

8WORKSHOP & PRESENTATION TEASERS

Day 1 - Round 1 11.30 - 13.00		
1.	<p>Exploring precision: Sound & Movement 2.0</p> <p>By Annerieke Groen</p>	<p>In this workshop, we take time to explore ways to deepen Sound and Movement, particularly through precision in physical design. In drama teaching—rather than in a therapeutic setting—Sound and Movement and DVT can be used as tools to enhance acting skills such as emotional connection, physical awareness, and intensity. Participants in this workshop will experiment with how the body expresses and shapes emotion. Through repetition of exact movements, we maintain flow while observing how forms emerge and transform. We stay in our recursive cycle: which emotion evokes a movement evoking emotion? And how does an emotion reshape the movement?</p> <p>Working collectively, we question: How do we stay true to our own cycle while responding to others? What happens when we choose to break away and deepen our own physical expression? Can sound and movement include action-reaction moments, even physical contact, and what do gain with that?</p> <p>Finally, we will explore transitions between embodied flow and defining moments. What do we gain or lose when moving from sound and movement to definition—and back again?</p>
2.	<p>Slowing down DvT's TimeZo!ne, Miami? Wheriami?</p> <p>By Marjon Wagenaar</p>	<p>The therapeutic relationship is an rich and rewarding topic to focus on. What is the magic in the therapeutic relation? What clients knock on your door? And what does that say about you?</p> <p>Whitin DvT we continuously play with countertransference feelings. In the imaginary playspace we notice, feel, animate an express, with our bodies and our choices in animating. Do you dare to go in and enter the play where you let go and encounter another human being. Zo! Where play is play, and in between play, Miami? Or wheriami? What is the healing element, is it play, encountering a human being? What if we slow down? Zo! Be there.</p>

<p>3.</p>	<p>TIME BANDITS emergents and others steal time from the present moment</p> <p>By Robert Miller</p>	<p>The Sanskrit word Lila translated means something like play/improvisation; the play of creation, delight, and the enjoyment of the present moment in the flow. Emergents. remnants. shadows. parts. objects. ahosts, curves, sizzles, firefighters, managers, protectors and exiles, the Wizard of Oz, the Three Stooges, Kukla, Fran, and Ollie, sex, the perpetrators and the victims, as well as THE ETC... and no matter what you call them they pull us out of the PlaySpace and flow/relating, have their own size and shape, intentionality, world view and energy.</p>
<p>4.</p>	<p>Beyond Being and Niksening</p> <p>By Kate Hurd & Roos Vallentin</p>	<p>Niksen is a Dutch term that in English means “to do nothing”. It has no goal whatsoever. It is an absence of any planned activity. It is not to be confused with niksnut, or “good for nothing”, even though it has that reputation. It is a form of emptying one’s self.</p> <p>Emptying one’s self is also a DvT construct. There is no planned goal or agenda in a DvT session except engaged play. In practice, this is actually quite difficult to do. We speak of staying in the present moment and expanding our expressive field. But our ability to hold the present moment is intermittent. We have interludes, where our mind brings us somewhere else. In fact, its original meaning came from the Latin interludium, which means "between a play".</p> <p>In Willems and Alders book, The Lost Art of Doing Nothing, John Cleese describes creativity as emerging from a playful and relaxed state of mind, a going away from in order to return again. We could say an interlude. Can we make space for this within DvT play? Can it be integrated into our recursive cycle? Can we incorporate Niksen, and even daydreaming, as part of a process of extended animation from which to varielate?</p> <p>There are many forms of disequilibrium. For Sartre, there is awareness of the gap that separates us, one from the other, as well as the gap between a being-in-itself and a being-for-itself. He speaks of the duality of presence and absence, of being and nothingness. We play with freedom, we play with constraints. There is always something missing. And we are continuously disrupted. In the spirit of disruption, can we add to the mix? Can we take time to Niks?</p> <p>This is an expansion of a workshop previously presented at the last European DvT conference.</p>
<p>5.</p>	<p>Dance and DvT: Step into the river of life</p> <p>By Anne-Marie Hamming</p>	<p>All the impressions, information, experiences, and images from our (daily) lives settle into our energy system and our bodies, especially if the impressions were intense. This stuck energy causes life to stagnate and flow less through our bodies. As a result, we become less connected to our bodies and less present, and our minds usually take over.</p>

		<p>We all experience this. Our goal as DvT practitioners is to constantly set what is stuck in motion, so that we experience life to the fullest and make our bodies available again for the present and for encounters. The natural consequence of this is usually that we become more playful and less rigid, because, in my opinion, this is our natural state.</p> <p>As DvT players, it is also our responsibility to embody and expand our play space and be more available to what is happening in the player.</p> <p>Through dance, physical play, awareness, and attention, the stuck energy will begin to flow again, muscles will relax or release, and breathing will become more spacious. Stuck patterns are brought back into motion. This helps you to step into the river of life and to be playful.</p> <p>How we work</p> <p>We will dance, play, and work with the witness. We will also gently play and dance with areas in our bodies that hold something and where we are suppressing life for some reason.</p>
<p>6.</p>	<p>The ticking machinery. To whom does time belong?</p> <p>By Marc Willemsen & Victor Dockal</p>	<p>Inspired by Hermsen (2016) we distinguish clock time and inner time. Clock time is strict and unyielding, slicing our days into measured moments, a universal rhythm governed by rules beyond us. Yet beneath its regimented ticking flows another current, softer and deeper: a personal time that escapes the hands of the clock. This inner time moves not by minutes but by the subtle pulses of our bodies, our moods, and the shifting light of the world.</p> <p>Since the birth of standardized time, when Greenwich Mean Time drew its invisible lines across the globe, we have increasingly favored the clock's order over the fluid mystery of lived inner time. Have we forgotten that clock time was once merely an agreement, not destiny, a tool for navigation, not a measure of being? Under its relentless beat, we risk losing ourselves: alienation, haste, burnout, and solitude arise from the insistence that we keep pace. Modern Times warned us; Chaplin's moving gears mirror our own entrapment in the machinery of hours. The inner time, unmeasured, tender, felt, invites us to play. And play has the power to stretch, to pause, to dissolve the clock time, creating boundless possibilities. What if time could be reimagined, not as a narrowing path toward an ending, but as an open field of beginnings?</p>

Day 1 - Round 2 14.30 - 16.00		
7.	<p>Gestures</p> <p>By Donne van Voorthuijsen</p>	<p>I would like to share 6 different gestures with the group which we use in our daily lives with or without knowing. We are going to research how we do these gestures (with our body, voice and facial expressions), what happens with ourselves and the other(s) when we do them. This of course while playing and having fun 😊</p>
8.	<p>Lost for words</p> <p>By Mairi Evertz</p>	<p>When experiences, emotions, and the world (or playspace) cause you to become overwhelmed and you lose your ability to find words and/or to speak... Can we take the time to let our bodies speak for us?</p> <p>Everyone, but especially neurodivergent individuals, can quickly and often become overwhelmed by just experiencing the world (and the playspace). When this happens, using words and expressing themselves through spoken language can become even more challenging. Can dance- en movement help them express their experiences?</p> <p>In recent years, in my work as a drama therapist, I have combined dance and movement therapy techniques with DvT to support clients in (re)connecting with themselves, their bodies, and encounter others through the language of body and movement. Often postponing the moment of speaking, if it even occurs at all.</p> <p>In this workshop, we will take the time to connect with our own bodies and put them into motion. We will move together and discover how we can use the language of our bodies and movements to meet ourselves and others in the dance. Meanwhile, remain aware of our arousal and try to stay regulated. Finally we take time to reflect on the experience.</p>
9.	<p>The Now to come</p> <p>By Beatre Albrich</p>	<p>The Now to come It's time to describe my workshop, but not yet to know what will be happening in May. I would like to warmly invite you to an Art therapy workshop in a DvT environment and offer you another step toward self-actualization in and with the now to come, through visual and creative means. Desires, ambitions, trust, instability, my time, your time, a waste of time? Who knows? Let's embrace the challenge and experience the freedom of the coming now.</p>

		<p>PS: Speaking of desire: A dove with an olive branch in its beak, please!</p>
<p>10.</p>	<p>A transpersonal, trauma-stewardship lens on the developmental phases of Playor-ability.</p> <p>By Shelley Bockstael & Brigid Wells</p>	<p>Where are we on the journey towards establishing and understanding DvT skills? Cross-cultural lens on how 'avoiding' grief shapes our orientation, and practice. How we steward our own and our clients' journeys?</p> <p>What if complex trauma can be a transformational healing journey and portal? Not something to get rid of but the organic gateway, the inner knowing blueprint that shows itself ? What if it is a chance to heal intergenerational, cultural, pre- peri- natal and developmental trauma that is rooted deep inside the body and written identity? We bring out what lives within, our bodily experience as a canvas to have a new pathway.... Things fall apart, get fragmented... but at the ruins we have the best pieces for a better interdependent integrated self.</p> <p>We need to avoid 'acting out' / being unconscious about the energies and associations our nervous system makes, and moving too fast to recognize leakage, and *, ^, etc... trauma-responsive DvT is not 'cathartic'; it is not reverse-psychology to elicit anger / protest; it is not making fun of or shaming survival strategies ...</p> <p>This workshop is a call to dig deeper, contextualize the stages we might be drawn towards, and how to 'include and ascend' these... in an integrative way... with embodied encounter at the center as the deep bodily cells meet in resonance and breathing, from the place of essence... giving space to timelessness... time traveling... having a new encounter with what was, in the here and now, in a safe way with new agency which we never had... bringing out every gift and resource that accompanies every trauma... bringing the healing system of the client on line</p> <p>We work in a trauma-responsive way. We wonder about the 'desensitization' process being a cultural preference for quick fix; 'get over it' mentality and a shadow aspect of masochism towards vulnerability. Trauma can be a strength, an access to legacy pain that can be revealed, processed in a present curious sacred place.</p> <p>'developmental healing journey' wants to create the conditions of safety before beginning deeper work. This workshop gives a form to the stabilization process; the reasons why and some 'how', as well as contextualizes the movement towards this.</p>

11.	<p>Highlights of TFP3: Throwing Yourself Over the Edge</p> <p>By David Read Johnson</p>	<p>I will present some of the new concepts and methods outlined in TFP3, such as the Expressive Field, Miami?, thth and the ing cycle, radical presence, natural acts, notwaves, the Five Beholds, the Three Jests, fictional forces, wrongwaying, jump frame, t' calling, fermata, and The Forest. Or Not. Participants will have plenty of time for questions.</p>
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Day 2 - Round 3 09:45 - 11:15		
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12. <i>This is a 45 min presentation and will be followed by a DvTgroup</i>	<p>Freezing the Frames of the Zoetrope: A Perspective on Change within Developmental Transformations</p> <p>By Marc Willemsen & Jason Butler</p>	<p>Although a recent scoping review identified the benefits of Developmental Transformations (DvT), little is known about the in-session processes of DvT that lead to these benefits (Sajjani et al., 2023). Perhaps unsurprisingly, the importance of studying what unfolds and what is helpful in a session or across sessions has long been recognised in psychotherapy research (Kazdin, 2007; Elliott, 2010). Imagine the flow of DvT sessions as a zoetrope spinning at sixteen frames per second. What if we could master this art, slow the spin, freeze the fleeting frames? Would these paused moments reveal the ingredients shaping transformation(s)? By carefully timing our gaze, we reveal therapeutic movement, illuminating the mosaic of human change within a playspace, frame by frame. This presentation invites a deeper look into the frozen frames from 61 DvT publications, highlighting how temporal awareness enriches our understanding of transformation's unfolding.</p>
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13.	<p>Is it 3/4... 6/8? An Exploration of Music, Time, and the TFP3</p> <p>By Randy</p>	<p>Behold! In this workshop I will fully explain musical time^space, harmony^disharmony, jazz^not jazz, natural^unnatural intervals, something else I can't remember right now, and all of their relationship to TFP3. Once we have turbulized* our expressive fields with this</p>
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	McCommons	<p>musical Do Wap Diddy Diddy blah blah blah we will do what any GOOD DvT workshop does...play and reflect.</p> <p>*my invented word for opening our gates for some turbulence to slip in. .</p>
14.	<p>Life-Line: Where We've Been, Where We're Going, and Why We Still Care About Dying</p> <p>By Kerem Versano-Mor & Renana Gal-Tamir</p>	<p>This experiential workshop offers participants a profound engagement with their personal developmental journey. Utilizing the DvT's Play Space as a core methodology, the session integrates concepts derived from Family Constellations to explore the dialectic of life and death consciousness. Participants will begin by creatively mapping their individual life-line, establishing a visceral connection to past, present, and projected future milestones.</p> <p>The subsequent collective Play Space will center on the essential themes of vitality, fear, and desire, investigating the dynamic interplay between life forces and mortality. This practice emphasizes radical presence, spontaneous role-taking, and the emergent dialogue that unfolds in the liminal space between being and non-being. This playful and profound quest seeks to illuminate how imageries of death, afterlife, and longing inform and quench the human search for meaning and essence within life.</p>
15.	<p>The Art Response as Time Machine</p> <p>By Etay Sharon & Dina Fried</p>	<p>In Developmental Transformations, the playspace is a fluid chronotope in which past, present, and future coexist simultaneously. This experiential workshop posits that the therapist's artistic response a brushstroke of movement, a sudden colour of voice, a sculpting of space, a rhythmic silence functions as a literal time machine. One aesthetically precise response can slow a racing trauma to a breathable stillness, freeze the unbearable so it can finally be met, rewind a scene to the moment before the break, fast-forward toward an un-lived future, or illuminate an entire hidden timeline pulsing beneath the surface of the Here-and-Now. Through embodied DvT encounters and heightened artistic conversation, participants will experiment with offering and receiving responses that bend, pause, loop, and traverse multiple temporal layers. The workshop remains purely in the realm of play and aesthetic presence no interpretation, no objects, only the living dialogue of image answering image. Together we will discover how the art response itself, when timed with poetic exactitude, becomes the vehicle that carries client and therapist across fractured chronologies into new, shared, and hopeful time.</p>
16.	<p>DvT and Global Unrest: Negation and the Not-Me</p>	<p>In this TIME of increasing global and local unrest, we live in a world full of negations and not-me's. We make distinctions, point fingers, pick sides (or political parties), and draw lines in the sand</p>

	<p>By Rebecca Davis</p>	<p>It's either this or that, one or the other, them or me. Once we negate, we not-me.</p> <p>"I don't think that way." "I didn't vote for them." ""You don't know my heart." "Tm not from [insert nation]." ""We weren't there then." " I didn't invent [dehumanizing institution]."" <They started it." " It wasn't that bad." "I was just doing my job."</p> <p>Our newest TFP3, beloveds, disagrees. We`re all inside of existence. Though we attempt to create distinctions between me and not me, those are all just concepts we rely on to make the instability/pain/confusion/frustration/sadness/overwhelm a little bit less</p> <p>Join me in trying to figure out how the hell to play with Negation and the Not-Me, in a deeply personal-as-political playspace where the stakes have never been lower/higher</p> <p>This way radical presence lies There are no passes, cookies, or get out of jail free cards. Content Warning: All the Isms. We're taking responsibility</p>
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<p>Day 2 - Round 4 12:45 - 14:15</p>		
<p>17.</p>	<p>The Awkward Art of Shame (the playors edition) By Wieteke van Kemenade</p>	<p>Step into the playspace where awkwardness isn't a problem — it's the material. In this DvT workshop, we explore our wobbly territory of the playor's shame: the blush, the freeze, the urge to disappear, and the surprising freedom that hides beneath it. Through improvisation, embodiment, and shared play, we meet shame not as an enemy to fix, but as an invitation to connection. Here, stumbling is part of the choreography, and discomfort becomes the doorway to discovery. You don't have to perform, impress, or get it right — just show up, fall over your own seriousness, and see what moves. Together we'll experiment with how courage and vulnerability coexist in motion, laughter, and silence. In the end, you might find that shame, when played with, transforms — into presence, connection, and a deeper sense of being human.</p>
<p>18.</p>	<p>We just slow down</p>	<p>Only two things in life are certain: constant change and</p>

<p>This is a 45 min presentation and will be followed by a DvTgroup</p>	<p>– we resist, we repeat, we change, at times we PLAY... and then we die.</p> <p>By Gideon Zehavi</p>	<p>inevitable death. We can always count on life to be uncertain, turbulent, and imperfect.</p> <p>In the mid-19th century, German mathematician and physicist Rudolf Clausius formulated the Entropy Principle, describing the universal tendency toward chaos, energy depletion until cessation. As living beings, we instinctively strive to resist entropy in order to survive. We work to keep internal entropy at a manageable level—not only to stay alive but also to enhance our wellbeing.</p> <p>To maintain a sense of allostasis—a state of dynamic equilibrium—we must continually find ways to regenerate and release “entropic waste” from within ourselves. One way for doing so is Entropic Play: a deconstructive, embodied, play-based model aimed at resisting entropy and adapting to change.</p> <p>Over the past four years, the entropy principle has evolved in my thinking from a fundamental law of nature into what I now call the Entropic Play Model. In this presentation, I will outline the model’s theoretical foundations, explore its three phases, and reflect on how it aligns with, diverges from, and contributes to DvT.</p>
<p>19.</p>	<p>Fragile! Handle with Care?</p> <p>By Navah Steiner & Teresa Hurst</p>	<p>The world is on fire, and we and our fragile bodies and selves are trying to live in it. DvT is designed to help us feel more at ease with our vulnerable selves and playing with the instabilities of being, but can it also provide care and comfort when we are in a state of fragility? Is there a place for our brokenness to be seen and held on a planet that seems to be moving towards its own destruction or will we be broken down even more? These questions may or may not be answered verbally or via DvT play due to the fragility of the presenters, which may or may not be connected to the fact that they are actual life partners in a 12 year relationship...Attend at your own risk! Bubble wrap not included.</p>
<p>20.</p>	<p>Deconstructing gender ideas Static or dynamic</p> <p>By Elsa Lubbers & Wendie Avila Michel</p>	<p>Let’s play with the construct of our own gender ideas and try to broaden the playspace by telling stories. Let’s find out how fluid our own gender identities and expressions can (or could) be, how they take form, dissolve, extend, and hide. Through movements, sounds, stories and colors, we take you on a deconstructing journey in search of our own fluidity.</p>
<p>21.</p>	<p>Bedtime ~ Sleep Baby Sleep ~ <i>zzzZZZzzz</i></p>	<p>Sleep Baby Sleep. I promise—when you wake up, there will be more time. More time for love. More time for play.</p>

By Alicia Stephen

More time to live, to rest, and to decay.
Join me as I reflect on my work as a trauma clinician, exploring how pretend sleep and real sleep show up in my DvT sessions. Together, we will look at how trauma disrupts nervous systems and fractures our relationships to play, love, life, sleep, rest and death. For many clients, sleep is not simply rest—it is charged with fear, grief, abuse, nightmares, chronic pain, loss, vigilance, memory, po'a, abandonment, an endless endeavor to seek comfort, the threat of disappearance, the end. Bedtime ~ now a home for turmoil instead.

Through clinical stories, performance, reflection, and play, we will explore bedtime rituals, insomnia, exhaustion, collapse, burn out, depression, sleep as enemy, sleep as escape, and the ultimate sleep ~ death. The playspace is for the player and playor to co-regulate. In the playspace, we can be brave- brave to face the horrors, confront the nightmares, and rescue little sleep!

I think we found her.

SHHHHH...

It's REAL sleep.

She's here.

Zzzzzz...