

# EMBODIED LIVES

*Reflections on the Influence of  
Suprpto Suryodarmo and Amerta Movement*



*Edited by: Katya Bloom, Margit Galanter and Sandra Reeve*

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Suprpto Suryodarmo and Amerta Movement

**OPEN ACCESS**

***Chapter 30***

***Awakening Art and Dharma Nature Time***

**Diane Butler**

Edited by:

Katya Bloom, Margit Galanter and Sandra Reeve

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## A Balinese Saying

*Ilmu Padi* (a lesson from the rice plant)

*semakin tua semakin berisi, dan semakin merunduk*  
(the older, the fuller, and the more it bows)



# CONTENTS

ACKNOWLEDGEMENTS	x
INTRODUCTION	1
1. PRESENCE	9
Beate Stühm (Germany)	
2. AMERTA MOVEMENT AND ARCHAEOLOGY	18
Keith Miller (UK)	
3. CULTURAL ASPECTS OF THE MOVEMENT WORK	28
Christina Stelzer (Germany)	
4. AMERTA AND TIBETAN BUDDHISM	35
Monika Förster (Germany/Holland)	
5. THE EYE OF THE HAND	43
Steve Hopkins (UK)	
6. A DOG PRACTICING ‘TALKING BODY’	55
José Mulder van de Graaf (Bolivia)	
7. “MAKE LESS THE HOPING”	64
Sandra Reeve (UK)	
8. TOUCHING FORGOTTEN REALITIES	72
Bettina Mainz (Germany)	
9. THE ECHO OF LIFE	83
Daniela Coronelli (Italy/UK)	
10. I ALWAYS DO THREE THINGS	92
Shantam Zohar (Israel)	

11. A PRESENCING DIAL	98
Margit Galanter (USA)	
12. AMERTA MOVEMENT AND SOMATICCOSTUME	108
Sally E. Dean (USA/UK)	
13. CRYSTALLIZATION-PERFORMANCE	122
Lise Lavelle (Denmark)	
14. BEING AND DOING IN THE WILD GARDEN	132
Susanne Tümpel (Germany)	
15. 'MANTRA GERAK' / MOVEMENT MANTRA	142
Agus Bima Prayitna (Indonesia)	
16. THE MUSICAL PORTAL	152
Tim Jones (UK)	
17. NEAR THE UNKNOWN	160
Franca Fubini (Italy)	
18. FAMILY	170
Una Nicholson (UK)	
19. THE INFANT'S LANGUAGE	179
Katya Bloom (USA/UK)	
20. "GOING OUT OF THE SITUATION" AND "STOP, DON'T FOLLOW THAT, WALK!"	189
Regula Nell (Switzerland)	
21. AMERTA MOVEMENT AND AUTISM	201
Sean Williams (UK)	

22. "FIND YOUR POSITION"	211
Susan Bauer (USA)	
23. "BODY BODY"	221
Helen Poynor (UK)	
24. EVER-SPEAKING BEING	231
Michael Dick (Germany)	
25. MOVING IN THE LAW	241
Simon Slidders (UK)	
26. THE BREATHING EYE	249
Andrea Morein (Germany)	
27. JOY	263
Anita Lüdke (Germany/Bolivia)	
28. "RE-MEMBERING" BUTTERFLY BEACH	276
Melinda Buckwalter (USA)	
29. I WILL TRACE THE CONSTELLATION OF MY STARS WITH MY FINGERS	283
Ellin Krinsly (USA/Australia/Mexico/Ethiopia)	
30. AWAKENING ART AND DHARMA NATURE TIME	295
Diane Butler (USA/Indonesia)	
AFTERWORD: A PRAPTO COMPANION	306

## **30. AWAKENING ART AND DHARMA NATURE TIME**

### **Participatory Approaches to Interculture in Cultural Environments**

Diane Butler (USA/Indonesia)

There is such a rich ground for creative dialogue when, as Prapto has suggested, all societies can gather, share and “*interact concretely inter-culturally by various disciplines*”. In this chapter, I hope to convey some of the ways that my involvement with Sharing Movement, since its initiation in 1997, and subsequent practice of Amerta Movement with Prapto has informed my approach to interculture in cultural environments. To give a sense of why and how, I decided to begin by ‘re-membering’ some seeds in earlier stages of my life and then describe practices that I have been developing in my ‘Awakening Art’ workshops and share examples of public programs of International Foundation for Dharma Nature Time.

#### **Re-Membering my Movement, Creative and Awareness Practice Heritage**

I am deeply grateful to have shared and collaborated with artists from diverse cultures and faiths in the Americas, Europe and Asia through my work as a movement artist, teacher and program director for the past 25 years.

Interestingly, in my birthplace of Ohio, when I was five years old my first class was in Dalcroze Eurhythmics, a non-stylized improvisational movement practice to awaken one’s kinesthetic awareness and expressive experience of music. Then I studied

classical ballet and at the age of 13 began to study classical modern dance. At 17, I moved to New York City where I trained amidst dancers and companies from various traditions and countries. I first engaged in site-specific dance events with American, Asian and European artists and local communities from 1984 to 1989 while assisting and performing with Sino-Japanese American choreographer Ruby Shang in the USA, France, Japan and UK. During that same period of time, I also began to engage in daily *shamatha-vipassana* (mindfulness-awareness) meditation, solitary and group retreats, and dharma studies and in 1986 took vows in the Mahayana Buddhist tradition.

Yet I longed to integrate my everyday life, meditation practice and prayer life, and my dance and creative life. I was also interested in how the language of art fosters a common field for people of varied cultures even when their art forms and spoken mother tongues differ. I wondered how to support creative dialogue and a sense of community among artists and with the larger society.

### **The Basic Orientation and some Movement-Based Practices in my Early Work**

As I was teaching movement and creative process workshops at colleges and studios in the USA and Europe and leading a new InterArts Studies program in the field of contemplative education at Naropa Institute (now Naropa University) in Colorado, movement-based awareness practices and improvisation were the main vehicle.

Though I had only heard about Prapto's work in 1993 from my friend Nancy Stark Smith (after she attended the 1st Sharing Time in Köln) – in retrospect I sense that the basic orientation in my teaching and cultural exchange work from the early to mid-1990s had an affinity with Amerta Movement, such as

- fostering an experiential, contemplative, self-directed, noncompetitive learning environment
- practicing the arts by engaging the five senses (sight, hearing, smell, taste, touch), thought, and kinesthetic awareness as a process whereby body-mind synchronization can occur
- experiencing pedestrian postures, movement, and gestures as a bridge between daily life and dance/movement studies to develop presence in awareness

- utilizing improvisational structures to deepen and expand one's movement vocabulary and to cultivate sensitivity toward others and the surrounding environment in the present moment
- recognizing the interdependent relationship between varied art forms and developing an ability to be creatively responsive to, and collaborate with, others
- encouraging a sense of community.

Two societal activities also sowed seeds in my early work. One was speaking *and* moving with colleagues as we developed The Mariposa Collective, a community of artists to support the creative process and performance. The other was, at the age of 35, being invited to join a weekly multi-faith Spiritual Eldering group with religious leaders and practitioner-teachers who shared prayers, meditations, readings, and discussion *and* were also willing to try a movement improvisation practice that I shared as a means for dialogue.

My hope was that students and practitioners could experience the art of life, appreciate the diverse views and ways of others, and be willing to open to the possibilities of creativity while staying awake.

## **Nurturing Seeds with Prapto and Sharing Movement Colleagues**

Though full-time teaching ripened me in many ways, I felt a need to dialogue with peers in other countries, to experience their approaches, and to know *if* and *how* my work resonated in other cultural environments.

So it was quite timely that my involvement with Sharing Movement began in April 1997 (its initiation year), when Prapto sent me an invitation to join the month-long international Movement Arts Teachers Society Meeting (MATS). Held at Padepokan Lemah Putih and Central Java heritage sites such as Candi Boko, Kalasan, Borobudur, the Parangtritis seacoast, Candi Ceto and Suku; and the Surakarta Cultural Park – some 40 practitioners of a variety of disciplines from many cultures gathered daily to, as Prapto wrote, “*dialogue in movement; finding colleague, impression-expression at the pendopo, in nature, in temples*”.

Particularly meaningful to me was the diversity of ways that people engaged in movement, creativity *and* prayer in the arts while in dialogue with others *and* the environment.

How did intercultural exchanges with Sharing Movement colleagues during the MATS in Java and other gatherings such as the 3rd Sharing Time in Dartmoor, UK and the 2nd annual Movement Arts Meeting in Amsterdam, as well as practicing Amerta Movement with Prapto in the USA, Europe, Java, and Bali, inform my practice? It ‘slowly-slowly’ stimulated three interrelated aspects:

- **Living prayer:** Practicing the arts as a way to bring to life an attitude of bowing, offering, and praying in a context of humans, nature, and God/the Source of Life. This is from the view that an individual or community’s manner of daily life and creativity can be the living out of prayer itself.
- **The practice of dialogue:** Beginning by a dialogue with oneself in movement to explore and develop an embodied awareness of one’s own cultural roots. Then, when the meeting of one’s cultural background and that of a person from another culture stems from a need for understanding, there can be respect for each other in dialogue. In this way, the practice of dialogue can be a gateway opening toward intercultural in cultural environments.
- **Interculture in cultural environments:** An ongoing dynamic process within a cultural group and between people of different cultures – each with their respective world views and practices – based on equality, mutual respect, sharing and cooperation that is also in connection with living nature and the unique tangible cultural elements and socio-cultural and spiritual dimensions of the environment in which it occurs.

Just as significant, I experienced the garden as an environment where *both* traditional and modern cultures can share art rooted in their traditions *and* also engage in creative dialogue. This was very vivid in 2000 when I witnessed Prapto with Hindu, Buddhist, Muslim, and Christian dancers and musicians perform a ritual forging of a gong for Pura Samuan Tiga in Bedulu, Bali and when I joined 100 rural and urban artists from Indonesian provinces, Asia, and Europe creating ritual art and installations for the Collaboration Asia-Europe in Art and Environment RONG at the Tejakula, North Bali seacoast.

I began to deeply consider how living prayer and the practice of dialogue are sources for creativity in the arts and could, as Prapto proposed, be “*placed in a garden concept*” to foster unity in diversity.

All these previous experiences then inspired me in 2001, at the age of 40, to develop my ‘Awakening Art’ workshops and also inspired me to co-found with Prapto an international cooperative foundation, Dharma Nature Time. Since then, I have resided in the villages of Bedulu and Tejakula, Bali and joined in the initiation of several Sharing Art programs with Prapto and colleagues from many cultures.

In other words, my experience of intercultural in cultural environments while practicing Amerta Movement with Prapto and during exchanges with Sharing Movement colleagues nurtured seeds in the development of my approach in the field of movement arts and also with society.

### **‘Awakening Art’ Workshop Themes and Practice Environments**

‘Awakening Art’ is a workshop series that I currently lead based on my prior work in Eastern and Western Europe, Northern America and Indonesia; and deepened by my practice as a Dialoguer in Amerta Movement. The name refers to awakening the creative process of art and also to art that awakens the people who offer or witness it and the surroundings. Actually, after naming it, I learned that ‘art’ stems from the Latin root *ars* meaning ‘a way of being’ and *ar*; to ‘fit together or join elements’ into an aesthetic form.

Movement-based awareness practices and improvisation are still my main vehicle. I can say that, from studying Amerta Movement with Prapto, my practice has more relaxing and settling, natural vitality, pausing and recognizing, surrendering, and tuning in a contextual sense. I feel at home in prayerful movement and more “*in communication with a quality of dialogue*” with my cultural roots, with others and nature.

I have initially developed four ‘Awakening Art’ workshop themes, which I hope can provide a participatory environment for people of all ages and backgrounds to engage in intercultural creative dialogue through the arts.

To allow the body to relax, settle and change in its place and time, I invite people to begin in a daily life posture, to rest like a living tree or in a silent atmosphere yet also be alive in the context of the

environment. Then, stay or move to a new posture in accord with the place, time, and conditions. In this way, we practice being awake in every moment of movement and dwelling in *Twenty-One Moments of Stillness*.

The theme of *Tri Hita Karana in Environmental Art* is inspired by the Balinese principle of *Tri Hita Karana* (three causes of goodness and prosperity), which are a harmonious relationship between human beings and with nature and with God/the Source of Life. By placing and moving three small stones and two bamboo sticks, each person can practice an architectural sense of how their posture and movement forms space as well as how the shape of a place affects their posture and movement. After that, in small groups, we create environmental art compositions in dialogue with nature and the social and spiritual dimensions.

*Embodied Movement Relief* begins with daily life walking to become aware of place and space. I like to say from the 'soul' of the foot gesture can arise like the centuries-old engravings on a *candi* (temple). As our bodies transform in movement relief, gradually the presence of our gestures comes to life. In composing attuned with the surrounding environment, our physical narratives unfold as an offering, expressing awakening.

*Awakening Art & Religiosity* is an opportunity to practice how one's feeling of religiosity can be present in art and how art can communicate a feeling of religiosity. We explore dance, chant, prayer, music, poetic recitation, and ritual offerings as art that reflects the diversity of humankind's manner of bowing or reverence for God/the Source of Life.

Since January 2012, I have been offering three-hour 'Sharing Awakening Art' sessions on Sunday mornings at the Goa Gajah Temple garden in Bedulu Village. For me this site is enlightening, as it is associated with the seminal eleventh-century meeting of interreligious creative reconciliation between Bali Aga, Çiwaist, and Buddhist faith groups at Samuan Tiga. Some Sundays, I share 'Awakening Art' in the garden of the home where I reside in a family atmosphere. Usually, two to five people participate. These sessions are not a formal workshop; just really sharing.

People engage in living prayer and the practice of dialogue in such diverse ways. Some bow their head with hands clasped or palms open, others join the palms at the heart-center or forehead or raise the hands up or hold hands with others. Some prostrate on the ground, others sit or kneel or stand. Some walk, others dance, whirl

or sway. Some recite prayer from memory, others read from a book or spontaneously compose a prayer. Some play music as a form of living prayer. Some speak, others chant or sing with or without music. Some face in a specific direction. Some light incense or candles or place a cloth or arrange flowers or food or stones or sprinkle water. Some are outwardly silent and offer inner prayer.

Sharing 'Awakening Art' as a guest teacher has raised my confidence that living prayer and creative dialogue is not only fitting in so-called recognized natural or built heritage sites; but can also be practiced in a wide range of settings. For instance, people of varied cultures dwelled in *Twenty-One Moments of Stillness* in a museum garden at Candi Borobudur; while people of varied faiths practiced it in a convention center corridor during the 2009 Parliament of the World's Religions in Melbourne; and Body-Mind Centering practitioners engaged in the same practice in a forest studio in North Carolina. Architecture students explored *Tri Hita Karana in Environmental Art* in a university foyer in Jakarta, while students in Yogyakarta improvised in an assembly room. I am glad that, like my experiences in an Amerta Movement workshop, even when the practice environments and the cultural backgrounds of the participants differ, an ambiance of kinesthetic awareness and creative dialogue still emerges.

Yet, Amerta Movement has not only informed my approach to intercultural in cultural environments in 'Awakening Art' and my everyday life. Since 1997, I have also been inspired by public intercultural events offered by Padepokan Lemah Putih and Sharing Movement that provide space and time for sharing among people from *and* in different cultural environments. In truth, since 2000 my dialogue with Prapto has been more thinking about giving birth in the form of events, rather than thinking about, feeling, and cooking Amerta Movement in my movement presence and work. So, I would also like to mention a societal approach in the programs of Dharma Nature Time.

## **Participatory Public Programs of Dharma Nature Time**

One of the most pivotal questions that Prapto posed to me was what is the contribution of sharing in the arts, religiosity, and nature for the world today and in the future? And, how can that be reconnected to education? On my fortieth birthday I knew that I wanted to create an organization to work with these ideas in practice.

Dharma Nature Time is a non-profit public charity and international cooperative foundation that Prapto and I co-founded in 2001. Its programs and the activities of cooperative members (currently 14 in South-Eastern and Eastern Asia; Europe, and Northern and Central America) aim to foster creative dialogue among people from diverse cultures and faiths and among non-formal and formal educational approaches through sharing in the arts, religiosity, and nature to support intercultural in cultural environments.

Given the multicultural reality of more and more places in the world, one approach has been to develop public, participatory, practice-based art programs conceived and implemented with local communities to foster creativity, reflection and sharing among cultures. 'Sharing Art' (*Srawung* or *Pasamuan Seni*) is an intercultural space that:

- takes shape and evolves in relation to the particular places it occurs and is, in that sense, site-specific
- offers an open forum for participation that can last from a few hours to several days
- is a unique context in which local and visiting participants from varied cultures, faiths, fields, age groups, and socioeconomic spheres work together to establish themes and formats of artistic collaboration; and share perspectives and creative activities through dialogues, workshops, prayers or meditations, artworks, and ritual arts.

The cooperative efforts of Dharma Nature Time with Padepokan Lemah Putih and Sharing Movement colleagues as well as other organizations and the participation of hundreds of artists, teachers, scholars, and interreligious leaders (both tradition-bearers and contemporary practitioners) have contributed significantly to the actualization of inter-village, inter-province, international intercultural Sharing Art events in Indonesia and other countries. This has opened my 'under-standing' of a way that all societies can gather, share and "*interact concretely inter-culturally by various disciplines*".

From an outside perspective, it is an honor that Dharma Nature Time was granted roster consultative status in 2009 by the Economic and Social Council of the United Nations, accrediting it

to attend UN meetings and conferences and contribute to the work programs and goals of the UN.

### **What Does ‘Sharing Art’ as an Approach to Interculture in Cultural Environments Reveal?**

There are many profound moments that I could recount. As a dancer, I can tell you about one that was particularly illuminating for me.

I remember when I attended the decennial celebration of the Museum of World Religions in Taipei with 50 interreligious leaders and scholars from around the world in 2011. I asked a European professor of religious studies if he could address the contribution by the arts to the dialogue among the world’s religions. During a symposium discussion, he shared a story about two traditional drummers from adversary tribes who were invited to improvise together at a music festival. Each began with solo drumming but gradually the improvisation transformed into a lively musical duet. Hence, they engaged in more than just speaking and listening to one another. Rather, each musician was engaged in expression through sound and rhythm yet simultaneously capable of listening to *and* dialoguing with the other person’s expression in sound and rhythm.

After the panel, I took a walk in a garden and remembered dancing in *Tari Sesaji Tri Yoni Saraswati* with Prapto from Solo; Gusti Koes Murtiyah and Eko Kadarsih from the Karaton Surakarta palace; Bali Hindu high priest Ida Pedanda Arimbawa and Ni Ketut Arini from Bali; Nurlia Ruddin from Makassar, South Sulawesi; and the World Peace Barong for the International Plenary of the 2009 Parliament of the World’s Religions in Melbourne attended by over 6,000 participants from 80 countries. I truly experienced that movement arts involve more dimensions in terms of creative dialogue. Each of us began with solo prayer and movement, yet were simultaneously capable of perceiving and dialoguing with the other artists’ expression in movement and rhythm *and* spatial sensibilities as well as the surrounding environment.



**Dewi Ruci** by Diane Butler, Rusini Sidi, Nurlina Syahrir, Waluyo S. Sukarno for 5th Sharing Temple Art at Candi Sukuh, Central Java. 11th January 2009.  
 Photo: R.S. Lawu. Usually the way of inner enlightenment is Dewa Ruci (male).  
 What is the way of Dewi Ruci (female)?

This capacity to engage in intercultural creative dialogue is something that I have witnessed in many rural and urban settings over the years such as during ‘Sharing Art & Religiosity’ at Samuan Tiga and ‘Sharing Art Ocean-Mountain’ in Tejakula, Bali; ‘Sharing Art & Religiosity’ in Assisi, Italy; ‘Celebration Ethnic Art in Time’ at Xochicalco, Mexico; ‘Art Human Nature’ in the Redwood Forest of California; ‘Infinite Humanity: World Religions & Art for Peace and Respect of Life’ opening 21 December 2001 at 12 noon in the United Nations Meditation Room, the ‘World Meditation Gathering’ in Solo, Java; ‘Sharing Art & Religiosity: 1,000 Years Wisdom of Samuan Tiga’ in Bedulu, Bali; and ‘Sharing Art Garden Ocean Mountain’ at Candi Borobudur. Intercultural exchanges through sharing art reveal that people can and do create both traditional and modern art offerings stemming from their cultural roots, sense of community, connection to nature, and ways of living prayer in a variety of contexts together with people of other cultures and faiths. I find even the names Prapto has given to these events stimulates sharing and speaks to the creative potential of each environment.

I believe that sharing art in these ways is a model for how to mutually foster intercultural in cultural environments.

## A Vision for an Institute to Support Interculture in Cultural Environments through the Arts and Culture

These are only a few of the seeds that have blossomed on a small and larger scale over the years, of which even more moved me to include reflective essays by several Sharing Movement colleagues in my doctoral dissertation on religiosity in art.

I would like to close this chapter by sharing with you a vision that Prapto put forth in 1997, which has been in my heart and thoughts since then. Truly sharing in the arts, religiosity, and nature fosters a common field such that traditional rural and modern urban cultures can study and engage in creative dialogue together. With blessings, future activities combining non-formal and formal education can serve as the basis for an ongoing curriculum to form a cooperative institute dedicated to supporting intercultural in cultural environments through the arts and culture to foster unity in diversity for the benefit of infinite humanity and the Earth.

~ ~ ~

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