

Guest article: Kinopoetics: An Embodied Journey Through Poetry, Dance And Therapy
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Kinepoetics: An Embodied Journey Through Poetry, Dance And Therapy

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What follows is a transcript of a kinepoetic lecture – an improvised, structured talk-dance/movement-lecture – delivered by the author on the 19 March 2024 as his inaugural professorial lecture at the University of Salford. The performance was introduced by Professor Robert Sheppard and followed by a series of questions and answers (not included in this transcript). You can see the [full version of the event on YouTube](#).

Welcome to this kinepoetic lecture!
Kinepoetics is a compound from the Greek words
kinein meaning movement,
poetics to do with making,
so, we're about movement making,
but I'm about much more than that as well:
seeing movement in other forms
whether that be poetry or therapy.
So, I'm going to begin at the beginning
– Robert's stolen some of my thunder with this –
I began writing poetry when I was 14,
I was very lucky to meet three amazing teachers
in very quick succession and they all sent me on a



terrific path of discovery. The first was Sue Appleby, my English teacher at school, who knew I was writing before I'd even told anybody – even myself – I was writing poetry and she sent me on a creative writing workshop at my local Tech College, which meant I got to get days out of school, and I met Jan Dean, a poet and now painter, who was very helpful, supportive and signposted me to Robert when I was deciding where I was going to study my 'A' levels at college. And Robert introduced me in turn to the whole vibrant experimental poetry scene in London – this is the late eighties and early nineties – and there I began to encounter really remarkable poets, many of whom I still follow, some of whom I've been lifelong friends with, many of whom I've written about and interviewed – Ulli Freer, Adrian Clarke, the late, great Bob Cobbing and his wife Jennifer Pike Cobbing, Geraldine Monk, Maggie O'Sullivan, Allen Fisher – you may be familiar with some of the

things I've said about these writers. So, poetry was the bedrock, it's what's gotten me into this whole journey to start off with. I should have said earlier, this lecture's brought to you today by the number five: there's going to be five parts and this first part I'm calling **activation**, but what's happening also, as you'll notice, is that I'm dancing. I'm dancing the Five Rhythms and that's also providing a structure. And Five Rhythms is a movement meditation practice I first encountered about twenty years ago, just when I was beginning to work here at the University and it was invented in the 1960s by a dancer called Gabrielle Roth. She was brought up on the East Coast she was, I guess, intending to become a professional dancer, although she was very interested in theatre as well, and had considerable spiritual gifts that she was exploring, but she had two severe knee injuries which meant that she had to find a different direction.

So, she went west and she found herself, I think sometime around 1965-1967, at the Esalen Institute in Big Sur in California, and there she met a great deal of really influential people in the Human Potential movement and began putting her movement, her dance movement, to different ends. She actually started working with people with severe depressive symptoms and inviting them to put their bodies into motion and noticing how this seemed somehow healing and relieving of those symptoms of being stuck and in low energetic places. And she developed a whole cosmology – a life cycle of birth to death – a vision of how energy moved in five different patterns. [1] So, at the moment, I'm dancing the rhythm of **flowing** which, as you can see, does what it says on the tin: long continuous flowing movement, it has a physical focus in the feet. There's also an emotional map of the rhythms so flowing is actually connected to fear, but it's not really about necessarily feeling fear or expressing fear, but being in the energy of fear, which has both light and dark aspects to it. So, my encounter with Five Rhythms is... I'm calling it activation. I've devised my own map in a way, my own answer to the Five Rhythms, in this talk, and activation for me – and you'll see later it's also a principle

in therapeutic practice of different kinds – is the way in which I connected with my body when I fell into the dance. And I think it was a really important antidote to all of the heavy intellectual work of the daily life of the University, which Robert's alluded to in terms of the invisible labour that many of us academics do. So, this kind of experience woke me up in a really profound way, and I began to explore how this could be a companion to the work I was doing at the University and that began a journey of twenty years of discovery or so alongside many other activities, digging deep into the dance and seeing what it could offer.

So that brings me to part two, which I'm calling **translation**. So, I'm moving now into the rhythm of *staccato*, which is a rhythm of starts and stops and lines, energetic, directional. The focus is actually in the hips and the emotional tone is anger; again, not necessarily expressing anger, although that can be part of it, but feeling the energetic shape of anger. So, I'm thinking about this section of translation, about moving from one form to another. When I first started dancing Five Rhythms, and this is about paying this conscious attention...

I'm not sure I've introduced you to all of the Five Rhythms yet... we're in staccato, the third one is *chaos*... I'll introduce you to them more fully in time, the fourth is *lyrical*, the fifth is *stillness*. You go on a journey with the rhythms in a class usually held by somebody who's playing recorded music and you're with a group, you might be moving in and out of the different dynamics of pairwork, of working with small groups, working with the whole group, and the attention that I found this could help give to my movement... I felt, this is like reading and writing poetry. That was the first insight and one that I spent the next ten years thinking about and I did get an answer eventually and I'll tell you about that in a moment, but one of the other things that was happening was beginning to find ways to turn this into a research project at the University. Robert was really helpful because he put me on to an amazing poet called Jackson Mac Low, an American poet based in New York, active right the way through the fifties and sixties and beyond. He wrote a book of poems for dancers in the mid-sixties [2] when he was associated with a really vibrant context called the Judson Dance Theater where you had poets, painters,

dancers, theatre makers, you name it, all coming together and making new forms of multimedia art. So, this was a really good place to look for examples of poetry and dance working together. And I discovered Mac Low had also written a series of cards for the dancer Simone Forti to use in improvisation. I met a fantastic dancer and writer called Kenneth King who actually danced in the first production of *The Pronouns* in 1967 when he was just a teenager, we've corresponded now for many years, and I met the younger generation of writers and poets to be influenced by the Judson Dance explosion: Sally Silvers a dancer and Bruce Andrews a poet were both artists I got to interview and learn about their processes through.[3] So I went to New York, I got to see *The Pronouns* being performed, put together by Clarinda Mac Low, Mac Low's daughter, I got to take a workshop with Simone Forti, in her seventies, she does an amazing practice called *Logomotion* where she improvises speech and movement at the same time, kind of like what I'm doing now, and started to learn a lot more about this rich history of practice. And at the same time I was also getting into and expanding my own physical repertoire studying movements like Contact Improvisation, Feldenkreis, Alexander Technique – I almost want to get into these a little



bit more [through movement] – Iyengar yoga, some outgrowth practices of the Five Rhythms: Movement Medicine and also Open Floor, and I have a lot of teachers to thank along the way from my introduction to those practices who I'll mention later. [4] So, it was a practical, but also an intellectual and academic inquiry trying to find out what's possible here in this translation, why am I so fascinated by this relationship between maybe doing something like this [makes a gesture] – why does this feel like poetry somehow? Why does this energetic movement have a quality that I recognise, but in another form? And I was really lucky, once again, to be advised by a fellow Five Rhythms dancer called Celia Simpson to look at the work of Daniel Stern who wrote a remarkable book in the early 2000s called *Forms of Vitality*. [5] Stern was an American psychologist who made his name through doing psychoanalytic work,

studying the communication between children and their caregivers and how that was feeding into the development of personality: fascinating work, really detailed and complex. Towards the end of his life he started to think in a very big and ambitious way about how we experience life itself: what are the building blocks of how we inhabit the world, how we feel ourselves to be alive and present within it? And this is another number five, he came up with five elements, you can't really separate them out, they're all mixed up together, but he named *movement* really as the preeminent one, then you have *time* and you have *space* and you have *direction* and *intentionality* and you have *force*. So, if I'm thinking about just isolating a movement in the moment, just really bringing it down to something very simple [extends left arm out at shoulder height, parallel to the floor] it's unfolding in time – takes maybe one two seconds to get



where it's going
it's unfolding in space –
so, it's a certain height above the floor, a
certain
distance from the wall, a certain distance
from the back of the room and so on, we
can pinpoint it in space –
it's also unfolding with a certain amount
of force
so, I can do it in quite a relaxed way,
but I could change the level of force
I could make it much more 'tension' and
'explosion' –
and these are the kinds of words
that Stern was interested in
because they conveyed something of the
vitality dynamics
that he was interested in –
and, in terms of intentionality or
direction,
it looks as if this movement could
possibly be about
to do something, so I might be going to
grab something over here,
or switch off a light,
or say hi to somebody,
there could be meaning behind this
movement.
So, this was the Eureka moment for me,
I thought, finally, after ten years of
wondering
about what's this connection between
dance and poetry,
I had a language for understanding it.
It was something about what was going
on
on a lower level, if you like,
a more profound level,
that somehow,
poetry or music or dance
is always drawing on
those vital experiences:
of time, of space, of force, of direction
and they show up

in those art forms
in different ways.
Because I was bringing poetry and dance
so closely together in conversation I
could almost see
the same underlying meanings
going out into these different art forms
and then communicating.
And Stern's work became very
interesting
to certain kinds of artists,
he worked with the theatre director
Robert Wilson,
who's actually bringing a play to
Manchester next week coincidentally,
he worked with the dancers Steve
Paxton and Yvonne Rainer:
and they were absolutely fascinated by
how
he was making films
and slowing them down to 1/24th of a
second
so that he could really observe the tiny
granular detail
of these interactions that he was
interested in
between children and their caregivers,
so, this got very interesting for dancers,
they'd never seen movement like that
before
and they were drawn to it and
Stern collaborated with Wilson
on a piece called *Bob's Breakfast*.
They did what's called a microanalytic
interview,
so, two minutes of Wilson trying to
remember
everything that was in his head
as he was having breakfast
– sounds like an extraordinary thing to
attempt –
But very, very detailed, really trying to
get down
to that moment to moment movement of
thought

and Wilson said at that particular time
he had the impression that his thoughts
were just going around in circles
but not really getting anywhere
– and I think we've all had days like that
–
and what he did, however, was make it
into a theatre piece, or even a
choreographic piece,
called *Bob's Breakfast*,
where he put an actor on the stage,
running around in huge circles
and doing exactly that,
finding a sense of that circularity
but it doesn't get resolved,
it doesn't become a whole circle,
so, that's that idea of translation, the
movement:
there were the vitality dynamics
of those mental motions in the head
now becoming projected onto the stage
into physical movement.
And that was a really important starting
point for me.
I've probably completely lost staccato
now,
but I'll just finish with that.

So, part three is
meaning.
So, I'm trying to dance
this in the rhythm of chaos
which is going to be quite difficult!
Chaos is about letting go,
a sort of release,
the physical focus is in the head,
the emotional tone is sadness
because of that sense of letting go of
things
that have maybe been encountered
in the other two rhythms.
But I'm interested in meaning because

at this point I think I began to get, you know, I couldn't give up this inquiry, – it was getting deeper and deeper – so, I started seeking out professional dancers to work with because I realized if I didn't do that I was only going to get half of the story. And I was very lucky to be able to meet a dancer working in my own department, or my School, at the University – Sarie Mairs Slee – we began a wonderful collaboration for five years together, having conversations, writing articles, working in the studio, and we eventually made a collaborative duet together and hosted a festival of like-minded folk who were experimenting with bringing language and movement together. [6] And so alongside that, I found myself studying with Billie Hanne, a remarkable Belgian poet and dancer who combines these practices in an improvised way with a beauty and grace that I've seldom seen. And I got the opportunity to train with her in London and in Berlin and also online during the pandemic, and Billie really taught me to try and think of poetry and movement as not separate at all, but if you really get to the right place there's no real distinction. And I think I learned in her workshops in London, in particular, that I was beginning to develop my own movement vocabulary, that actually I now knew how

to say things in movement, that were new, as if I was now becoming a dancer and beginning to articulate to get that little bit of extra skill: I was beginning to feel like I could say something with my body as a dancer. So, what does that look like in practice? Well, I realized one of the problems of dancing as a poet is that you have to memorize the poetry because you can't really, you know, read stuff that well when you're in motion, and I started with one short poem – it was the only poem I could remember of mine at the time – and it's actually the first poem in my selected poems, it has a special place and it's called *sleight of foot*. I wrote it when I lived in Poland in the mid-nineties and it just seemed to ready to go into movement because I already had it embodied, it meant I could begin moving with it, begin experimenting with it. I'm going to share it with you in a moment, but one of the things I discovered that really excited me was that, when I moved with a poem I could find new meanings in it. It started to become a way of expanding the poem, discovering different things, and you might think, well, if you don't know what meaning is already in your poems, then what are you doing?! But actually, that's not quite the way I write, I write in quite a...

if you know my work... quite an impressionistic, abstract way sometimes because I'm curious about how suggestive language can be – even to myself – as I'm writing. I'm interested in its potential for movement, for change, for discovery and there's a very unassuming phrase in in this poem, it's simply the words 'quarry-canteen' conjoined together. I seem to remember when I was writing the poem I was reading a Jack Kerouac novel and he'd been walking in the mountains and he descended into a quarry to fill his canteen, so that was the image somehow, it got into the poem because I was just drawing on different images that were suggestive to me. When I performed it, and this was when I had a lovely time working at the Liverpool Improvisation Collective, where I studied Contact Improvisation with Mary Prestidge, and Mary Pearson and Jo Blowers and worked with the vocalist Steve Boyland –

and he helped me a great deal to put together a little programme of works in progress. So, I performed *sleight of foot* and right in the middle of it I got to that phrase and I suddenly realized it means something else, another association came into being. I was then thinking about a canteen of the cafeteria kind that I visited in South Wales at a mine, rather than a quarry, when I was in search of my ancestral roots in that part of the world. I remember I went into this canteen and they had a photograph on the wall of the same building forty, fifty years ago and I realized it hadn't changed a bit and I was thinking, oh so my great uncle would have known this canteen, more or less, how it looks today. And I somehow happened upon that meaning in the moment and what surprised me even more was that everybody in the audience could see it too.

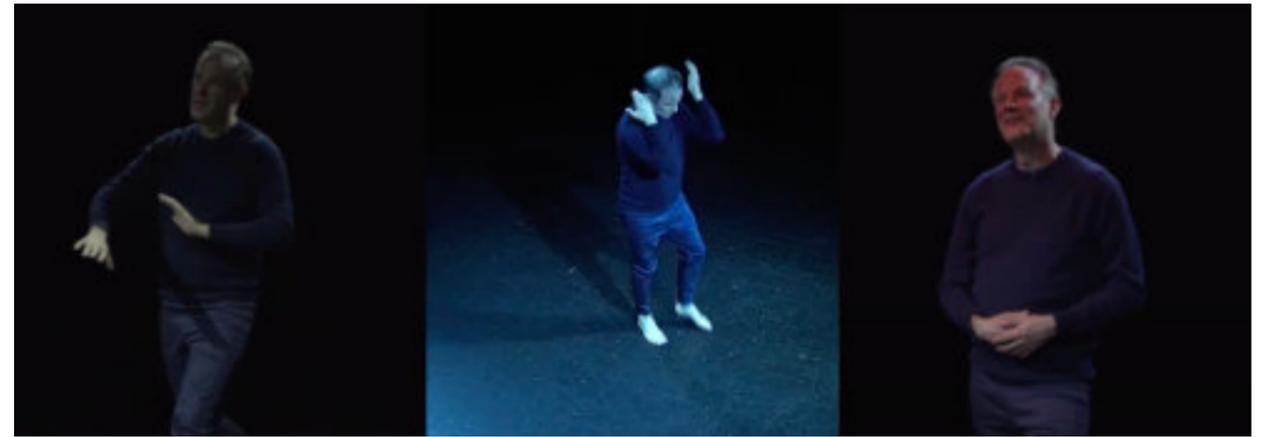


So, I thought there's something about this,
another layer of meaning...
what this practice can potentially bring to me.
So, I'll just render
that poem for you now:

sleight of foot
where you hung
up traces
coax her to rest
solid glimpses
cultivate labour to wait
as a pearl grows
what rocks your skin
enlarged again
gleaming over soil spits
quarry-canteen
hooking over to this
venture
one sided figures gleam

Part four. Part four is called...
I can't remember what it's called!
It's brought to you by the rhythm of lyrical...
part four is about **structure**.
So, I was building up a level of experience and practice and performing with dancers, thinking about how to make meaning now in poetry and dance together.
And when you get all that material together,
you want to put it together in a way that you can present it,
so Sarie and I made our performance it was called *Wrestling Truth*,
it did involve actual live wrestling and it
was a great pleasure to work with Sarie on that,
we brought together all of the ideas that we'd accumulated,

all of the meanings
and put it together into something that made sense,
a container that held all of those meanings.
And around that time, I was also beginning to develop a new area of collaboration.
Joanna and I had thought for many years
that we wanted to work together
– Joanna's my wife, if you've not met her before –
and we were working across poetry and therapy,
broadly,
and dance was always our common language.
We began dancing, well, actually, Joanna started
dancing *Five Rhythms* six months before I plucked up the courage...
it was actually the introduction of our dear friend Josie [Padfield]
who first let us know about the Five Rhythms,
so thank you to her,
things would have turned out very differently otherwise!
And so, we started exploring how movement embodied, or could contain, like a *lingua franca* – a go-between language – [this relationship]
between poetry and therapy
and at that time we decided,
well, we really need to get someone in who's a movement specialist,
and the Five Rhythms obliged in an extraordinary way.
We met Vicky Karkou, who's become a long-term great friend and collaborator, in a Five Rhythms class in Liverpool.
We danced together for a good few



months
without ever knowing anything about each other
or what they did,
but we had wonderful
conversations and encounters on the dance floor
– whole conversations in movement –
and I think that was a very good basis for a project
which has now gone on for over ten years.
But when Vicky and I started working together
it was about exploring this connection between
movement and language but from her point
of view as a Dance Movement Psychotherapist,
so, she had a very particular clinical interest in how to
bring language into relationship with movement
in that particular area and she saw an opportunity.
And Vicky had written an extraordinary article –
co-written a very high-level review of all of the literature
about the use of Dance Movement Psychotherapy
for treating depression – and there were
four really big ideas in this

and she felt they needed to be shared more widely. [7]
It was a fairly specialized academic language but she felt
let's try and use a performance, use an artistic way to communicate these research findings to a wider audience.
So, she recruited me and the dancer and choreographer Julia Griffin
to create a piece using these ideas and the four ideas...
and in a way this connects right back to Roth
effectively pioneering a form of Dance Movement Psychotherapy in the late sixties,
at a time when other clinicians and dancers
were beginning to explore that use of movement, we started to unfold them.
The first is – and I've borrowed some of these ideas for the structure of my own talk
– the first is about increasing *vitality*, so recognizing that importance that Gabrielle Roth noticed
with someone who's depressed, if you can get them moving
it's a very powerful way of changing their physiology

and can have a big impact on those depressive symptoms. The second part is to do with the *relationship* and so, in therapeutic terms, many different forms of therapy rely or benefit on the quality of the relationship between the therapist and the client and, in terms of the third phase, it was about this building of *meanings*, how in movement therapy we discover metaphors, images, symbols in movement so, we might be making movements that have particular metaphorical understandings, we can interpret them and use them to build up a picture of somebody's sense of themselves in the world. The fourth phase is *narrative* – what I'm calling structure in my talk – bringing all of those meanings and ideas together so that they make sense, they become a story, perhaps a new and more empowering story for the person who's receiving the therapy. So, Julia and I worked with that and we recognised, of course, that those principles were absolutely intertwined with what we would encounter in artistic practice: you go into the studio and you need to activate yourself, you need to raise your energy levels in order to be able to work. We'd never met before, we had six weeks to make our first show, so, we needed to make our relationship work

and we did brilliantly, and we've worked together since as well, so, the relationship was key to that artistic work happening. The moment we were in the studio, we were making stuff, we were improvising, we were coming up with images, symbols, ideas, just playing about and then we were choosing the ones that were most suggestive to us, that really spoke to us, and then gradually we accumulated all of those materials until we had a structure, we had a duet – a twenty-minute duet – which we called *Getting Out of Your Own Way*. [8] So, I'm not sure we really ever communicated those research findings in a very obvious way to audience but what we did do was discover how close that particular kind of therapeutic practice was to artistic practice, and that realization really helped to inform the next project which grew out of that. The work we did with Julia was called *Dancing the Blues* and then it morphed into *Arts for the Blues* as Joanna got involved and worked together with Vicky to create a new clinical model for creative group psychotherapy which we've been working with ever since, and I'll say a little bit more about it in the next and final section. I haven't really told you about lyrical

but I think these lights say it all really, it's a movement associated with joy, physically located in the hands and a rhythm which is often, I guess, the harvest for me, the celebration of all of the work that's been done navigating through the fear, anger and sadness of the first three rhythms. So, to close this section, what structure has meant for me is that I've started to make my own performances. I was forced in the pandemic... I couldn't get out to the studio to collaborate with other people so, I started making my own scores if you like or simple structures for performance, and the score that I use most commonly now is a three-part score: it begins with improvised movement which is what you've been seeing, it moves into then improvised movement with a memorised poem, so, like *sleight of foot*, and then the third phase is to both improvise the movement and improvise the poem, which is the hardest bit, and I'm still learning how to do that, but I'll give you a little sample just of that last part, before we move into the final section:

has it made sense so far?

what have I forgotten?

*I'm sure
I'm sure
I'm sure*

I've forgotten something

there's

nothing inside this circle

or there's everything inside this circle

I'm so grateful you're here

*I want to think about what's
outside the room*

*I don't want to think about what's
outside the room*

*I'm here
you're here*

*perhaps that's
enough*

part five:

integration.

Brought to you by the rhythm of
stillness

which is not an absence of movement
– the physical cue is the breath,
the emotional note is compassion;
about how breath is connecting us out to
the world
and back in.

And integration is a really important
principle in lots of therapeutic work,
as I've learned,

so, I built it into my own creative
structure for the process and
the story that I've been through,
which is still unfolding.

And by integration I think

I want to talk about a number of different
things

in which our body of work with Arts for
the Blues

is really coming to fruition.

We've received several important grants
over the last few years which have meant
that we're now starting to train people

in the NHS to deliver Arts for the Blues
and Joanna is indeed offering it to her
patients

in the NHS as we speak.

We've come full circle

in a way from our earliest explorations
to something which is now

going out into the world in a different
way

and making a real difference,

and we have many, many other projects
to explore there as well,

including working with children and
young people,

as well as training practitioners.

So, this feels like a level of integration

I'd never really imagined

from my beginnings and my training in
poetry,

my experiences of working with

Robert both at 'A' Level and at PhD:

I was set up and trained in a very
particular way and that's changed

obviously beyond recognition

but there are connections back.

Mum used to tell me how apparently
when I was young,

I would carry a book

around in a pillowcase

wherever I went.

I don't remember exactly when that was,

but I think of that as an image

for my relationship to poetry,

that need to have meaning close by

so, I would have it whenever I needed it

and I think my learning of...

memorizing poetry and

embodying it,

has extended that,

so that I really integrate the poems that I

create and I feel closer to them in that

way,

that feels really important.

My work's also moved out into other
areas,

a wonderful collaboration

with the dancer Gemma Collard-Stokes

who, when we met,

had been interested in

bringing writing into her movement

practice for as long as I'd been interested

in doing the opposite,

and we've enjoyed a terrific
collaboration,

we've made performances,

we're developing now a new piece of
work

with the artist Sabine Kussmaul

and we meet on a damaged, post-
industrial

landscape in the Peak District

and we make dances in mineshafts,
effectively,

and we write together and we draw
together

and we're thinking about how we can
develop

a practice that's also about healing our
relationship to

the landscape, from an ecological
perspective.

So, layers of integration,

layers of progression,

a sense of a new cycle

beginning.

And this is also into my journey as a
therapist,

I've just recently qualified as a person-
centred

counsellor and those ideas have a deep
root

into Arts for the Blues:

Natalie Rogers,

who was the daughter of Carl Rogers,

who created person-centred therapy, but

was also the daughter of Helen Elliott,

a very talented and accomplished

painter,

Rogers – Natalie Rogers –

took those two profound influences
and began to pioneer creative arts therapy
in the US,

and what I discovered was that she
had her own name for this kind of
movement

between different art forms

that I'd been exploring through Daniel
Stern's work,

she called it the *creative connection*, [9]

and she understood that we could begin

a process in a piece of writing or a
drawing

or a piece of movement and

we could follow it into

another, another art form,

and that would deepen the process

and enrich it,

so, it's something else

I've been coming back to.

And in many ways,

I think integration is a kind of

coming home,

and I've been very lucky

to enjoy amazing experiences

with art and therapy throughout my life.

When I first met and heard Maggie
O'Sullivan

read poetry when I was sixteen,

I completely didn't understand it

but I felt it was the most interesting thing

I'd ever encountered and I felt

that way seeing her, as recently

as a year ago, reading in Manchester:

that this is work that has inspired me for
my whole life.

Poetry's given me everything,

in many ways,

it's given me those lifelong friendships,

it's given me a sense of community...

I can see in the audience James [Davies]

and Tom [Jenks]

who I ran The Other Room with,
 a poetry reading series in Manchester,
 for ten years. [10]
 It's given me a career,
 it has given me a livelihood.
 Dance has also given me many,
 many different things. It's been about,
 I think, crucially, becoming more
 flexible,
 and I don't just mean flexible
 physically, but flexible mentally and
 emotionally.
 Five Rhythms, I think, is very
 much a practice about learning
 how to do change,
 and this is something which I
 needed to work on quite a lot.
 I think it's still a work in progress,
 but it's also given amazing friendships,
 amazing sense of community and better
 health in all sorts of ways.
 Therapy is another layer into that,
 the process of my own therapy
 has led me to be able to integrate
 and accept parts of myself
 which are now enabling me to offer
 therapy to others, and it feels like that
 journey is really noticing that,
 even though I've had all of these

different artistic ambitions and interests
 my whole life that...
 what do I want to say here?
 It's quite a big thing
 I want to conjure out of the
 movement.
 Yeah, it's that poetry has been
 a well-being practice for me as well,
 it's not just been about the creative
 endeavour
 for the sake of it,
 it has actually been the thing that's kept
 me,
 kept me going, as has dance.
 So finally, a little image of
 connection between self and world,
 that's something else that I think
 is in common between these different
 areas:
 something about the relationship
 between reader and writer,
 and client and therapist,
 and body and mind,
 and self and world –
 that's what it feels like is active
 now that I'm able to bring all of these
 things
 together into relationship.
 And so, as I bring this to a close,
 I really hope that you find something

that you can integrate
 and take with you today,
 and if you do,
 let me know.
 Thank you.

ACKNOWLEDGMENTS

In addition to the many thanks within
 this piece, I'd also like to thank Jenn
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 the piece to appear in *Writing in
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BIOGRAPHY

Scott Thurston first began writing on the
 London experimental poetry scene in the
 late 1980s. Following a degree in
 Literature, he taught English in Poland,
 before undertaking a PhD in Poetics.

He joined the University of Salford in
 2004, setting up a degree in English and
 Creative Writing, followed by the
 Masters in Creative Writing: Innovation
 and Experiment and a PhD pathway in
 Creative Writing.

Scott co-organised The Other Room – an
 experimental poetry reading series in
 Manchester – for ten years and is
 founding editor-in-chief of the *Journal of
 British and Irish Innovative Poetry*. Since
 2004, he has been developing a creative
 practice integrating dance and poetry
 which he calls *kinepoetics*.

Following this interest into a
 collaboration with Dance Movement
 Psychotherapist Vicky Karkou and
 Counselling Psychologist (and partner of
 twenty-six plus years) Joanna
 Omylinska-Thurston, led to the
 founding of Arts for the Blues, a new
 creative group psychotherapy model.
 Scott's selected poems, *Turning*, was
 published by Shearsman in 2023.

Scott has recently qualified as a person-
 centred counsellor at the University of
 Salford.

FOOTNOTES

- [1] See Gabrielle Roth's *Maps to Ecstasy*
 (1989).
 [2] See Jackson Mac Low, *The Pronouns:
 A Collection of 40 Dances for the Dancers*
 (1979).
 [3] See [https://movementresearch.org/
 publications/critical-correspondence/
 sally-silvers-and-bruce-andrews-an-
 interview-by-scott-thurston/](https://movementresearch.org/publications/critical-correspondence/sally-silvers-and-bruce-andrews-an-interview-by-scott-thurston/)
 [4] I wish to thank Kate Engineer, Alex
 MacKay, Clare Backwell, Andrew
 Holmes, Ya'Acov Darling Khan,
 Susannah Darling Khan, Chris Boylan,
 Nick Walsh, Liz Collier and Kate Paul.
 [5] See Daniel Stern, *Forms of Vitality:
 Exploring Dynamic Experience in
 Psychology, the Arts, Psychotherapy, and
 Development* (2010).
 [6] See our Figshare portfolio: [https://
 salford.figshare.com/collections/Vital_
 Signs_Poetry_Movement_and_the_
 Writing_Body/4530458/2](https://salford.figshare.com/collections/Vital_Signs_Poetry_Movement_and_the_Writing_Body/4530458/2)
 [7] See Bonnie Meekums, Vicky Karkou
 and E. Andrea Nelson, Dance movement
 therapy for depression, *Cochrane
 Database of Systematic Reviews* (2015).
 [8] See Scott Thurston, Julia Griffin et al,
 Dancing the Blues: An interdisciplinary
 collaboration between artists and
 therapists, *Journal of Applied Arts and
 Health* (2023).
 [9] Natalie Rogers, *The Creative
 Connection* (1993).
 [10] See <https://otherroom.org/>

