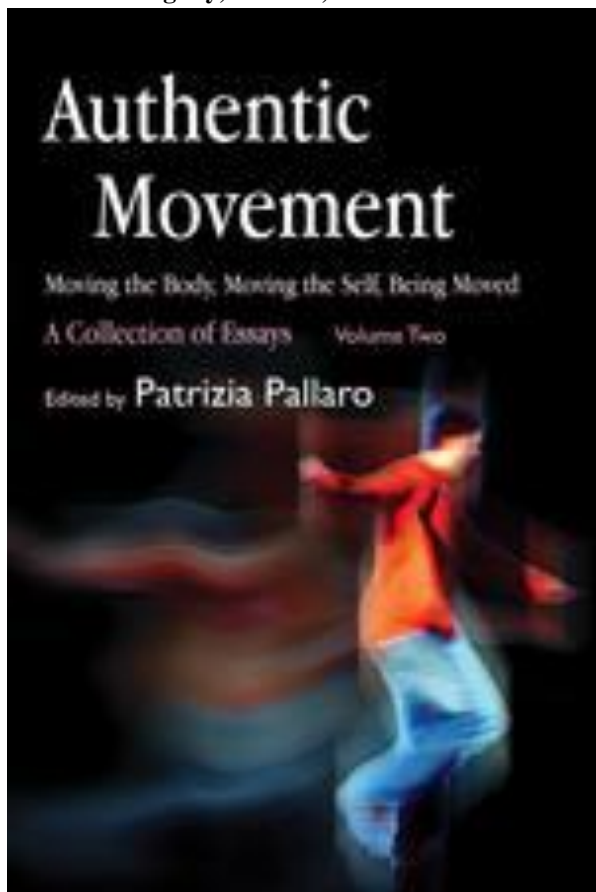


Book Reviews

Authentic Movement Moving the Body, Moving the Self, Being Moved A Collection of Essays Volume Two Edited by Patrizia Pallaro

Pub. Jessica Kingsley, London, 2007 ISBN 1 843107682.



I highly recommend dance movement therapists, who are interested in the practice of Authentic Movement, read this book. It does not need to be read from cover to cover - it is a compilation of articles divided into key themes or parts. Each article can be read quite independently of the others – making for good bedtime reading!

This is the second volume edited by Patrizia Pallaro on the subject of Authentic Movement. Patrizia has compiled a selection of papers, some written by founders of the discipline and others by a range of current students and practitioners.

The book comprises six parts: Part One includes a range of papers from prominent Authentic Movement practitioners and teachers. Patrizia describes this as a bridge from or returning to Volume 1 Authentic Movement essays by Mary Starks Whitehouse, Janet Adler and Joan Chodorow. Part One papers have been provided by Janet Adler, Joan Chodorow, Susan Frieder, Mary Ramsay,

Daphne Lowell, Tina Stromsted and Neala Haze and Alton Wasson. Each paper covers a different topic, for example Janet Adler's paper 'From Autism to the Discipline of Authentic Movement' traces her early experience working with autistic children to developing the discipline of Authentic Movement. Tina Stromsted and Neala Haze introduce us to the Authentic Movement fundamentals in their paper 'The Road In: Elements of the Study and Practice of Authentic Movement'.

Part Two includes a range of papers by authors who describe the application of Authentic Movement for a psychotherapeutic context. Patrizia describes these papers as essential writings for clinicians involved dance movement therapy and Authentic Movement. Authors in this section are also wide ranging and include Penny Parker Lewis, Antonella Adorasio, Julie Joslyn Brown and Zoë Avstreich, Marcia Plevin, and Shira Musicant, to name only a few.

I particularly enjoyed Part Three. This section provides a concentration on papers which relate Authentic Movement to the more recent application of Authentic Movement to spiritual activity: to spiritual practice or as an interface with spiritual practice. For example, in this section, Janet Adler describes her work in mapping the development of ways in which visual images become embodied knowledge. This paper is an interesting exploration of the evolution of inner witness and the parallels between this evolution and the development of both mover and witness. Another extremely interesting paper in this section is Carol Fields work 'Authentic Movement: A Theoretical Framework Based in Tibetan Buddhist Thought'. This work describes experiences rooted in the inner and outer worlds of a mover and relates these concepts to the process of individuation found in Jungian psychology, and awareness/emptiness and compassion as transmitted by Tibetan Buddhist Dzogchen practice.

Part Five takes a different track again and describes the personal, the lived, embodied experience of Authentic Movement. Eight personal stories of embodied journeys to different selves are featured here.

The volume concludes with Part Six ‘After Notes’. In this section Janet Adler provides personal reflections of her own thinking concerning readiness to teach the discipline of Authentic Movement and a very personal description of her own experience of its evolution.

I believe this book is a ‘must’ for dance movement therapists to have on their bookshelves! It serves not only as a great resource to inform practice, but also as a powerful reference book to expand our knowledge, capability and skill in the field of Authentic Movement.

So often as therapists we find ourselves reading many books to obtain further knowledge about our

chosen profession – this book provides in one place the informed learnings from a range of esteemed dance therapists on the practice of Authentic Movement. I highly commend it not only for those dance therapists who are interested in Authentic Movement, but for all dance therapists who wish to gain insight and understanding into the dance therapy practice of others in the field.

Sally Denning

Prof member DTAA, B. Ed, Grad Dip Movement and Dance, Grad Cert (Dance Therapy), M.Ed (Dance Therapy), currently undertaking a PhD, Melbourne University.