

UNDERSTANDING THE MECHANICS OF SKELETAL JOINT MOTION THROUGH MULTIPLE SENSES

The purpose of this course is to understand the details of joint motion in a deep, multi-sensory physical way. We will do that by looking (utilizing drawing our bones and joints as a vehicle for truly seeing them), touching (feeling our own bodies in just the right locations in order to perceive the nature of motion taking place between articulating bones), and performing each of the possible joint movement in ways that intensify our kinesthetic experience of them (by creating subtle variations in compression/decompression, weight bearing/non-weight bearing, etc. which greatly increase the feedback to our brain from our joints and the tissues that surround them).

As we deepen our knowledge of the shapes of our bones and particularly the articular surfaces between them, we understand the actual and potential configurations of bony relationships within our own bodies as well as in others much more clearly. As we come to perceive the actual rolling/sliding/spinning/spiraling/orbiting pathways of motion taking place between those surfaces we will greatly deepen our understanding of how our bodies can move most easily, fluidly and through a greater range of motion with many more choices than we might have imagined we had before. As we draw/feel/move our skeletons, we may come to experience a greater integrity and cooperation of all our joints moving in harmony with each other.

We will be drawing from real human bone, both from a fully articulated skeleton as well as from individual bones, because only these have the exact reality that can teach us most effectively. By simply attending to and drawing what we see, we will organically come to understand the skeletal body more three dimensionally as it really exists and moves. Laura Ferguson, who is the resident artist at NYU Medical School, plans to join us occasionally as a guest. She has been my colleague in teaching a number of anatomical drawing classes. Her art is extraordinary (see her website at: lauraferguson.net). I will provide basic drawing supplies, although you should feel free to bring your own.

As a result of experiencing our body through drawing, touching and moving, we can become more skilled at visualizing and kinesthetically experiencing the articulated skeleton moving in time through fully three-dimensional space. This practice can be extremely useful for those of us who wish to analyze, coach, and create more effective physical performance.

Dates: **September 10 - November 26, 2019** ("make-up day" Tuesday December 3)

Time: **Tuesdays 1:15-2:45 p.m.** (12 classes)

Fee: **\$650, pre-registration is essential since the course size will be limited; payment by check or cash only** paid one week in advance, no refunds after September 10 (24 hours before beginning of course), pre-registration is essential

Location: **NOHO Pilates @ 611 Broadway, Suite 608, NYC 10012** (at north-west corner of Broadway and Houston Streets)

Payment must be made to: **Stephen Williams, Noho Pilates, 611 Broadway, Suite 608, NYC 10012**

For more information: call Irene Dowd at 212-420-8782 (8:00 am -8:00 pm) OR e-mail Stephen Williams at nohostudio@yahoo.com

Biographical note: Irene Dowd is on the dance faculty of the Juilliard School and Hollins University graduate program, and a regular guest at academic and dance institutions throughout the US and Canada. Author of Taking Root to Fly, she has maintained a practice in kinesthetic anatomy and neuromuscular re-education for 48 years in NYC. Irene has been awarded the 2014 Balasaraswati/Joy Ann Dewey Beinecke Endowed Chair for Distinguished Teaching at the American Dance Festival, 2015 Juilliard John Erskine Faculty Award, and the 2016 Dance Science and Somatics Educators Lifetime Service Award from DSSE (Dance Science and Somatic Educators), and 2018 Honorary Fellowship from Trinity Laban Conservatoire of Music and Dance. Free access to her digital archive is available at: iredowdchoreographies.com