



Tamalpa Institute

Living more artfully in all aspects of life

ArtCorps Newsletter Fall 2019



Welcome to Tamalpa Institute's ArtCorps Newsletter!

It is with awe, pride and gratitude that I introduce the people and the work that Tamalpa ArtCorps supports and makes possible.

Thanks to the significant support of 2019 donors, we were able to award more training scholarships to a group of noteworthy students invested in the arts as a healing force for social justice and community health.

We were also able to continue the inspiring Tamalpa ArtCorps program in India, in collaboration with Laura Price, Founder of Blossomy. Thanks to Laura for offering us this opportunity and being the bridge!

With hope and commitment we look forward to 2020 and being able to continue the ArtCorps Initiative with a robust scholarship program, the Tamalpa/Blosomy work in India and new upcoming projects in art-based social justice fieeld work around the world.

We want to take this opportunity as we complete Tamalpa's 40th year, to thank Anna Halprin in her 99th year, for passing to us her legacy of art as a healing force.

~ Daria Halprin

Photo by Israel Gil on Unsplash



This year we are introducing our wonderful and diverse ArtCorps scholars of 2019.

We are also illuminating our ArtCorps projects which focus on social justice advocacy through bringing creative healing practices to communities in need.

TAMALPA PRACTITIONERS AND THEIR WORK

The Tamalpa ArtCorps helps bring this important work into jails, hospitals, homeless shelters and community centers internationally.

2019 TAMALPA PROJECTS AROUND THE WORLD

INTERNATIONAL PROJECTS:



WREN ANDERSON

Wren Anderson is working in Portland, Oregon to support social workers, teachers, therapists, and health care professionals in self-care through the expressive arts. The goal is to connect with the challenges of the profession, while accessing the resources of social connection and art in order to take steps towards feeling energized by work.

Photo by William Farlow on Unsplash

JULIANA MEJÍA

Juliana Mejía is offering Tamalpa Life/Art Process® resources to women in Armenia, Colombia, who because of their time and acculturation, neglected many parts of their lives and dreams to give themselves to others. Women that grew up in a society full of taboos and that for one reason or another decided to conform.

Photo by Jake Thacker on Unsplash



STÉPHANE VERNIER

Stéphane Vernier is working in a French organization Du Côté des Femmes (By Women's Side) with migrant women and women suffering from domestic abuse and violence, financial insecurities, and migrant women to restore self-esteem and the body as a safe place by exploring and sharing their life stories and personal themes and insecurities through arts and safe communication.

Photo by Mostafa Meraji on Unsplash



FEATURED PROJECTS:



ELSA CHOI

Elsa Choi offered a project for women in careers involving caring for the elderly in Hong Kong. The project aimed to help them release the stresses and burdens of everyday life, and reconnect back to their inner voices, and enhance their self-awareness and self-love through the Tamalpa Life/Art Process. Elsa is currently working in a suicide prevention organization in Hong Kong.

NURIA FERNANDEZ-CID

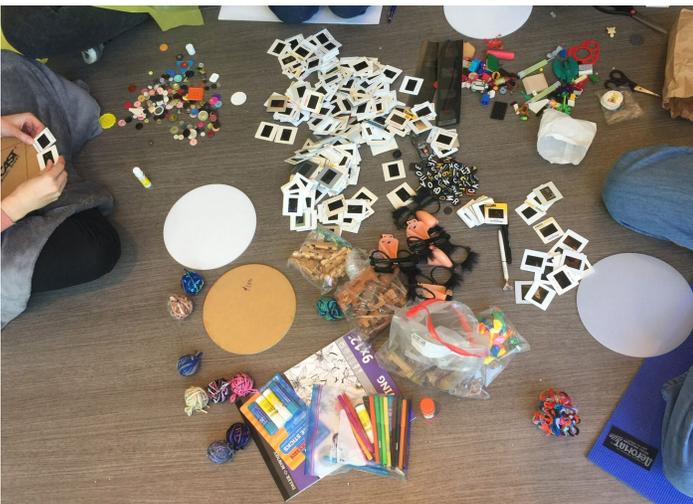
Nuria Fernandez-Cid created a workshop for people experiencing unemployment, emigration, and economic difficulties. Through creativity, psychology, movement, and art, resources were developed to enhance physical, mental, and emotional health. The program included the creation of healthy habits, empathic communication, stress management, meditation and relaxation, emotional management, self-esteem, trust, and enjoyment.

<https://vimeo.com/367528879>



ALICIA SANZ

Alicia Sanz is interested in empowering women to find their voices to speak up and follow their dreams. In 2019 she has been offering the Tamalpa Life/Art Process work in a women's homeless shelter in San Francisco. She has also been working with immigrant women living in the Bay Area. Her aim is to help these people connect with their bodies and identities and reflect on their lives through the arts and movement.



ALUMNI PROJECTS

ADRIAN ARIAS



Adrian Arias, AC scholar alumnus, spent the summer at the Benamil Artist Residency in Enguera, Sierra Valenciana, Spain. His focus was on creating work about immigration issues, the border, and the nest, naming his residency “Dream in Benamil”.

During his 3-week residency, he was able to create 52 works, including acrylic paintings, drawings in various techniques, and performance pieces. “Dreams” led him to develop works addressing specific issues with the problems we are experiencing with respect to the border.

He focused on the event of a father and two-year-old daughter who drowned while trying to cross the Mexico-US border. He had several dreams about it, painted several canvases, and made 2 scores using that theme. One score was presented at SOMArts, and the other score will be presented at the Berkeley Museum, BAMPFA, on Saturday, November 23 at 5pm, as part of the Festival of Latin American Contemporary Choreographers.

In Benamil, he applied the teachings that he learned in Level 1 at the Tamalpa Institute and gave a Scoring workshop to artists at a meeting of Spanish Artists.



His focus was on creating work about immigration issues, the border, and the nest, naming his residency “Dream in Benamil”.

EVELYN CALDERON

Evelyn Calderon, AC Scholar alumna and Tamalpa Practitioner, worked on several different projects using the Tamalpa Life/Art Process in 2019.

SWITCH: As a Global Shapers project, Switch's intention is to eradicate gender stereotypes in educational communities through the use of expressive arts. The Tamalpa Life/Art Process was one of the approaches used for the sessions with youth and their relatives.

Through movement, creative writing, sound, and drawing, 60 participants were able to learn more about their emotions and behaviors and how those are related to gender constructions.

[Click here](#) for more information in Spanish, including a video.

Body and Memory: This Tamalpa Life/Art Process workshop was given to 15 senior women victims of the armed conflict in El Salvador. Thanks to the support of the National Museum of Anthropology's Dr. David J. Guzman (MUNA), these women were able to share their life stories and create new healing processes towards their past within a sense of community.



Switch's intention is to eradicate gender stereotypes in educational communities through the use of expressive arts.



Featured ArtCorps Scholars 2019

Lesley Asare

I create to connect, to become conscious of and to gain a new perspective of myself, my community and our world.

I tell stories using my hands & my body through paintings, costumes, performances and installations but the process is more precious than the result.

I collaborate because there is power in the space between.

I make space because space is sacred and it enables us to (re)connect, to listen, to share, to heal and (re)define who we choose to be.

Body Arcana

Following the completion of my Level 1 training at Tamalpa UK in March 2018, I was inspired to continue the exploration of the Tamalpa Life/Art Process and my personal mythology through the development of a new body of work entitled, **Body Arcana**.

Body Arcana is a series of large-scale drawings created through movement with my body and oil bars on paper. Inspired by the belief that 'the body holds our entire life experience', each drawing begins with the question "if my body could speak, what would it say?" This question acts as a springboard for the discovery of current life lessons and resources that the body holds through movement. Each discovery is then symbolically recorded on paper.

With the firm belief that self-awareness is the foundation for freedom, healing, transformation, self-acceptance and the activation of personal



power, this work aims to create the space for meditation, discussions about the wisdom that the body holds, promote the importance of self-awareness and to represent the belief that self-transformation is the foundation of social transformation. By healing ourselves, we heal the world.

Body Arcana has been performed at the Chale Wote Festival in Ghana (2018),

CSM - University of the Arts London (2019), FACT Gallery Liverpool (2019), and has been exhibited within the Black British Visual Artists 'Here and Now' Exhibition at the OXO Tower in London (2019).

This work has also been used as the foundation of the workshops both in the UK and in Ghana that enables participants to connect to the wisdom within their bodies.



Lesley Asare is a British Ghanaian artist and facilitator who makes solo and collaborative work. She wholeheartedly believes in the healing power of creative expression and the creative process. Her work explores and celebrates identity, personal histories and the experiences of Black Women, Black People and People of Colour. Through her work she aims to create the space for play, self-reflection, self-awareness, discovery, empowerment and healing.

Lesley is now training to become a Registered Somatic Movement Therapist and Tamalpa Practitioner through the Tamalpa Institute, CA. Alongside this she continues to develop **Body Arcana** - a series of large-scale drawings created through movement with her body and oil bars on paper.



**Blossomy Project Tamalpa Artcorps Collaboration
Program | Kolkata 2019**

MERA BEEJ MERI PEHCHAAN, Planting the seed By Sophia Ali

*"I am not this hair, I am not this
skin, I am the soul that lives within."
-Rumi*

Blossomy Project

The Tamalpa ArtCorps program in India is in partnership with Blossomy Project, a California non-profit organization that works with survivors of human trafficking and at-risk individuals in India and Greece.

Blossomy Project programs are centered around the expressive arts for the purpose of providing life skills to those recovering from trauma. The Tamalpa ArtCorps India program has been in partnership with Blossomy Project in Kolkata since 2014.

Each year the Tamalpa Institute nominates a graduate to intern for the Blossomy Project Kolkata Program to work with children living in shelter homes, drop-in centers and informal schools.

Blossomy Project works with local anti-trafficking organizations and collaborates with Tamalpa ArtCorps graduates to create a month-

long intensive for the purpose of self-expression, healing, and empowerment.

When I hear the word “community” my mind creates a mental image of a group living together. The image expands based on the details of the city, area, people, organization and much more. The moment I entered into the community where I was about to start my work, I sensed the need for love and approval in the air. Here the focus of love was from the outside and in the hands of others. My mental image was starting to form a real picture. As a facilitator, my work begins with observation, getting to know the people living in the community and bridging the gap between the community and myself.

In February 2019, I was given the opportunity to do a project in Kolkata with a co-facilitator, Tamalpa graduate Maggie Silverman, to facilitate

Tamalpa Life/Art Process sessions among girls and teens aged 6-17. The Tamalpa ArtCorps program in India is in partnership with Blossomy Project, a registered non-profit organization based in California who works with survivors of human trafficking and at risk individuals.

Blossomy Project programs are centered around the expressive arts for the purpose of providing life skills to those recovering from trauma.

We got additional help for translation from Kakali Roy, trained movement educator, who was assisting us for our sessions.

The participants did not have prior experience in the Tamalpa Life/Art Process.



The Resource: Tamalpa Life/Art Process

The intention of the project was to support the community to gather resources for themselves through play and imagination using the Tamalpa Life/Art Process.

The foundations of the Tamalpa Life/Art Process were originated by American dance pioneer **Anna Halprin** and her daughter **Daria Halprin**, author and master in the field of expressive arts therapy. The approach is based on a view that the body holds our entire life experience. It is through the body that we explore the relationship between the physical, emotional, and mental levels of experience and expression.

We worked with the method of Tamalpa known as “body part mythology”. Each body part holds life stories (myths) which are explored through their anatomical functions as well as movement metaphors. For instance, the metaphor of trees and roots was used during movement exploration. Movement engages the visual, auditory, and kinesthetic senses. Furthermore, movement generates bodily sensations, feelings, and imagination.

Drawing after movement exploration helps the participants engage in new ways with their body, emotions, and imagination. By distancing themselves from their life situations and getting involved in art-making, they see their

personal material in a new way. The body parts that were explored, legs and feet, were connected with the “Life/Art question” to bring focus to life themes, patterns, and possibilities for change. The participants wrote in response to: **“How do my legs and feet support me? Where are your legs and feet physically? What environment could you imagine being in?”**. The three art mediums are tools to creatively embrace one’s life story.

Each week we focused on a particular body part. The participants explored movements initiated by that

body part. Then they created a drawing to explore images, feelings, and personal associations with the body part, writing words or giving a title from the voice of the drawing to reveal the story that the body part holds.

The session was closed by sharing their experiences with one another. Seventeen-year-old Mona (name changed for confidentiality) from shelter home, shared after working with legs and feet *“When I was drawing, I remembered being a seed and the activity of becoming a tree helped me make this drawing. This is me becoming a tree”*.



As I worked with this population, I noticed that there was a difficulty on the part of the participants to hear their own story and to express it to others, leading to a disconnect. Including drawing and movement supported the participants in reconnecting with their physical, emotional, and mental body and other

bodies in space. In exploring the image of the seed growing into a tree, participants had the opportunity to work on their life stories with felt sensations and emotions. Many participants revisited the image of planting a seed for inspiration while creating their own imaginary tree drawing.



Co-Facilitating and Listening: The Other Body In Space

My experience of working with another Tamalpa graduate, Maggie, on this project taught me about co-facilitation skills. I had never worked with someone from the same field before. I was curious to explore this unknown part in me.

First week was the time where we were getting to know each other's strengths and observing the way we teach.

The process of working together helped us to gain trust from the participants. We could easily improvise by sensing each other's energy. I'm reminded of the day when I was facilitating the warm-up score and Maggie guided a few participants with a gentle touch. Maggie noticed that, "when they laid on their backs on the ground, feet up in the air, most girls became very

uncomfortable. This was expressed through laughter and resistance to raising their legs. Many of the girls felt embarrassed and self-conscious about putting their legs up in the air". She communicated the observation with me through her body gestures and eye contact. We considered their needs and adapted the score accordingly.



We re-evaluated and shifted ideas to meet the needs of the participants and constantly checked in with each other before and after the sessions.

As time passed, we found a way to communicate through our body gestures and eye contact. We could easily improvise by sensing each other's energy. I felt valued when we discussed our observations with each other after reaching home.

There were moments when we took time to hear each other, we felt confused, we questioned, and we helped each other without feeling overwhelmed to gain insight into the score.

Resource Gathering

Resistance, Acceptance, Empowerment

I witnessed that the self-injury behavior in the girls' shelter home was a way to cope with strong emotions, intense pressure, and upsetting relationship challenges.

I felt sad to notice this behavior happening when we started our work with the girls. One day I encouraged a girl to join

us who recently went through a strong emotional breakdown and injured herself.

She agreed to participate in a way where she could sit and witness outside the circle. At the end of the session, she spoke: "I know I did hurt myself and I feel sad when I am not able to

help young girls here, I want to be strong. The activity of holding and releasing helped me to release painful old memories and today I feel something is off my chest".

The statement spread a wave of trust around and I noticed girls started sharing their daily challenges in our sessions.

The statement spread a wave of trust around and I noticed girls started sharing their daily challenges in our sessions.



Safety, Trust, Optimism

The deeper the group was stepping into the process, the stronger the grounding activities were introduced. The process of grounding plays an important role in bringing the participant into contact with the present moment, the here and now. Therefore, part of our closing ritual was to return back to our bodies through our feet, sensing the point of contact on the floor and connecting to our breath.

As we moved forward in our sessions and established a sense of grounding, we also addressed the importance of releasing feelings through the power of drawing and movement. After a few sessions, Rani from shelter home, shared that *“in the past I cut myself. I feel I can now use my hands to take this onto paper and not to cut my arm”*. This created a new path for her self-discovery.

Dancing Seed: Opening for Growth

Our closure week was focused on acknowledging our work up until this point and the resources they wanted to keep. We framed goodbyes as new beginnings and new possibilities. Each participant was given time in the circle to explore their insights about the work, perform a final dance, and share final statements.



These activities helped to prepare the participants for closure. The performance score was a part of the process that acknowledged the group as a community. We incorporated their learnings into a performance-based piece where the participants used their bodies as a resource to express themselves.

The performance focus was to return to our theme of

“Planting the Seed” as a metaphor for transition. Many wanted to share their pictures, feelings, and what they had learned. Participants who were resistant, shy, and unsure of our sessions a month ago were now eager to reveal their images, words, and to perform the piece. Participants were thrilled to get all of their drawings back and to see the work they had done. Decorating the space with their

drawings was powerful and gave them ownership of the space. By using movement in expressive arts, we as a group embodied learning and change. I was feeling proud and powerful as we were stepping to close our month-long work. I noticed a wave of happiness surrounding us with happy tears rolling down cheeks as we said goodbye to each other. The moment celebrated life the way it is.



Currently, when I reflect upon having witnessed people around me opening up, planting seeds, gathering resources, facing challenges, supporting themselves and growing, I feel grateful that I trusted in the power of the expressive arts, and in return, that the people trusted me. I imagined a beautiful process of becoming, opening up and growing in its own time.

Spreading the Wheel of Healing

The concept of movement-based expressive arts therapy is new in India. I am the first Indian working on this project, which gave me the responsibility to spread the wings of this work in India. Working with the new approach is challenging yet powerful. I feel proud to spread this process out into different communities in India. The image of the wheel connects me to the circular movement of starting and returning to oneself with the aim of moving forward. The work has taught me to listen to the community-based needs and enter without force. I have learned that I can't solve all the community problems; it is important to focus on one

intention at a time; to be open to feedback, not taking anything personally; to work with the flow yet introduce structure; be flexible with the session plans, always have a backup score; use expressive arts for myself to process emotions; be honest with the organization and co-facilitator if working with any. Lastly, I have learned that people in the community love to share their stories and consider the expression of one's voice to be one of the most powerful tools for healing. I believe we need to hear what we have to say. Stories save lives and contribute to returning lost value back to disempowered people. The rewards of this work keep

me going as well as make up for its challenges.

I would like to address my deepest thanks to Tamalpa co-founder Daria Halprin and faculty teacher Rosario Sammartino, fieldwork supervisor Kristi Williamson, supervisor for documentation Joy Cosculluela, Blossomy Project director Laura Price, assistant & translator Kakali Roy, and my co-facilitator Maggie Silverman, who supported me in this project. **My gratitude goes to all of those who have contributed in providing information within such a short period of time. Without their help my project would be incomplete.**



Sophia Ali, MA, RSMT, is a Registered Somatic Movement Therapist, and holds an MA in clinical Psychology. Currently, she provides individual and group therapy using Movement Based Expressive Arts Therapy with Cognitive therapy services to patients on the neurology/neurosurgery & oncology inpatient unit and outpatient neuro rehabilitation department at Max Super Speciality Hospital, Saket, New Delhi, India. She is part of a multidisciplinary, physiotherapy & rehabilitation team that works together to help patients and their families to cope with hospitalization and provide support throughout the treatment journey.

Photo credits: Maggie Silverman, Sophia Ali, Kakali Roy and Laura Price.



Planting a Seed: My Seed, My Identity

by Maggie Silverman

View the video at <https://youtu.be/CA-sFHv8CCQ>

Through Tamalpa Institute I have experienced and studied the methods and research behind the Tamalpa Life/Art Process® and the healing power of creativity and movement based expressive arts. For my fieldwork study, I chose to go to Kolkata, India with the Tamalpa ArtCorps Blossomy Project collaboration. **“Planting a Seed: My Seed, My Identity”** is a window into the work and process of this project.

Maggie Silverman is a certified Tamalpa Practitioner, artist, dancer and educator. With over thirty-five years of experience, she has trained in a variety of dance methods and processes, including somatic movement and art therapy. She is a trained social worker, certified massage therapist and a visual artist, director and producer of video and public art projects. She is the founder of The Talking Body and co-founder of a health and wellness center in Berkeley, CA.



2019 ARTCORPS SCHOLARS

TAMALPA ARTCORPS SCHOLARSHIPS

This scholarship program provides partial funding for qualified students to attend Level 1 and Level 2 of our professional training program. Awards go to those who have a special interest in the community-service and social-justice arenas, or who come from traditionally underrepresented groups.



Laura Botero

Laura Botero was born from two drastically different parents: a mother from one of the poorest, native Colombian tribes, and a father from a highly educated background. The theaters she worked at aimed for social change. She has produced tours around Colombia where she had the opportunity to work with teenagers rescued from wars, prisoners in jails, highly traumatized elders, mothers in need, women survivors of rape, native Colombians, very wealthy but traumatized populations, and people who have killed other people. She is currently focused on working with people suffering from PTSD. It is one of the main reasons why she chose to return to her home country. She is confident that the Tamalpa work can give her a helping hand in this endeavor.



Caroline Brassin

Caroline Brassin recently completed her formal training in psychology. She has worked with abused women, foster children, and geriatric populations using a combination of French psychology, artistic, and occupational therapies. Currently, Caroline works with children and teens in counseling centers using art therapy and with adults who suffer from anxiety and depression. Caroline is also the director of a choir, which informs her understanding on the healing benefits that can occur when people come together in a creative group. Her “ah-ha” moment came when she realized that art allows people to connect with the body in a constructive, nonviolent way that can be transformative. Using her Tamalpa work in the future, Caroline would like to support women undertaking the difficult task of activist ecological outreach.



Cécile Liagre

Cécile Liagre comes from a theater background, serving in many roles, including those of director, actor, and coach. From these experiences she knows how transformative the arts can be. Through her Tamalpa work, she plans to help non-theatricals connect to themselves and to their communities. Cécile has worked with people that have developmental, physical, and cognitive disabilities, helping them develop creative tools and a means to express themselves to their fullest ability. Their creative expression can also enrich their larger communities. Through art, positive connections may grow where ignorance, apathy, or prejudice had once been a larger community’s default mode.



Nicole Combeau

Nicole Combeau, born as a first generation Miaminian to Colombian immigrants, has had the opportunity to see her identity and her life as a valuable resource. Through the art process, she discovered how to claim her agency as a woman, artist, student, teacher, and more. For her, life is a dance between learning and teaching, receiving and giving. She is passionate about creating a more just world, where she is able to help others help themselves, while working on becoming her best self. Tamalpa nurtures and gives her space to become a better listener: to herself, her environment, and others. She will use this work to continue exploring how trauma is manifested in the body and what steps can be taken collectively to heal the self, the community, and the planet.



Marta Delgado

Marta Delgado has always had an inclination towards social and environmental justice. In her academic and professional trajectory, she has focused on research about how the built environment influences people holistically and how it can be directed to provide wellbeing. In her voluntary work, besides the years of attending social kitchens to contribute in relocating food resources for those who most need it in her country of origin, Spain, this year she has broadened her commitment to social issues by working with the California Public Interest Research Group (CALPIRG).



Charlotte Faber

Charlotte Faber has worked with students on the autism spectrum, projects for students with disabilities, as well as creative expression workshops for caregivers, educators, art therapists, and geriatric-disability facilitators. Charlotte believes that all people are creative beings and that art is a source of inspiration and liberation, a means of communicating with others that may allow for healing beyond words. The populations and communities where transformative somatic work is most needed are often the least likely to offer it. Charlotte plans to bring her Tamalpa work into these underserved communities and institutions (e.g. hospitals) where the need for transformative somatic work is great.



Teresa Fabiã

Teresa Fabiã is a movement artist, teacher, and researcher with a Phd in creative process in dance as a form of intercultural/interpersonal dialogue. The Life/Art Process is her great inspiration to work in the field of art as social transformation and healing. She is inspired by the metaphoric relationship between the body in movement, and life. Her intention is to create a project to bring social awareness to the reality of people living with HIV (specifically women), having the movement based expressive arts therapy as the main ground. This project involves performances, talks, workshops, lectures in schools, and a support group.



Adèle Galey

Adèle Galey, graduated from her business school with a major in social entrepreneurship, and since then has worked in this sector as project developer, both in France and in Chile, in various organizations. In 2014 she co-founded a non-profit, Ticket for Change, which helps people to have more societal impact in their work, through online and offline programs. Tamalpa came to her from both a personal and a professional need. She felt the need to reconnect with the artistic side in herself and is very excited about applying part of the Tamalpa work into some of her programs: she knows that a big part of what a changemaker needs is to be aligned with themselves, physically, emotionally and mentally, and the Tamalpa work will help in this path.



Cixi Huang

Cixi Huang is a dancer, choreographer, educator, and community leader. She is studying at Tamalpa in order to gain a deeper understanding about processes that connect healing and movement-based creative expression. She has worked at Non-Profit incubator in China, where her work included how to support the growth and development of a start-up public welfare organization in China. She hopes to combine the concept of community with dance by gathering groups within the community together to create collaborative works. She is especially passionate about working with young people, encouraging them to better understand themselves, express themselves, exchange their artistic creativity, and be guided to create their own desired work.



Michael Nugent

Michael Nugent is a dancer, singer and teacher based in Oakland, and he is a member of the Anna Halprin Performance Lab. Having danced with Anna, he knew he wanted to experience Tamalpa, and that working with expressive arts, especially movement and singing, would feed his soul. The course's focus on personal embodiment and artistic expression felt vital for both his personal healing work and exploring what the next phase of his life will be like. He hopes to use his newfound embodiment to better serve LGBTQ folks and more wholeheartedly do his work in the world.



Sarah Varichon

Sarah Varichon was born in Montreal from a Guyanese mother and a French father. She's lived all over the world and holds a degree in Cultural Studies. For the last decade she's led a multi-disciplinary life, working as a community worker and organizer in Montreal and Latin America, while studying flamenco dance, expressive arts, and deepening her knowledge in the healing arts. The first time she heard about Tamalpa felt a deep knowing that this is what she wanted to do; a practice that bridged her callings into one process. She hopes to share this powerful work with people suffering from mental illness in different communities of the world as well as creating and holding space for healing community through creative artful expression.



Min Yoon / Citizen Truth

Min Yoon / Citizen Truth is a butoh dancer and ritual performance artist connecting the senses to what is deeper within, beyond what is socially accepted toward new expressions of truth, gestures, and images needed for our times. Truth has trained and performed internationally with master teachers Atsushi Takenouchi, Anastazia Louise Aranaga, and Mizu Desierto. At Tamalpa, Truth will explore and develop artistic methodologies for healing conflicts and aggressions, and potentially supporting male-identifying people who would benefit from such works as part of transforming their personal experiences with violence and sexual trauma into dance.

Your generosity makes projects like these, and more, possible. To support impactful, creative transformation around the world, make your tax-deductible contribution by visiting tamalpa.org today.



Tamalpa Institute
info@tamalpa.org | tamalpa.org
415 457 8555