
Kathy Grant and the Pilates Path to Bodymind

By Cara Reeser

*Everything was meant to strike us in
a very personal way...*

Learning Pilates from Kathy Grant gave me the confidence and courage I needed to dance, live and play happily in my body after a serious injury. When I later became a Pilates teacher, Kathy taught me how to encourage my students in the same way. By telling her story, and mine, I hope to inspire those of you who practice and teach the work of Joseph Pilates. The possibilities are endless.

In the summer of 1989, after graduating from Sarah Lawrence College with an undergraduate degree in modern dance, I had an accident. While hiking on vacation in California, I accidentally stuck my hand in a ground wasps' nest on a cliff side and was immediately swarmed by wasps. Knowing I was allergic, I panicked, running off the edge of the cliff. For several months, the multiple fractures in my spine went undiagnosed, so by the time a diagnosis was finally made there was nothing to do but get caught in what I refer to now as the "wheel of healers." I was going to Dr. Bacharach, the famous New York back doctor for dancers, three days a week. I was going to acupuncture, going to massage, and my dance career completely stopped. I was medicated for fibromyalgia, put in a brace, and I began to feel depressed.

There was a moment when I decided I was over it. I had lost control of my relationship with my body and was constantly at the mercy of others. I was fed up. I was going to stop seeing all these practitioners and start dancing again. No longer in my brace, I went to New York University's Tisch School of the Arts, auditioned for and got into their Masters in Fine Arts dance program. I was elated.

On my first day of school, the very first class of the day was "Morning Barre," Kathy Grant's Pilates class. She started by asking us to sit up straight, to shut our eyes, to breathe and to find center. This was all fairly new to me. I remember thinking, what are we doing? We are not

even moving! I had studied dance my whole life, and no one had ever begun a class like that. I was used to very traditional dance training.

We had been in that room for maybe five minutes. As we executed a simple spinal twist with cervical rotation, something Kathy called "Listening Heads," she came up behind me, inquiring, "What's wrong with your back?" I was shocked. We were hardly moving. What on earth could she be seeing? Of course, when you apply to Tisch, they ask you about your injury history, and I had not revealed any of my history. My eyes filled with tears. She said, "Come up at the end of the day and see me at 5M," which was her studio. I thought, "I'm going to get kicked out of this program." I didn't know who this lady was. Reluctantly, I went up to her studio that evening. It was a small room with very eerie looking tables with springs and chains hanging about. I was the only person there. She shut the door and sat down on the Cadillac, again asking, "What's wrong with your back?" I immediately burst out crying and told her that I had fractured my spine in three places, that I hadn't told the school, and if she told them, I would probably lose my scholarship and get kicked out of the program.

She looked at me and touched my spine a little, assuring me, "I'm not going to tell on you. But you can't come to my morning class because you're not ready. So what you're going to do is meet me here every morning at 8:00 a.m., and I'll set you up with your program. Then I'll go down and teach class and meet you up here afterwards." And that was what I did. She eventually allowed me to take class, too, but for two years I faithfully followed her instructions and she never revealed my injury history to the department.

In my sessions with Kathy, I learned simple exercises that built a foundation with which to strengthen my body. She had a big piece of foam that she wrapped around the Roll Down bar and tied with elastic bands. In the beginning, she had me lie down with my neck over the bar, performing very tiny motions, allowing the springs to assist me in cervical flexion. In my memory of these early lessons, she always had her hands on me, often directing me to breathe into just one area: into my upper ribs or into one side. She would tell a story and have me visualize the steam rising or feel the rain falling down on my chest. She stayed very close and told me to feel or listen to the springs.

In the studio, there was a recipe box with 3 x 5 cards. Each time I learned a new movement or exercise, I wrote it down on my card. Then I led myself through my program and she came around, using her hands to guide me, always working with imagery and using the props for which she became famous. It was a creative and sort of hypnotizing experience, and, in most cases, my lessons with Kathy lasted for two hours or more.

Eventually I was doing movements I never thought I would do again. She just set up an exercise and moved me through it. There were so many times during that period when I just screamed or burst out crying or completely collapsed. Whenever I freaked out, she just laughed, declaring, "You did it!" She always reminded me of what I had done, that I had just performed a backbend or a rotation that I had been told I would never be able to do again. Kathy never believed any of that. She never asked how I felt or if anything hurt; she just set up the exercise and asked me to do it.

But no one was allowed to move at all until her imagistic way of aligning had been established. If we were about to do a movement in poor alignment and with irrelevant tension, she stayed on us with her hands. She never let us proceed if we weren't relaxed and settled. So the first exercises were micro-gestures meant to teach us to move without strain: her "Ribcage Arms" exercise, for example, was often the first exercise she had me do. Lying supine with my hands knitted together, she guided me to visualize the oval shape that my arms were creating. Then she encouraged me to let the shape rise over my head and back down again, teaching me to use only the exertion necessary for this movement. This type of exercise was meant to get us to move inward and leave the experiences of our day behind us, so that our starting point was not a prepared position of the body, but rather an attitude of relaxation and receptivity. And then we went through our routines. There were numerous people in the room, but Kathy was always watching, calling out to each one or coming around as we moved about on the equipment from the Reformer to the Cadillac to the Chair.

There was no uniform protocol, and there was never a prescribed placement, or spring tension or breath. We each wrote down on our cards what springs we used and what side they should be on. Since I had torn one of my deep back muscles on the right side in my acci-

dent, all of my work was initially done with the spring on the right side. Using the springs in this way brought both my awareness and increased resistance to the weaker side. Kathy also had me hold a little ball in my right hand or armpit or even under my hip, enticing my right side to engage when it did not, or release when it was holding. It was all personally designed. I had no idea what anybody else in the room was doing. They might be doing things I had never seen before. There wasn't a sense of somebody supervising us all the time. We were often flailing, trying to figure something out, and Kathy would watch us flail for quite a while before she stepped in. The learning process was completely experiential. We had to give up any expectations. This sense of discovering the work is lost now that so many students have done Pilates before, certain that they know what they are supposed to do. Later in life, Kathy confessed that this was one of the things that spoiled her teaching experience. Students' expectations and ideas about the exercises thwarted the very type of experiential learning that she was guiding them towards. In the earlier days, we went in with no idea what to expect. I didn't know anything about Pilates, had never even heard of Mr. Pilates.

Whenever I asked Kathy if I did something correctly, she replied, "I don't know. I'm not you." There was never any answer unless I was out of alignment, using excess or not enough tension to support my body relative to gravity. Then she stopped me and said, "Cara, your head." When I had worked to center my head on my spine, she said, "Okay," or just made a gesture that meant I could proceed. If I were about to begin an exercise and inquired, "Where should I sit?" Kathy answered, "I don't know. I'm not you. Find your position." It's not about where you place yourself on the machine. It's about whether you can keep an awareness of your center.

Later on, when Kathy told me about how Mr. Pilates had taught her; it was very much like that. He just said, "No, no, no, no, yes, no." Then, on the subway ride home, she reflected on what she had been doing when he said, "Yes." She tried to feel yes again, and during her next session she worked to reproduce the sensation that was the yes. This was how she learned to find her way out of pain and back to dancing.

Kathy's experience of meeting Mr. Pilates was in many ways similar to my experience of meeting her. She was a professional dancer and

she was injured while performing in a variety show. The act before her had left water on the stage, and she fell. I'm not sure what the diagnosis was, but she hurt her knees badly. At this time there were no physical therapists or dance medicine doctors, so she worked on her own to heal her injury. One day in ballet class, she began crying because her knees hurt so much that she couldn't do the plies. Pearl Lang, a great early modern dancer, told Kathy to see Mr. Pilates. He was known in the New York dance world as the miracle worker for injured dancers. Kathy said that in her first session with Mr. Pilates, he stood her up, put her feet in parallel and adjusted her feet, knees, hips, spine and shoulders. And then he walked away. After half an hour or so, he came back and asked, "Have you learned anything?" She replied, "But Mr. Pilates, I've only been standing here." And he responded, "Well, then today you learned to stand."

She said that she often wondered why she went back, but she could tell by the way he adjusted her that he was a healer and that he knew something that she didn't. She wanted to dance again and believed that he would help her reach that goal. And she did dance again, just as I did.

Kathy explained that Mr. Pilates taught the person in front of him. What he did with the other significant lineage holders (Romana Kryzanowska, Carola Trier, Ron Fletcher, and many others) was different from what he did with her. I was fortunate to spend time together with Kathy and Ron Fletcher, and it was always interesting to hear them reflect on their experiences learning from Joe and Clara. They sometimes agreed and other times they looked at each other with a bewildered gaze, as if to say, "That was not what it was like for me." Then they both laughed, realizing that although they had the same teachers, they had been taught the work differently. Later on, when there were arguments in the industry about the correct way to perform an exercise, Kathy remarked, "How do I know what Mr. Pilates taught Romana? Romana was Romana, and I was me." She never disagreed with anything anyone said Mr. Pilates had taught him or her. She had a deep respect and curiosity for the variety and diversity that had been passed down. Kathy's first job teaching Pilates was as Carola's assistant, and she always made a point of noting that certain exercises or interpretations that she gave us came to her from Carola.

Like her mentors, Kathy taught the body in front of her. Students often remarked, "I thought you were supposed to start with the Hundred." Kathy would say, "Mr. Pilates didn't start me with the Hundred. I went to him with a knee injury. Why would he have started me with the Hundred?" The idea was that you first learned exercises that worked to address the issues or patterns that were in your way and later, once you were more organized and pain-free, you learned the rest. In her class at Tisch, it took the whole semester to learn the repertory. There were lots of little "Kathy exercises" that we learned first. Then they came together in a brilliant way, and suddenly we were doing Teaser or doing the Hundred. We learned how to lift our heads, how to pump our arms, how to lift our legs off the floor, and then there was the Hundred, right in front of us. The way she taught Pilates was to teach the skills that allowed us to express the repertory fully, rather than using the repertory to find the skills. We went little by little into the vocabulary, and the last day of the class we had something like a performance, with Kathy giving the rhythm as we went through a sequence following the order from the Mat plates (pictures). The next semester we started at the beginning again. It was understood that we hadn't done our "Morning Barre" all summer, and we had to get into condition again.

If she thought we were being too serious or had become too uptight about doing everything right, Kathy introduced all sorts of other crazy things. Suddenly we were doing cartwheels, handstands and rolling exercises in a clown position. She understood that if we were trying too hard, holding too tight, we thwarted our ability to express ourselves freely in our movement. She was trying to help us move naturally, freely, understanding that our potential was already there. She sometimes gave us a simple task to remind us how easy it was. Once, when I struggled with the Roll-Up, she handed me a pencil and asked me to roll up and place the pencil at the end of the mat! When we made the exercises harder than they should be, she reminded us, "Don't give me all that choreography." What she meant was that we were performing the exercise, duplicating the way we thought it should look. By using ordinary, functional movement, she got us to realize that the thing she was asking for was something we already knew how to do. Her view was that our bodies knew how to do this. And if it wasn't happening, it was because we were somehow stopping it.

She also gave us cues that were specific to each person. Later when I became a teacher myself, she said to me, "How are you going to give a truck driver an image about playing a piano? How are you going to give the same image to someone who lives uptown and to someone who lives downtown?" Everything was meant to strike us in a very personal way, personal because it was relevant to us and our experience in the world. It gave us a reference point for the movement.

The thing I remember her saying the most was, "Move, but don't move." She meant, "I don't care if you move. I care that you're doing everything you can with your mind. I don't care if you can lift your leg or not. If you're going to disregard the whole setup to lift your leg, you're not doing the exercise." The exercise was much more internal. This supports the whole idea laid out by Mr. Pilates that we're not just entering into some mundane regimen of exercise. If we were to get back to the roots of the work, originally called Contrology, this idea of "move but don't move" is key. Control is about using the mind to direct us. It's not about getting into a position and holding it. In fact, the idea of getting to a position or a static hold in the body is completely counter to the goal. The goal is movement and the vehicle is the mind or, more concretely, the central nervous system. The question is, What stops us from moving as fully and expressively as possible?

In *Return to Life Through Contrology*, Mr. Pilates uses a phrase about moving with confidence, ease and awareness.¹ As I look back on the lineage to which I am connected, I see a commonality in the way that Mr. Pilates taught Kathy, the way she taught me and the way I now mentor and teach in my studio: the idea that we must engage our minds and commit to our goals, while finding a relaxed and alert relationship to ourselves. Mr. Pilates wrote that the goal of his work is the coordination of mind, body and spirit.²

There are three essential ingredients to regaining and maintaining mind, body and spirit as a coordinated whole: awareness, alignment or skeletal centering, and easeful movement of all the joints of the body. These key ingredients allow us to express ourselves fully in the world.

Another of my teachers at N.Y.U., Andre Bernard, defined movement as a "neuromusculoskeletal event," meaning that in voluntary movement, the nervous system is the messenger, the muscles and tendons the workers, and the skeleton the support structure. If the ner-

vous system is the messenger, where do the messages come from? From our sense perceptions and from our thoughts. We create movement responses through listening to cues, through mimicking what we see and by thinking. These thoughts are important to consider when engaging in a movement protocol such as Pilates. How we talk to ourselves about the movements we are performing dictates how the muscles, tendons, ligaments and skeleton will work to help us along.

The starting point becomes very important here. If the goal is to send clear messages from the periphery or thought process to the workforce (the soft tissue), then we have to begin from a place of relative relaxation or what is sometimes referred to as neutral. This use of the word neutral is not about a position or placement of the pelvis or trunk, but rather a quiet, simple state of body/mind that is not fixed or held. It was always the case in Kathy's studio that the first few exercises we practiced were designed to quiet our nervous systems and relax unnecessary holding patterns in our soft tissue.

These concepts are not new. Bernard states that this technique of using thought or imagery to create movement is "one of the oldest mind-body training techniques."³ Developed by Mabel Todd in the early part of the 20th century, the term ideokinesis was later applied to this work by one of Todd's students, Lulu Sweigard, who borrowed the term from an American piano teacher named Bonpensiere. Ideokinesis comes from two Greek words, *ideo*, meaning idea or thought and *kinesis*, referring to movement. This technique is designed to direct, change, improve and discover movement patterns with "the image or thought as facilitator of the movement."⁴

Using ideokinesis is not as easy as it may sound. It is a complicated and subtle system that has been taught by a long line of students influenced by Todd and Sweigard. For the purpose of this conversation, what is important is engaging with our nervous systems to organize our muscle patterns by having clear movement goals, starting from a relaxed and receptive position of both body and mind. So when Kathy implored us to, "Move, but don't move," she was teaching us to see our intention clearly, starting with locating our sense of direction towards center, then developing into big, bold and glorious movements.

Today in my practice, I am blessed to work with Pilates teachers from around the country and abroad. We spend most of our time

together learning to get out of our own way. If I notice a student holding himself tightly against his potential range as he moves through the Mat or apparatus workout, I ask, "What are you telling yourself right now?" The answer is almost always the same: "I am trying not to move my ____," or "I am trying to stabilize my ____." I respond, "If the goal is to move, why start with a cue in your mind of not moving?" It is much more effective to use an image of moving, even if at first it is only an image, rather than sending a message or image to the body that is based on holding or not moving at all.

Our bodies are filled to the brim with stories about how we should stand, sit, dress, behave and move. We have been receiving this information from the very start of our lives. Much of this internal dialogue occurs on a subconscious level. The idea is not to create more rules governing our movement; rather, the goal is to release ourselves from the story altogether.

Recently, I was teaching my dance technique class at Naropa University. While working with one student, I noticed that in all of the standing work she continued to hold her knees in a slightly bent position. I asked her to straighten her knees over and over throughout the class, using my hands to guide her. I said it in as many ways as I could. At the end of class I asked her why she kept her knees bent, even though I asked her to straighten them. Again I inquired, "What are you telling yourself?" She considered my question for a bit and then informed me that when she was about six years old, her first ballet teacher told her that if she straightened her knees all the way, her back would break (at least this is what she heard her teacher say). She wasn't aware that she was holding on to this notion; it had become a pattern she was completely committed to with little awareness. Suddenly, she realized she had been unconsciously keeping her knees bent because of a comment made to her over 12 years before, an instruction that was absolutely untrue and did not serve her dancing.

In Will Johnson's book, *The Posture of Meditation*, he reminds us that, "Acts of clinging or aversion, no matter how overt or subtle, are expressed through systematic tensing of the musculature of the body."⁵ Coming to a place of neutral or a relatively relaxed relationship with gravity's support requires attention, concentration and willingness to change our minds and attitudes of body. This idea, well explored by many, reminds us that our posture or position of body that we hold

and carry in the world is directly and unconsciously related to our idea of self. It is made up of a complex and historic multitude of attitudes, memories and experiences that are expressed through our bodies. In order to move towards a balanced sense of center, we have to let go of the patterns of body and mind that keep us in undesirable holding patterns. Changes of body attitude work to reshape the mind in the same way that changing the mind's rigid ideas work to reshape the body.

When I think of those first lessons with Kathy, as well as many of the later ones, she always took the time to help me calm myself, focusing on my breath, center and tension levels. In my case, Kathy was constantly working with me to let go of a post-injury holding pattern I had in my neck. She had me look at myself in the mirror, taking note of my head placement, which was always slightly tilted and forward—she called this position my “talking head,” meaning the place where I held my head as part of my “attitude of body.” She said we all had a “talking head,” and that was fine when we talked with our friends; but when we did our Pilates with her, we had to take off our “talking heads” and find our centers without attitude, so that we could listen to the subtle guidance of her hands, the images and springs.

In Pilates we spend a fair amount of time practicing in a supine or prone position. These positions provide added support from gravity, allowing our bodies to let go of excess tension and exertion. The beauty of this is that we can more easily find neutral. We can feel the pull of gravity, but don't have to primarily organize our structure in the vertical plane as we do in everyday life. Giving our bodies a chance to release on the horizontal plane helps us re-set our tension levels. We then have more choices when we return to our usual, upright relationship to gravity.

The springs are then added to the body, working to support our movement through assistance and resistance. Kathy always emphasized our relationship to the spring tension with which we were engaged. She told us to listen to the springs as we worked to open and close the coils with just the right amount of tension and release. “Don't fight my springs,” she would say. “Let the springs help you.” If we yanked or pulled too hard on the springs, they often made a moaning sound. With her back turned to us, she warned, “I heard that. Go easy and listen to the springs.” There was always a view of partnering with the springs, and it took a sensitive awareness, like moving across

the stage with a dance partner. She always required us to tune in, pay attention and regulate our tension levels.

Years ago, I came across an article in *Movement Research Journal* written by the dancer, choreographer and educator Elaine Summers. It is titled "Bio-kinetic Tension: Loving tension, because without tension there is no movement; without movement there is no life." The title alone was so thrilling to me that I adopted the view right away. The idea that we learn to love our tension—what a concept! In this article, Summers offered a long list of different types of tension exertions used in the body, including irrelevant, compensatory, eccentric and conflicting, among others. She defined each type of tension, allowing me to see that tension alone wasn't necessarily the problem. The trick was what type of tension we use and what quantity, direction, duration, intensity and power we give our tension.⁶

Inspired by this article, today in my practice, I often ask my students to imagine that they have a dial deep inside their bodies. A tension dial. They can visualize the dial however they choose. The idea is that they can use this dial to increase or decrease the tension levels they use at any given moment in their moving bodies. The dial can regulate the tension in all areas of the body and can be tuned at any time. Knowing what levels of tension are necessary to achieve a balanced position towards center is the first step in knowing how much tension volume we need to perform the movements we desire.

I like to help my students visualize their center. We spend time at the beginning of the session imagining a vertical axis of support, regardless of the plane in which the body is placed. The vertical axis of support is the plumb line that is described by gravity's pull. We start by placing this imaginary line through our bodies.

Closing our eyes and noticing our breath, we visualize that the breath fills the entire cylinder of our bodies, including the volume of our head, trunk, and legs. We work to lengthen and expand the volume of our cylinder with each inhalation and each exhalation. Once we have established our cylinder, we then imagine dropping a line or cord directly down (and up) the center of the cylinder. I always imagine my cord being made of an elastic material in bright red.

Once the line is established inside the cylinder, in our mind's eye we begin to work towards visualizing our body (the cylinder) centering around this line. Like a strong elastic cord, we note how we can stretch and shorten this line, how we can change the orientation of our cylinder and cord and as we do, how our tension dial continually needs to be tuned to allow support to exist on all planes and in all our gestures.

Center is not a place to find and hold. The idea of ex-centering, which is a term originally coined by Mabel Todd, is just as relevant as centering. I love the explanation of this concept by Bernard. He states, "Ex-centering is not a bad word. It is not a villain. What I mean is centering is not a static condition. Ex-centering is not bad, because that is what you are doing in life: you are constantly ex-centering and centering, ex-centering and coming back to center. There can be no centering without ex-centering. So do not get the idea that you want to be in a constant state of being centered. You have to have a center to come back to, so please think about it in this way; otherwise you get a static concept of what center is."⁷ When we are expressing our bodies using the Pilates techniques and equipment, we are constantly taking ourselves off center or "ex-centering the body." Our success depends on having a strong relationship with our direction towards center, just as we must have a relationship with gravity to understand how much effort it takes to move our bodies in balance with its force.

Finding the right formula for success during any given exercise or gesture is primary in my teaching. Each person will find his or her individual challenges based on his ability to organize the body with gravity, space, momentum and range. The further we take our bodies off center with fewer contact points and added weight or pull from the exterior or, in our case, the springs, the more difficult it becomes to balance our tension exertion. For each student, the formula is different. Some need to add tension as they begin to collapse to gravity's pull, while others need to release the holding in the soft tissue so that they can use gravity to support them. Giving my students time to locate their sense of center and then encouraging them to utilize the brilliant system that we today call Pilates allows them to center and ex-center. They use the springs to guide them to assist and resist without unnecessary struggle or rigidity. I use images more often than cues to guide the body towards center, away and back again.

When working with injured or physically compromised clients, I need to help them build strength and flexibility, as well as courage and confidence. There are many reasons we develop unhealthy movement patterns in our bodies. Our fear of pain is one of them. Summers referred to this type of tension as compensatory, a pattern of movement and or posture developed in the body with the goal of adjusting away from pain.⁸ When these patterns are unexplored, they become fixed in the body long after the pain is gone. Recognizing and changing our compensatory tension is part of reestablishing healthy movement patterns.

Pain is a complicated response system that needs to be respected and understood. Like the other changes in movement and alignment noted previously, getting out of pain requires us to work to regulate our nervous systems, so that we are not reacting to input that is no longer there. As I work to help my clients change unhealthy holding patterns in their bodies with less pain and more confidence, it is primary for them to recognize the changes that they are making and the potential they have in their bodies to move with new range and direction without triggering pain. Since pain is regulated by our brains, helping our clients find new pain-free movement has to involve working with thought. Put simply, we have to see our potential in our mind's eye, let go of excess holding or guarding, and as we begin to move pain-free, our success must be confirmed.

I was always surprised when Kathy guided me without pain through a movement, particularly in extension, which I always feared would hurt me. It often took a while to get me ready and then suddenly I was there, shocked that I could move pain-free in this way again. "You did it!" she would declare. "And it didn't hurt, did it?" Little by little I gained courage and understanding in my body and mind, allowing me to recreate what I did in the studio in the dance classroom, on stage and in my life.

Using images that are relevant to one's life experience allows one to access the confidence needed to go a little deeper. This is what Kathy taught me. She said, "One size doesn't fit all." The exercises, the images, the spring tension, the position, the range and breath were chosen for each of us. This allowed each of us to locate our personal formula of tension and expression for our movement.

In many cases, students create their own images. I have a male client in his mid-fifties who has a farm. One day I was trying to help him find a way to use the strength in his arms without hiking his shoulder blades prior to lifting his limbs. As we worked to find the correct balance of tension for pushing and pulling with his arms, he discovered this image: when he opened the grain door on his barn, the movement felt the same. Now when we are working, all I have to do is remind him of his "grain door muscles," and he is able to find a correct pattern of exertion and relaxation for these gestures.

Kathy often told me Mr. Pilates said that Contrology was for the unexpected. She explained that the increased awareness, control and resilience that Contrology brought to the body and mind gave us the confidence and quick coordination we need to fall without injury, sprint for the bus with our kids in tow or get down a tricky mountain trail without injury or strain. For a dancer who had been severely injured, this meant that I had to learn to know my body and trust myself.

In his essay "Contrology Restores Physical Fitness," Mr. Pilates states, "In practically every instance the daily acts we perform are governed by what we think we see, hear, or touch, without stopping first to analyze or think of the possible results of our actions, good or bad...ideally, our muscles should obey our will. Reasonably, our will should not be dominated by the reflex actions of our muscles."⁹ As I reflect on these words, I see that Mr. Pilates was guiding us with his thoughtful and sensitive movement practice to open our minds to our endless potential as movers, starting with a deep and direct relationship with our minds (our imagination), our bodies (our playground) and our spirit (our joy).

About Cara

Cara Reeser achieved a B.A. degree from Sara Lawrence College and M.F.A. from New York University. Cara is a dancer, choreographer and Pilates instructor. She received her initial training in Pilates from first generation master teacher Kathleen S. Grant. Cara is the owner of Pilates Aligned (www.pilatesaligned.com) in Denver, Colorado, and she teaches workshops around the U.S. as well as overseas.

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