name of publication, year, volume, and page numbers. Or, consult the latest edition of the Publication Manual of the American Psychological Association.

LETTERS TO THE EDITOR

The editors are eager to receive letters, particularly communications commenting on and debating works already published in the journal, but also suggestions and requests for additional features or departments. They may be sent to the email address below. A selection of those received will be published in the next volume of the journal.

CORRESPONDANCE ADDRESS

Jacqueline A. Carleton, Ph.D.
Editor
USA Body Psychotherapy Journal
115 East 92nd. Street #2A
New York, NY 10128
212.987.4969
jacarletonphd@gmail.com

