

Movement Q&A Live Call with Elia

Elia:

Hello, recording in progress. We're doing this. Hello, hello, hello. Thank you for taking the time out of your day, your life, your flow to hang out with me, to hang out with some other people in the SBSM universe, the metaverse. This is fun for me. I'm excited. We did one last round. That was the first one. So this is the second one, and it gives me a chance. Elia, those of you that haven't met me live, and maybe those of you who haven't even done a movement session yet, it's all good. It's awesome. I really love being a part of SBSM. I've known Irene for a long time and I love being able to contribute what I love to do in service of this course, in service of all of you, all the alumni who have come through and all the future people who will come through.

And so what I offer in short, as a context for the movement lessons, is another way to experience the education in SBSM. It's another way to feel somatically, to experience in another way. All of the information in the labs, all of the other ways in which SBSM offers an engagement with you, your experience, your body, your stories, your history, just another doorway into the same room. And that room is us and all of our mysteriousness, our isness, the stuff that we figured out, the stuff we're still figuring out, the stuff we may never figure out. These movement sessions are another way to experience that.

Today I checked, I confirmed today, the day was the sixth session dropped, as they say in the industry, dropped today, it's called Between Heaven and Earth. So if you get a chance to do that this coming week, it's one of my favorite practices. It's a very simple, elegant practice of connecting heaven and earth through our body. And my first Qigong teacher, she said, if you want to explain Qigong to a 6-year-old, just tell him you bring the sky down and the earth up. I was like, I like that, sky down, the earth up. So that lesson is available now. There's two bonus lessons. One is a breathing, emotional cleansing practice called the Six Healing Sounds. And then another one is called Dancing something something. Celebrate something, something something. But it has a nice track and it's a nice way to drop into a groove and a beat and experience our heart and our soul in communion.

So just a little context, I wanted to open up the space today. It's so cool to see all of you. Some people I know, some people I don't. Maybe previous life. What's up? SBT people. SBSM. It's beautiful. What a tableau. If you can put people in gallery view and just take in this quilt of

humanity, it's quite beautiful. I invite you to take your agency on Zoom and experience this however you want. It is being recorded. So if you can't stay the whole time, please follow your impulse, go do what you need to do.

And the space is here to ask questions in the chat. Mara is here. Thank you, Mara. The whole team Lyon support system is a really beautiful container. I'm proud to be part of this team, and it's a rare thing to have the attunement from the team perspective as a big net, creating safety, creating support, and it makes things like this seamless and fun. So we're going to do a short little movement experience, very small, very short. It can stay where you're at, just to drop in as a collective. And then we'll open it up to any questions. So first of all, don't change anything. Whatever you're doing, just keep doing it. You're drinking your tea, you're lying down. If you're sitting, if you're walking around the mall, whatever you're doing, just keep doing it.

Just say yes to whatever it is you're doing, eating some food. Just notice where your body is, touching a chair or the floor or the air. Noticing the parts of us that are part of our context. Our context is part of us noticing our inhale and our exhale and whatever we're coming from today. Tonight, I know we have different time zones, different hemispheres represented here today. So whatever you're coming from, just let that sediment of the day settle. It's your morning. Let the sediment of the night settle. It's your evening, that the sediment of your afternoon said.

Every day we're a little snow globe. We shake up the snow globe with all the things we have to do and all the responsibilities we have and the roles we play, and the people that depend on us and earn money, and got to clean the dishes. And it's like when we shake that up and we just let it settle so we can shake it back up again. And as it settles, kind of settle into our heart, notice the pulse of our heart, kind of settle into our stomach, digesting our day, and settle down into our feet.

If you haven't said hello to your feet today, here's a good moment. Hello, feet. Hello, other feet. What's up? Thanks for being here. And we'll pick our hands, just warm up a little bit. Create some friction. This is your own energy, your own resource, and breathe some warm vital air into those hands. Good. One more time, just check our work, and just bring that touch somewhere to your being. Folding that warmth, that heat, that breath back into ourselves. You can bring it to your face or your chest or your arm, just coming back to you and opening our eyes, especially if we work on the computer a lot, just making some space for our eyes, maybe seeing above the computer or to the left or to the right or below, letting our eyes be soft. And then our nose, opening the sides of our nose, so our breath can be a little softer.

And pulling on our jaw, softening our jaw. Ah yes. And give our ears a little wiggle, a little tug. Also helping to soften the jaw. That's it. And then our forehead, just softening the mid eyebrow that likes to furrow, especially when we think all the time. And we have to be certain and answer yes or no questions all the time, we can get tight in our mid eyebrow. So just soften that. Make some space so the light can come in. Now just make some silly faces. If you haven't made silly faces today like a cartoon, make some silly faces. If that's hard to do, you can put your hands in front of your face. You can turn off the video, you can do 'em. Add a stuffed animal, whatever. Just bring a little silliness into our SBSM world today. My tongue, one eye, and give it all a little shape.

Take out your arms, your feet, your spine, your brain, there. There we go. So now that we're here in all of our full human silliness, fullness, anything that has come up for you in regards to the movement session specifically, and as they relate to SBSM. It could be a question, could be a comment, could be something you would like to hear me talk more about. If you were interested by a practice, or something that you experienced in it. It's open. It's my first time, first introduction. Cool. That reminds me. I know there are people that have gone through SBSM many times here. I have also gone through SBSM many times, because even though I moderate in the movement lesson space, I follow along. I check in and see the questions people ask, and the general questions, follow along in the labs. And every time I come to SBSM, I'm in a different body.

I'm in a different body today than I was yesterday, than I was in the winter. And so are all of you. We're in different bodies today. And so a beginner's mind, which is a Buddhist saying, an approach to how can we approach new things or old things with freshness and humility. So if this is your first time, awesome. If this is your eighth time, awesome. If it's your first, you have many life experiences to draw upon. If it's your eighth time, how can it be like a first time? So we meet in that place in the middle, no matter how much experience we have, of curiosity and newness.

And also it's a chance to get to know me. If you don't know me, I get to know you even if I know you. My first time on SBSM, doing Qigong for many years, never like this before. Yes, that is awesome. That is awesome because I approach Qigong in that way, that there can be a lot of form and structure, and that's really important. I believe in that approach. I do it. You've seen it in some of the practices. There's certain forms and structures that offer us some concreteness. But what's always interesting to me is how do we find, inside of that form, the formlessness? How do we find that little bit of space and play and curiosity even inside of a practice. So if

some of you have experience in Qigong or different yoga practices, martial art practices, dance practices, I really invite you to see inside the form, what's the formlessness inside the structure?

What's the freedom so that if you're doing something, you're never just doing the thing. For example, in one of the movement sessions, when we're doing this thing with the global breath and we're breathing in three dimensions, opening up the lungs, opening up the diaphragms, it's like we're doing that and there's this choreography, let's call it. But underneath that is your experience, is your infusion, is the way you do it, is the poetry inside of the prose, the magic inside of the structure, so it doesn't become dry. Maybe that's another way of saying it. It's like this stuff is meant to be juicy because we are juicy. We're water beings, we're full of juice. And when we work with our joints, when we work with our nervous system, we want to juice that fruit. We want to lubricate our joints, the synovial fluid, so that our joints move with more ease.

I've said this before I think in one of the videos, but aging is a drying out process. Aging is a drying out process. So how do we bring hydration and lubrication into our bodies? So all the movement sessions in some form are focused on that. How to bring liquidation into our being. Our nervous system is an electrical system. And they tell you, on the hair dryer, don't put the hair dryer in the bathtub because it conducts electricity. So our nervous system is an electrical system. It needs water to conduct electricity. So when we infuse and support our water system, and in Qigong and other Chinese medicine elements that I bring in, the water is also connected to our kidneys. Kidneys are a big deal in SBSM, taking care of 'em, connecting to them, helping them drop.

Our water system is contained in our kidneys and our bladder. So anything we can do to bring juice and hydration to our body is really good. Oh, that was going, all... Yes. So in terms of structure and form and formlessness is, no matter what we're doing, can we find the softness and the ease inside of the movement, and that will help find some water and liquidity. A question with a little compliment inside of it. Okay. How are you so flexible? I find it difficult to remember to move my lower body and my upper body. I don't knock the tea, the floor next to you. I have. So that's one thing.

The other thing is I only share and teach what I practice. That's my first rule of teaching. Only teach what I practice and I practice what serves me. I practice what helps me and I trust that I'm not alone, that it will help other people too. Because I have emotions and organs and

trauma and family history and everything else. I'm breathing air in 2025, all of us. So a lot of these practices, for me, help me to become more flexible, but not just in the sense of touching toes or opening the shoulder, but flexible and resilient in our nervous system, so that we can experience something and come back. It's a version of resilience and capacity and regulation. And these practices help with that. The teacup, for example, if some of you have experienced that, yes, it looks like a physical practice to help open the shoulders and the sternum and the heart and the lungs, and it does all that.

It's a beautiful way to do it. But it's also about helping our nervous system learn how to stretch itself, bring some elasticity into our being, our physical being, but our emotional being, our spiritual being. And so sometimes I'm not so flexible, so sometimes I get very rigid and stuck in my mind and stuck in my way of thinking, stuck in dogma or pride. So I come back to these practices. Just yesterday I was out going like, Ugh, why can't I let this thing go doing the teacups? Why can't I let this go? So to me it's a constant practice in terms of upper and lower body. Sometimes it's a good reminder to come back to our breath because our breath connects our upper and lower body. Our breath is our diaphragm and our lungs dancing together are psoas, which is a long muscle that connects our upper body and lower body, comes up into our diaphragm, goes down through our pelvis. If you don't know what the psoas is, Google it. It's cool. It's spelled weird. It's like P-S-O-A-S. But a long muscle, it connects to the upper and lower body. And so a breathing muscle, also in Qigong, we call it the spirit muscle.

So that's a way to think about the upper and lower body. It's connected to the breath. Dizziness. Yes. Thank you. Solstice. Dizziness is a common thing. That's a common thing. And sometimes that's just because we're doing too much too fast. So the first thing I would say is sometimes dizziness is a reminder to titrate. Titrate is a fancy word for little by little, little by little. Like a little eyedropper, drop by drop. And it's our body's way of reflecting back to us, hey, we might be going a little too fast or doing too much. So if we just scale it down, we don't have to reduce the quality or the spirit of the movement. If we're doing the teacups, for example, if we stay on that example, you don't have to even include the whole body, you just include the index finger. What's it like to have the index finger and find that attention and that little rotation, and all of a sudden the index finger is inviting the wrist, and all of a sudden now my eyes are part of it.

I don't have to go crazy with the size of the movement. It could go really slow. So when you do get dizzy, if you get dizzy, best thing to do, orient back to your feet. That might be sitting down or lying down, coming back to the earth, to the support system. This resource underneath us,

this, what's the word? Liberation. Oh, my English is fantastic today. It's an imbalance of our balance, upper and lower body. Our head is far from the earth, our head is far from the feet, and this is a human predicament. So when we get dizzy, bring the head close, bring the energy down, come towards the earth.

Thank you, Mara, for highlighting questions. Is there a better way for me to breathe? First thing I would offer is there's a little judgment in that self question. Better, worse. I think if we're breathing, that's already a great start. We're all here today because we're breathing. We're breathing because we've survived. No matter what we've gone through, we're still breathing. And that's a really powerful affirmation. I breathe, therefore I am much cooler than the original version of that quote. So breathing, just coming back to that recognition, I'm breathing, whether it's fast or slow or big or small, whatever. I'm breathing.

And that breath is our first reflex. We come into the world, we take a breath. It's the first thing we do. We take a breath. We go from a water world to an air world, which is also a fluid, but we come into this relationship to space and we breathe it. So just a reminder, breathing is a reflex. It's a reflex and it continues to be. And so because it's a reflex, it's something that we can transform and we can play with. We can start to work with that reflex in order to build capacity, in order to build space. Capacity is a fancy word for space.

So when I say there's a better way, I think first is just gratitude, recognition. I'm breathing. Okay, now that I'm breathing, can I invite that breath into another place in my body? Can I invite it into my shoulder? That's another way of saying can I invite my attention, my awareness through my breath into my shoulder. Breath is a vehicle for awareness. If I have a pain in my hip or a pain in my knee, can I invite that breath, that awareness, shine that light all the way into my knee. If I'm sad, can I invite that breath into that sadness? Can I make space through my breath for that sadness? So I'd say instead of a better way to breathe, are there different ways of breathing? Can we think of breath as consciousness and awareness? And if I use it as a vehicle for that, now breathing's this whole other game. It's a whole other opportunity to sense ourselves to be in the world. And a cool little fact, shared with the SPT world. This amazes me. I will share it every day I can to anyone who will listen, that we, as mostly adult human beings, I don't know at what age, let's call it 33. By age 33, we will have taken each of us, Joanna, Carrie, Magda, Stephanie, Hope, Elia. We'll have taken three breaths that have been taken by all of humanity.

We will have inhaled your exhale not once, not twice, three times by everyone, the people you love, the people you don't love, the people you don't want to love, all that. So breath to me is another way of saying an expanded consciousness, internally and externally. Fact is so cool. I speak to my personal path, come to this movement as a movement instructor, yes, I'll do a short version of that, which parts I've always sought out as a way to work through my shit. That's a simple way of saying I've sought out movement as a way to work through things. I didn't have words for that, things that didn't have words or will never have words. And I realized that was a language that was supportive to my healing, to my expression. Certain things I couldn't communicate, so I needed to move. That's one reason and that has continued. A second one is there's a universality to it that makes me feel connected to people that we can share in this universal language. It's really cheesy and tacky, but it's true. It's like movement is our first language. All of us. It's our first language, before our mother tongue is movement, and it's a universal language. And so it's a way to show up in the world that I feel connected with everyone and vice versa.

I've been in many different countries and cultures and that remains true. That movement is a way to connect and to bond. You can take a walk with someone, not speak a word, and you feel like you shared a really profound moment of life. The last part I'll say about that is relation to stillness and quietness, which is the other side and balance of movement. And that's been for the last five or 10 years. Deeper practice for me is finding the balance of, yeah, I like to move and move, but it's also I need to slow down and quiet. There's a need for that sympathetic discharge and also a need to find the other side of that. So if you've done some of the movement lessons, there's this important moment after we do something where we just let that thing beat. It's like the resonance after.

It's that echo, it's that space. It's like you eat a meal and then you take a moment and digest it. So you do some movement. And it's really important for me that there's a moment after that where we just sit with it, even if it's a breath, even if it's three seconds, we let the energy move wherever it needs to go. It's another version of humility. We say in Qigong, let the qi go where the qi needs to go because the qi is smarter than you. Qi is you, but it's okay. Yes, it's both are true. So part of my own evolution in movement and in dance and then in sharing that is seeing all the beauty and the universality of moving. And also the other side of that, the need to slow down, the need to pause.

Because as we all know, when we're stopped moving, it's not like everything stops. It's not like we stop thinking, stop feeling, stop breathing. No, it's just another way to tune into that. So I

invite you if you go back to the movement lessons or if you haven't got to them yet, remember you have them forever, ever. So come to them when you want. But maybe there was something that you did, some movement, you felt something. Pause the video and just sit with that. Just let that echo happen. Let that resonance happen because what's happening there is profound.

How much water do you feel one needs in a day? That's a tough question. I'd say when you're thirsty, drink. That's the first thing. Say when you're thirsty, drink. I have some perspectives on hydration. Again, I think hydration is one version, is drinking water, or whatever. The other version is hydrating our internal tissues. And they're related, but they're not the same. We can drink a lot of water and it doesn't mean it's going to our fascia, which is our connective tissue. It doesn't mean it's going to our joints, our synovial fluid. It doesn't mean it's going through our nervous system. We can drink water and not have it integrate. So staying hydrated to me is a multi-step process. One is recognizing thirst. So it's a neuro interoceptive practice. Am I thirsty or am I hungry or am I nervous? Maybe all three. Let's try some water. Does that help? Okay, that water helps. Now, when that water is with me, can I allow that water to go everywhere? Meaning can I really turn what does not mean into me the practice of drinking or eating, turning what does not mean into me? Can I let that water move with me? And then if I'm moving, can I literally bring that water into my wrists or into my head or my neck? Can I invite the water into the corners of my body?

I hope that I know that maybe it wasn't a satisfying answer. I don't know the amount we have, different needs in the winter, in the summer are different. How much salt we have changes. But I'd say the best thing we can do is tune into, are we thirsty? Our lips dry? How's our skin? Our body is giving us all this information all the time. It's the best technology in the world is right here. Sorry, Zoom. Are there many forms of Qigong? Yes, many, many, many, many, many, many, many, many, many, many, many, many forms. Qi is a word that has no direct translation. It's kind of like love. I don't know exactly what it means, but it has different versions and interpretations. Energy is one version of what Qi means. Vitality, life force.

So that's one way to see it. Is it a loose translation of work or practice or master? So how do we work with our energy? How do we master or practice our energy? Qi also translates as breath. So people have heard of breathwork. This is breathwork, ancient, 8,000 year old breathwork. Many forms, many versions to experience it. But again, as I said, the lesson that was dropped today, one very simple way to approach Qigong is just notice your inhale and your exhale. That's breath work. And then notice it from a different place or perspective. Can

you inhale from the bottom of the feet? What does that mean? How can you inhale through the feet? You inhale through the lungs? Yeah, but our awareness, our mind, our consciousness. We can feel our feet if you tap the ground or touch your foot.

And then if I breathe with that awareness, now I'm bringing that breath into my body from a different doorway. I'm working with my breath, I'm working with my energy. You're doing Qigong? Another way that we didn't really do, in the movement lessons, is to go outside and copy nature. That plant up there, right there, that plant, yeah. What's it doing? One leaf died. Boom, another leaf's coming out. So literally go and copy your plant or go outside and copy the mountain or the river or the tree. It sounds so simple, but it's where Qigong came from, was people copying nature and saying, Hey, I am also nature, nature's not this external thing that I look at. Nature is me. I have weather, there's storms, I have storms. I get rageful and sad and depressed and anxious and happy and joyful. I have internal weather systems. I have seasons. I am seasons. I am elements. So extrapolating some of these movement lessons into your life, life is go outside, animals. There is another version of that, really important to me, that Qigong is liberated from a particular frame. I think we can get stuck in frames and methodologies. And to me, all good methodologies at the end, melt and dissolve away and take you more towards liberation. More towards everything.

Go outside. That's a good homework assignment this week. Copy something in nature. If you've got a vine plant, I think that's what it is. Joanna, I might be wrong. It looks beautiful. Yeah, let's check that thing out. Go. What are you doing, vine? How are you doing that? Yes. Watch your bread. Rise in the oven. Take a big breath. Yeah, so as a thank you, Monique, thanks for coming through. I'm just catching up on the chat here. So as muscle, yes, I find it difficult to make movements smaller. Yeah, that's a popular one. That's a hard one. Ambition, star. A lot of times we approach these things with a lot of ambition. We have goals, we want to do it good, we want to do it right because part of our education, conditioning. But if we don't think of smaller as worse, what if smaller was cooler or just as good? So the approach to that I think is really important. I know I went through a long time like, oh, dynamic movement is cooler, bigger movement, faster movements, better. That's not true.

So one way is to just approach it differently and go, I'm going to play with small movements for the next five minutes. Everything I'm going to do is just going to be small. What's that? Those are relative for an ant. All the movements are really big, and for bacteria, the tea is really big. So it's a perspective issue too. We'll be doing the up and down workshop this year. Debbie, thanks for asking. Thanks for shouting out the up and down workshop. It's a workshop. Irene

and I, we birthed that back in 2013 and that's something I love and deeply proud of. We don't have anything on the schedule right now, but when we do if, when, we will let you know. But thanks for asking.

Bonnie. Can you suggest specific movements to help with dizziness? Yes, yes, yes. Okay, good. It's a more specific question. I like the capitalized dizziness too. I'm trying to think of the simplest way. Come back to the things we already talked about, which include breath, and breath will be an essential theme to all of this stuff because it is universally the fundamental way of building capacity and regulation. So when we are overstimulated, overactivated, shut down, go into freeze, any of those waves, riding them in any direction, which then can result in physiological experiences of vertigo, dizziness, nausea, our breath is there as a metronome. Is there as a buoy? Is there as a guide?

It's there as a reference, an internal reference point that both takes us in but keeps us connected. And when I say that, I mean sometimes when we breathe, we don't have to go, implode inside. We can breathe and stay connected to the outside. That's what our breath is. It's turning the outside air into us and it's letting go of the inside air back to the outside. So it's already in relationship to the space. And dizziness specifically also is a lack of calibration between the internal and external world. It's just an imbalance. I really don't like the words good or bad or pathological. It's just imbalance. And we're looking for balance.

Our eyes play a big role in that. That's why I say if we can breathe and stay connected to something outside, especially something that doesn't move. So a tree or the horizon, you can also put your hands out. Put your hands in a line and just see your hands. You can try. That just feels kind of cool anyway. It's a way to bring a stability. So if you get dizzy, if you get vertigo, if you get nauseous, that a very powerful way also for the left and right hemispheres of the brain and the eyes to recenter, to come back into balance, to come back into here. And now, because it's scary also to be discombobulated, to be dizzy, to not know up from down. It's an unsafe feeling. So our breath is a way to come back to that. I'm here now. In reality, the hands are a way to bring a physical, visual reference to that. The horizon, something far out, something like further beyond you is also a way just to remember, okay, I'm here. That's there. If you have an object in your space that brings some sense of safety, relationship. Those of you have done the up and down workshop or we used to play with the thing. I relate to this and this relates to me.

It's a way to animate our space so that our space is a container for us. And then that can help if we do something and get dizzy or a sense. Too much stimulation. Too much activation coming

back. And then to finish your question, Bonnie, because you said often orienting does not help once those things are on board, I think orienting might be more available and accessible because if you're out of sorts and trying to orient to an out of sort world, it's true. But if you can bring that breath on board, if you can bring your eyes, which are an extension of our nervous system, extension of our spine, our relation to the world, and we can bring some part of our being, our body, it can include putting our hands on the desk, our hands on the chairs, booms, a way to ground ourselves into that moment, into reality.

That can help. And then we can orient to, okay, I see these things. Naming them, also. Naming them using our voice. I know those of you that have worked with me in person. I use the voice a lot. We manifest it. It's another limb. Our voice is a limb. It's a way to remind ourselves that we're breathing. If I'm talking, I'm breathing. If I'm singing, I'm breathing. If I'm naming stuff, I'm breathing. And that's another way to connect. So if you get dizzy, I invite you to narrate it. Go, wow, I am fucking dizzy right now. Whoa, okay, whoa, okay. That's my inhale, where my hands, really naming it. It's a little theater. It's fun. But it's amazing when we use that resource, that voice. It's a voice of something. It's a voice of an internal knowing. A teacher, like a friend, if a friend was there, they'd say, whoa, Magda, I'm here. I'm with you. Taking a breath. Okay, yeah, hold your hands there. So that was three minutes on dizziness. I hope that was helpful. That was confusing, I apologize.

I realize I'm embracing my hips my whole life. Hips loose instead of rigid. The dancing videos coming up. I think there's a lot of ways into the hips. The hips are, they store a lot. They store a lot of a lot. They're in the middle area. A lot goes through 'em, up and down. There's a lot of life force. Our lower dantian and our lower ocean of Qi sits on our hips. So the hips are a fascinating place. They're a place of a lot of potential. So one way I like to think of the hips is, it's a little simplistic and reductionist, but it's like a bowl. But a bowl has space to hold stuff. It has space to gather. It has a potentiality to it. Our hips have a lot of potential. The most bone marrow that we produce in our body is in our hips and our pelvis, and our bone marrow is our life force. It's where we are replenishing our own energy every day. We are our own mother and father in our bone marrow, our white blood cells, our immune system, so our hips, anything we can do to just appreciate, even if they're rigid, even if they're stuck, it's like, okay, hips, I'm here. I'm paying attention to you. Maybe that includes putting our hands on them, just recognizing them, maybe giving 'em some high fives. I, because a lot of our patterns, both anatomically, but nervous system, emotional patterns run through our hips.

So some awareness, some touch, some breath, some tapping, allowing that bowl in the potent posture lesson, try the potent posture lesson again. But think of it from the hips perspective. I know you can think of it from the feet, you can think about it from the eyes or the orienting perspective. But what's it like to shift that bowl? A little left and a little right? Even take a bowl, shift to left, shift to right. And so this isn't a lecture. You can also do it with your bowl. It can be imaginary. It doesn't matter. It is water. Our pelvis is a bowl of water, holding water. And that can shift forwards and backwards. If you have a rocking chair, you can play with that. If you don't have a rocking chair, you can imagine you did.

Just reminding that the pelvis has this potential, it holds so much and so much goes through it. And walking is a really complex thing. So to address your question about how to walk with more looseness, I'd say start more simply. And then when you walk, just walk and see if you notice the difference, the potent posture. What's it like to shift our weight? But instead of shifting our weight like this, sort of like a top heavy tree, what's it like to shift from the under curve? So the under curve is this swing set. How to bring some swing into our hips, put on a song that has a swing to it, has a nice rhythm, goes like that. And what's it like to move the hips in that way?

The truth is, the truth sounds so official. What I feel is that if we move our hips, we move something, meaning we move some energy, we move something fundamental. If we don't move the hips, something doesn't really move. This is Elia, in movement and in dance, an expression and an emotional life. If we can do a – here's an example, I have to go to the bathroom. No, I have to go to the bathroom. I take that with me. So there's something also about safety, and about, you can see it from a flight, fight, freeze perspective, from a nervous system lens. What our hips do is something deeply true in how we engage with the environment. So finding a looseness and openness in our hips allows us to move when we need to move, to sit, when we need to sit, to stay, when we need to stay, to say no. When we say now, to say yes, when we say yes, our hips, our truth is held there.

Our hips are really, really powerful things. Our psoas runs through the hips, call back to the psoas. So anything that we can do to bring some awareness, some breath, all the movement lessons you can, they invite the hips explicitly. And what's the opposite of that, implicitly. But in your daily life, I mean playing with it now is bringing small movements into the hips, doesn't need to be big, because a small movement in the hip creates big movements. Other places, small releases in the hips are big releases. As a Feldenkrais practitioner, how can I use my practice to regulate my nervous system better?

I thought that was the point of Feldenkrais. Many ways. So many ways. So many ways. I love Feldenkrais. I love it, love it, love it. I'm not a practitioner of it. I just have done it a lot. And shadow, Irene, I've done it with different people. She's the best. So when I give her flowers, to me, those practices are regulating or have the potential to be regulating. And when I say the practices, I don't mean you have to do it by the book or by the audio lesson or this exactly how this teacher does it. I mean, just being on the ground. Those of you who don't need to be Feldenkrais practitioners to do this. But just being on the ground, as an example, and feeling what it's like to gently roll your body and feel the earth underneath you, rolling underneath you.

That's building trust and relationship with Mother Earth. That is a deeply regulating practice. A lot of Feldenkrais stuff are developmental movements. They might not be called that, but it's disguised as that. It's not even disguised. It just is that. So, early developmental stuff, pre-verbal stuff is baked into a lot of those practices. And as a practitioner, where was it? Movement, period. I'd say go to the movement that you really like. Go to one of the lessons you really like, that feel good in some way, that feel that it resonates with you in some way. And play with that without any of the dogma on top or the, I'm a practitioner, I should know something. It's like, no, just be a curious being. Be an alien doing Feldenkrais. What is this thing that these human beings, trademarks? What the hell? Yeah. So because I think on a deep level, it's about curiosity.

Feldenkrais is about curiosity. A lot of movement practices, about curiosity. And if we're curious, it means we're safe enough to be curious. And if we're safe enough to be curious, it means we can learn. And if we're safe and curious and we're learning, that's neuroplasticity, and we're we're safe and we're curious, regulation happens. We don't have to try to be, it's kind of like healing. I don't think healing is a thing that happens, I think, sorry, it's not a thing we do. It happens when the conditions allow it to happen. So in terms of the Feldenkrais thing, and that includes the lessons in SBSM, but Feldenkrais based, the bell hand, such as, I don't think you've gotten to that yet in this round. I can't. No. Okay. Some of you who are alumni know, whatever, you'll get there. It's a beautiful, beautiful list.

So simple. You can do it on the airplane, you can do it at the bus stop. You can do it at the red light, shit. You can do it at the green light. Yeah. It's a way to bring a tone and a way of being into your body. It's a way of being in your body then shows up in the world as that way of being. And then you show up with that tone in the world. You don't have to react, you can respond. So that to me is deeply, deeply regulating. It feels good just doing it.

Now I'm really geeking out. This is sphincter stuff. So this is outside the scope of what we're talking about. But you stayed, you've stayed 54 minutes. So we're going to do this. Yeah, this is like jellyfish stuff. This is ancient movement here. Our sphincters, any energetic doorways of our bodies, our eyes, our nose, our mouth, our ears, what we started touching today, it's also our sexual organs. It's any way in which energy comes in and out. It's this ancient membrane. Yeah, that's beautiful. Glad we recorded this. The bell hand. Just an iteration of that.

And if we have that, we have some flow. We have openings and closings, all there. Hips don't lie. Amen. Relation, hips. Look at y'all. This is good. Love the idea of imitating nature. Okay, maybe that's a good place to practice a pause. I think what's very cool for me is to find ways that we take all of this stuff and I say we, because I'm you. You're me. We're all practicing the same stuff again. I only do things in the movement. Lessons are what I do in the morning, and I do it. I need it. And the world moves, on need. So my sincere aspiration, my sincere wish is that these things that you experience in SBSM, don't sit in SBSM. They don't sit in your bookmarked tab on your computer that you go to. It can sit there like a book.

Unfortunately, my sister color coded my books and now I don't know where my books are. I'll deal with that later. But it sits as a book on your shelf that you can reference when you need, but that it comes into your life. So the vine in your kitchen, warming up your hands while you're waiting for your water in the morning, playing with the bell hand because we're alive. And why not, using practices, when we get out of sorts or we get dire, someone triggers us. What are the ways in which we can bring this into our daily humanity? Because I'm not free unless Tim and Elaine and Monika are free. So we're in this together, and I know that SBSM is an individual journey, and we all have individual stories, and we need to honor those. And this is something that, how do we bring it into our families, into our relationships, into our workspaces, into our community centers, into our bus rides, into our plane rides, into our et cetera, et cetera, et cetera. And so that is what I love about this work and I really aspire to, is that we honor our individuality and we also take it out of SBSM. We take it out of these frames here. Here. Amen.

Because it's really powerful work. It's really beautiful work. I admire my colleague and friend Irene deeply for her vision, for her consistency. It's really hard to be consistent, really hard. This is what, 15.0 SBSM? No, 17. I don't know. Whatever it is. It's a bunch. Yeah, that consistency is huge. 17. Thank you. I don't know what I was saying with that. The consistency. Oh yeah. The innovation and the consistency to do this work is in service of all of us. And that is what these lessons are about. And her offering space for me to do what I love to do and to share is... it's a

really beautiful thing. So I'm going to honor our time boundary. I want to thank you all for being here, for taking the time to show up. I think in the last round we had 25 people and it was awesome. It was perfect. And now we have more than 25 and it's awesome and perfect. So I thank you for taking the time and energy to be here.

Thank you. Team. Thank you, Ari. Thank you, Mara. Thank you, Irene. And we're going to take one minute, we have one minute and we're just going to hang out and do nothing together. Just going to hang out and do absolutely nothing, so you can lie back. Close your eyes. We're just 50 people doing nothing...

How beautiful is that? Okay, you can keep doing nothing. We're going to sign off the call. Do whatever you need to do. Thank you for being here. I send a big love to all of you. Remember this is recorded, so if you need to check it out, it will be up.