



PANTAREI PROCESS  
CASE STUDIES

MEGAN  
LILLICK

OCTOBER 2020



PROCESS WITH  
**LAURA**

MEGAN LILICK  
PANTAREI APPROACH - OCTOBER 2020

**Client:** Laura\* is a British woman in her mid-40s. She's an expat living in Berlin for the past 12 years.  
*\*Client name has been changed for privacy purposes.*

**Reason for starting a process:** Curiosity for this particular approach to bodywork. Wanting help with setting and holding up boundaries.

**Uniqueness:** Laura is an effervescent being. Her bubbly personality is a true pleasure to be around. She never ceases to smile and has a contagious giggle. She always seems to look on the bright side of things and easily welcomes fresh perspectives when examining situations. She finds it enlightening (now) to look at what she brought to our process as 'issues with boundaries' with kindness and less judgement. This enlightenment added sparkle to her bubbles. It's almost as if she were a champagne glass ready to celebrate an occasion, where the occasion happened to be her true self. Throughout her process, we celebrated her quirks and found tenderness for her ability to always be there for her loved ones, sometimes more so than for her own self. She is a caretaker at her core – always taking good care of her family, being the 'good energy' glue during her parents divorce, supporting her mother through a downward spiral and teaching her students about art and life.

**Lessons taught:** I first taught her to see her uniqueness through bubbles because this lightness and ability to keep afloat in tough times is really innate to her true self. This uncannily accurate visual metaphor to her being, was something I could tell Laura took a liking to, so I continued to use visual cues to align with her unique story and bring her awareness into the body.

She spoke about a lot of tension and sometimes 'clicking' in her neck and shoulders. She believed it was due to anxiety and wanted to learn how to be less anxious about everyone and everything in her life. I agreed she held a lot of her energy there – almost as if her neck was a champagne bottle's neck and the bubbles were all gathering at the top waiting for the cork to pop – to release. With this visual, I could easily see that's also where she lights – or bubbles – up when she speaks of her job as a school teacher and the love for her partner. With this said, I didn't want her to associate what she coined as tension with all 'bad' feelings, but rather it's where she stores her bubbly excitement and love, too. I showed her how she can allow that excitement to ebb and flow throughout the day and become calm at night like the sea through breathwork. Because sleep was something she often struggled with, I taught her to feel the bubbles – like the soft foam that floats atop ocean waves – in the body. This mental motion of transforming the excited energy stored at the 'bottleneck' into ocean foam to melt throughout her body, I told her, would ultimately be the gentleness her body needed to rock itself to sleep. And, at the very least, this visualization exercise would take the 'pressure' – pun intended – off because sleep eventually (and always) happens.

I taught her to look at her energy with kindness because even when it might feel like anxiety, it's most likely due to the fact that she cares so much about her loved ones, bringing upon an innate worry (especially because she lives far away from her family). I reminded her that this is natural wiring, for empathetic 'feeling' folks like Laura, to feel this way when they know someone might be struggling – as her mother was. And adding in the long distance between the people you care about, makes it even harder, so we have to do our best to tap into trust – trusting that everything is going to be okay, or at the very least, be as it should in any particular moment. I also made sure to remind her that in caretaking (near or far), the most important person to take care of is ourselves, in order to take better care of others. This is where we segued into what she called 'boundary issues'.

It was in the way she said the phrase 'boundary issues' with a dash of embarrassment and a flick of negative light, that I asked if she would clarify. Is it really an issue? Or is it more of a call to action to take

care of herself more (her body, mind and energy)? I told her there's nothing wrong with being there for people, in fact, it's quite endearing, but it's important to make sure we're 'there' for ourselves as much as others. I taught her it's not so much an issue, but rather a balance.

This brought me back to her neck. I saw her neck as the fulcrum of a balance holding up everyone else, whilst trying to keep herself aligned and balanced. This is a lot of figurative and literal pressure to put on oneself, let alone a neck. I taught her to channel her energy that 'holds up' others and herself and see if she can notice it in other parts of her body, to spread the energy down to her feet and ground her if even in small doses. I love that she is so lighthearted and quick to float on by negative situations like a bubble would avoid a needle, but I was also hoping to teach her to stand her ground as well. That when her mom is inflicting too much negative energy, to know she can become the bubble and create a translucent shield for herself.

After just the first couple sessions, she said she can see her effervescence as a source of empowerment. It's because everything aforementioned as lessons taught, but also because I showed her it's what got her through a really tough time in her past (more on this in the process story below).

Something else I taught her was how she can easily morph her role as the fulcrum into a bubble, and use this gentle, non-rigid image as her 'being' versus taking on a 'role'. That this image of self as a bubble could help her define boundaries. For instance, she can remain authentic and distinct in her space/shape, transparent with her needs (and vocalize them when she feels necessary). When she feels a positive experience i.e. attracted to a friend or the love for her partner, she can conjoin the bubbles and become a double bubble – where she can feel safe with this line/clear boundary between or dance around each other in the wind. Or when she has a negative confrontation or feels offended by someone, she can imagine that person like a bubble bouncing off of hers, as bubbles often do – or, better yet, allow the bubbles to simply float past each other. Regardless, this teaching taught her that no matter what, her bubbly being will always remain intact and whole.

### **Her process story:**

In our first session, Laura started by telling me that she's dealing with a lot of anxiety around the relationship she has with her mother who's suffering from psychosis (specifically addiction and problems with hoarding). At the same time, Laura said she herself was stressed out living amongst and out of boxes as she's in the middle of a move back into her newly refurbished apartment. I immediately saw an interesting 'coincidental' parallel: where Laura's living around dust and out of boxes because of construction, her mother has been living around hundreds of boxes and filth because of her mental illness. I needed to ask for more context to know how her mother got this way. This is when she told me about her parents' divorce.

When Laura was 20 years old, her parents divorced. Soon after is when she witnessed her mother spiral into this psychosis. Laura's upbeat persona was the glue that kept her family together for so long and it was what helped her bounce with lightness out of such a dark time. Her father has since passed away but after the divorce she did what she could to hold her parents up as if she were a fulcrum of a balance (again that neck of hers holds a lot of weight). As the only child, she was in the middle of a lot of familial drama, but did what she could to keep her parents' moods up. This strength I admired right away and made sure she knew this was another one of her unique resources.

Her mother is being taken care of by professionals in a home now, which is good. This has given Laura some sense of relief and ability to live her life again. For years after her parents' divorce she spent so

much of her energy and love on her mother – so much so, she didn't have enough to give toward her own loving relationship with a partner.

24 years later, she is with a man she loves and trusts. In fact, they just celebrated a two and a half year anniversary of being together. I admired her for celebrating the half years – and she said it was something to celebrate as she hadn't held on to anything this long in a long time, since a relationship in her 20s (pre-parents' divorce). She said that she still has a bit of trauma related to the divorce and trying to work through it so that she can be completely vulnerable with her partner, Mark (*name changed*). I made sure to slowly incorporate Mark into our bodywork exercises – allowing her to open up, take up space and make room for vulnerability – to feel his loving presence and sense of safety.

In the second session, she told me she was feeling quite good. The visual exercises helped calm her energy, she was getting better sleep, but also situationally all was well. Her mom was moving into a new apartment, not in the temporary 'nursing home' she was in, but one of her own with professional nurses that would do home visits. Laura's apartment was looking more 'moved into' and Mark officially moved to Berlin and in with her. Before, they were doing long distance where they'd see each other at least twice a month because his recording studio was across the country. She also mentioned that school has been back in session in person. As Laura is a teacher, it's been nice having this normal routine of going in to teach. To her, the virtual classroom was hectic.

All in all, the learnings since the last session paired with her seemingly good status, Laura had a 'calm after the storm' sense to her being – everything/everyone was settling into their places; the mom, her boyfriend and school routine – so we worked with this notion, or rather, motion in the body. There was still a bit of a stir, like the choppy waves slowing to find their rhythm days after a hurricane, in the body. It had had to catch up to what the mind already knew, which was, "Everything is good right now." We spent time bringing awareness into the softness that calm brings to the body and how this feeling is achievable by simply breathing into all corners of it, softening into every little bubble of her being.

In our last sessions, we really worked on this topic of vulnerability. We were able to incorporate the bubble imagery once more – allowing her to feel safe in her space, setting up her boundaries, but this time giving her the chance to really take up as much space as she could – making her bubble as big as possible. Eventually we extended her bubble beyond herself (almost as if it were boundless) and imagined it taking up her entire apartment, the place she calls home. As Mark is living with her now, I asked Laura if instead of being a double bubble with him, if she could really invite him into her 'home', which ultimately is an extension of who she is – her sanctuary, her being. She said yes, so we really worked on this opening, but as much as the mind was 'open' to it, the body had a tendency to close up, stemming from her past trauma with her parents' divorce. I reminded her this was her parent's relationship, not her and Mark's loving partnership. Laura breathed into this sense of relief and her body appeared to have really listened. It's as if this reminder was just what her body needed to hear to fear no more and be one soft, flowing efferfestive being, open to being vulnerable – open to her true self to love and be loved by Mark.

Towards the end of the very last session I had with Laura, she made a beautiful connection that Mark felt like home to her. No longer did she need to invite him in, he was already there – he was home.



PROCESS WITH  
**ALEX**

MEGAN LILICK  
PANTAREI APPROACH - OCTOBER 2020

**Client:** Alex\* is a Peruvian woman in her mid-20s. She's an expat living in Berlin for the past four years.  
*\*Client name has been changed for privacy purposes.*

**Reason for starting a process:** Curiosity for this particular approach to bodywork. Wanting help with being more present.

**Uniqueness:** Alex is a creative mind and maker. She is constantly creating some sort of art whether it's for work, an extra-curricular 'upskilling' course or a passion project. She is a go-getter in life – always on the go; from meeting friends, squeezing in workouts, making art, taking a class, running errands or working. But somehow, she always finds a sliver of time to take care of herself, to slow down. This last point plays a big role in her uniqueness as she's a major advocate of self-care – which is yet another reason why she sought out a session with me. All in all, her creativity sets an energy in and around her like an aura and very much plays into how she speaks – with passion. She has a strong sense of curiosity of trying new things, whether it's a new craft, a bodywork practice she knows little about or a new way of looking at her own uniqueness. She is a positive person, a great listener and her keenness to be the master of her own journey in being the best version of herself is also something I found very endearing. It's also a source of strength stemming from her past, grounding her in her present and preparing her for the canvas of a masterpiece she's yet to create in her future.

**Lessons taught:** I taught Alex to keep her creative spirit up when she feels down about the anxiety that bubbles up when her mind shifts to think about the next thing – that this anxiety might not be as worrisome and such a 'bad thing' as she has framed it in her mind. To let her know that there's nothing wrong with this feeling, nor this way of thinking. That she has a special and unique wiring, one that many creatives, dreamers and doers have – which is the ability to create something out of nothing. I taught her how to give space to and own this feeling – to see 'thinking ahead' as a craft and a power, but at the same time to breathe into and experience the present moment/project/to-do as a way to ground and 'be there,' too.

I taught her to understand that this feeling of what she calls anxiety might actually be an excitement in the body – a craving to create. Whether that's creating a simple to-do list or a mixed-media project involving her photography and painting skills or even creating a space like a silent sanctuary where she can give her mind space and peace, it's creative energy which at its core is fiery excitement.

I also taught her that she already has the tools to be present and grounded; that these tools are part of her, in fact, they're literally connected to and part of her body. She can simply ground herself through her hands, the extremities that allow her to be present through her craft. And that in really taking in the entire creative process (through breath and all five senses) of each art project, she's not only being present in the moment, she's grounding and rooting into her core, her true calling to be authentically herself as an artful soul and curious artist. And lastly, she can trust herself, her intuition – it got her where she is today: in a place and space where she can thrive creatively and freely.

### **Her process story:**

Alex came to me as a referral from a mutual friend because she was curious to know what 'type' of mind/bodywork the Pantarei Approach was all about. As she entered my praxis she was a bit flustered as she arrived a few minutes late. She apologized profusely while she hung her jacket. She smelled clean and, although a bit flustered from the late arrival, appeared rather calm and relieved to have arrived. It's as if a load had dropped from her shoulders when she hung her jacket. And it wasn't the weight of her

stylish purple faux-fur trench coat, but rather the stress of commuting across town and trying to fit it all in to simply 'take care' of herself. She almost immediately had this appearance of, "Okay, I'm here and ready – present and grounded." It's as if in just hanging her jacket in the hallway, she was also leaving her to-do list behind, if only for our session.

Upon offering her a glass of water and mosing into the room, Alex sat comfortably in the chair across from me and the excitement from the arrival subsided. Although, I must say, there was still a bit of a bustling energy subdued in the background – as if although present in front of me, her mind was elsewhere. There was a stickiness to her attention, though, as she was super keen to understand all the 'hype' that our mutual friend sold Alex on about her sessions with me. Alex had read my client consent form so knew only what was on its pages and from the experience of our mutual friend, but other than that, was eager to know and experience it for herself. I could see this curiosity and even excitement in her eyes, but also a sense of 'help me' lingered in the way she held herself.

When I asked a bit more on why she wanted to try out a Pantarei Session – beyond her curiosity, she said that she was interested because:

1. she's interested in bodywork, in fact, one of her extracurricular activities is a self bondage play of sorts.
2. she's very much into self-care and
3. she wants to feel more present and grounded.

Before diving right into these 'reasons', as this was only our first session, I wanted to get to know more about Alex. Who is she? Where does she come from? What brought her to Berlin to see how these reasons for making the appointment might fit into her uniqueness.

In the beginning of this first session, I got to know that Alex moved here from Lima, Peru over four years ago. She had always wanted to live in Europe, so she applied to a school known for their world-renowned advertising curriculum: the Miami Ad School's Berlin location – as she wanted to chase a 'creative' career and one in advertising not only seemed like fun, but also fruitful when it came to professional salaries. When she was accepted, she made the move abroad. She spoke of missing her family, but goes back at least once a year and speaks to them often. In asking more about her family dynamics, I understood that they were well-off for Lima's standards. To her, living in a developing country, didn't feel as such, however she spoke of the crime and slums and the overall 'unsafe' feeling of the city. All in all, she has a good, close relationship with her parents and younger brother.

To Alex, Berlin is where she can feel not only safe, but thrive in her creativity and curiosity with her art and the world. I also learned how as a young girl, she was made fun of a lot for being a bit chubby, so she didn't have many friends. In a way, Berlin was a fresh start where no one knew her past and she can just be her authentic self.

Having made this connection about being bullied as a child for being overweight, I understood this need of hers to take care of herself even more so. She never mentioned it directly, that she wanted to maintain a 'fit' physique, but she didn't have to. This wasn't what I felt was the hook I needed to go after. When she mentioned the bit about the lack of friends, she didn't seem heartbroken about it, that it was just 'how it was' – a simple matter of fact and she has since grown passed the awkward teenage days and girly drama. I see though, that she really became an artist as a young child. When she didn't have friends to play with, she said she made art. In a way, she created beauty when she was made to feel ugly.

Moving on to discuss her everyday life in Berlin, I came to learn that she has a job as a junior art director at a local advertising agency. She likes it enough, but as it's working on client work, her creativity is a bit



limited. As a side hustle and passion, she's a photographer. She is also enrolled in an evening Spanish writing course to perfect her writing, but also to keep in touch with her mother tongue. When she's not creating, she's learning; when she's not learning, she's taking care of her health and well being through exercise and relaxation techniques; and when she's not doing any of this, she's reminiscing on the next thing – be it an art project or the eggs she needs to make sure to purchase at the grocery store for that recipe she was wanting to bake. She really is a go-getter and feels, though, that she's constantly going, that she's never present and has trouble grounding herself. I asked her for examples of this, which is why she brought up the eggs on the grocery list.

With this introduction, I felt I understood Alex's background, passions and present struggles. I thanked her for her story and let her know that I understood that she was a very active and creative person; a busy-body who already very much knows that some of the 'busy' is dedicated to investing time in herself to not be so busy, to rest and recharge. This is a big self-care to-do on her list and I didn't want it to be an unnecessary stressor for her. I asked if she would be interested in using this first session to feel her presence more and make space to do only this. She was keen and excited for my proposal, so we transitioned from the sitting conversation to a standing exercise.

We spent some time just feeling herself in the room – allowing her body to move naturally as needed and take up as much space as it craved, letting her mind to focus on the feeling of each movement. To me, she embodied a paintbrush, as if the room was her canvas. I gave her this visual cue and she smiled. From then on, she colored the room with her vibrant energy and presence.

We eventually brought the session onto the table, keeping this same spirit of taking up space, feeling the body on the table and under my hands, I taught her that in feeling the body she is grounding in each moment, being present. She understood but also said her mind would spin off at times. I assured her this is okay, that I didn't want her to lose her thoughts as her creative mind is very much who she is. Being 'heady' is what allows her to create. Her mind is where the big ideas come from, which she can move them forward down to her hands, which are her body. I reminded her when this happens, to simply take a deep breath, feel it through the body and know that these spur of the moment thoughts are part of her uniqueness – it's the energetic creative spirit that's the go-getter in her wanting to go, create, do – but sometimes she just needs to tell it, "Right now I'm here working on something else: me, myself and I."

In our second session, I could almost feel a different lightness or, confidence rather, in Alex's presence. She said since our last session she took a yoga class. Yoga was something I recommended her to try as it's a physical exercise as much as a grounding and meditative one for the mind. She also told me that in the few weeks between sessions she often reminded herself that grounding in the present moment is always there for her in simply taking a breath and feeling it through the body. I smiled at her already learned lessons.

We used this second session as a follow up/reminder to move her busy mind into her body – the vessel that's keeping her healthy and active and to thank her hands for being there to create and bring her ideas to fruition. We also worked on softening the body when the excitement of 'the go go going' gets potentially overly stimulated and has this appearance of anxiety. I taught her how a body tends to tense when it's anxious from all to-dos, but to breathe into all of its corners and tips; from her third eye down to her toes bringing the creative energy to spread throughout, kind of like an artist would mix it's separate colored globes of paint into one new beautiful color, brushing it throughout the canvas to soften the intensity. Coming back to visual cues of an artist's canvas was always helpful for Alex to see/feel it best. I really wanted her to notice how it feels in her body when we refrain from having one piece of the body/canvas as a 'focal point', but rather use the entire body to create its masterpiece.

In the last session we had together, we actually met over zoom as this was the start of the lockdown. It was honestly a very beautiful session as she had already known the approach and felt comfortable in 'trying yet another' new thing (this new online format). She mentioned how she was really worried about her family, but trying to remain calm and trust that they will be okay. She created a sanctuary out of her room. It always was a cozy place, but she made sure she had a spot for her art, a place for exercise and then, of course, a place to sleep and rest.

She looked super regal and relaxed in this stressful time knowing we were amidst a global pandemic. I asked, though, what it is she was hoping we could work on in this session. She said she's not so worried any more about her constant growing to-do list, because now with the pandemic, she's been granted more time to get things done, but she needed a reminder on how to feel grounded, to feel rooted as she was feeling light on her feet and flighty.

I started the 'bodywork' part of the session by saying that maybe she doesn't have to look to her feet as a means to ground, but rather through her hands, her artists' hands. Through these body-bound tools; her palms and fingers, she can ground herself. So we started by simply 'seeing' our hands. I guided her through a scan of them. Flipping them over to look at her palms, I had her scan from the left of her palm, up and down each finger to outline the entire hand. Then we took our eyes to stare at all the lines, the cracks and veins. Once we visually grounded our eyes in our hands, I had her give her hands some self-massage, to feel every finger. Then I had her touch her hands to the ground to show she is literally grounding in her hands. I ended the session with having her look at her hands, the ones she's been given, trained up as an artist and taught her so much about art and creativity. I taught her that this part of her body is very much integral to her biggest resource: her creative mind.

I wanted her to then witness the extension of grounding beyond her hands, so I invited her to think of the entire process of making art as such. I asked for the next time that she works on an art project – for example, with a painting – to really take the time to notice every moment; from the time she sets up the canvas and picks out each paint, to watching the brush stroke across the canvas; and to see that this is as much grounding as it is meditative. To this end, I taught her that being present in the process of creating a work of art is also being present in her own uniqueness.