



Jean Laurent Sasportes

About my work: 6- Teaching

Jean Laurent Sasportes

Introduction

“Information about my work” is divided in six parts, **you are in Part 6**. You will find information about my work as:

- 1- Introduction and Curriculum Vitae
- 2- Dancer
 - with the Pina Bausch Tanztheater
 - with the company Caterina Sagna
 - other works
- 2- Actor for Theater play
 - for the Duesseldorf Schauspielhaus
 - for the Opera Bastille (Paris)
- 3- In Duo with Musicians
 - with Peter Kowald
 - with Hans Reichel
 - with Tetsu Saitoh
 - with Gunda Gootschalk
 - with Pierre Jaquemyn
 - with Paul Hubweber
 - .with Arkady Shilkloper
- 4- Choreographer
 - for Dancetheater
 - for Theater
 - for Opera
- 5- Artistic director and choreographer
 - the dancetheatre company “CafeAda”
- 6- Teacher
 - for dancers
 - for actors and singers
 - Kinomichi

Technic and Body placement

A wrong use of the body leads to a wrong coordination: certain parts of the body works too much, some others too less.

The different elements which did lead my choice for the construction of my technical work for dance and body movement are the followings:

- the feet and the contact with the floor.
- verticality.
- the weight of the body and the floor reaction.
- the idea of length, from the floor, through the body and out in the space.
- balance, a well distributed irradiation.

To length and release the different muscle chains.
get sensibility and discover of the articulations chains.
work their relationship and interdependances:

- Relation between contact of the feet on the floor and placement of the pelvis with its effects on the lombs.
- Relation between hands which open and lowering of the shoulders and opening of the scapular chain.

Sensibilising, release, and lengthening of the body lines (laterals, transversals and crossed).

- feeling the contact with the surrounding walls.
- discovering the spiral lines which run through our body and the lines that we project into space.

My work of «Mise en corps et en mouvement» start with a combination of exercises which alternate floor work in lying and sitting position to allow to feel the lines of the body and different chains without being disturb by any balancedifficulties and the standing position to develop the feeling of verticality. It is about to feel the spiral pulsation which start in the feet and spread through the lines of the body. To experiment movement in its relation Earth- Sky in all its possibilities.

A good work of the back muscle chains require a good release of front muscle chains and vice versa. So releasing a muscle chain which alternate with the work of placing and muscling its antagonist.

In a vertical standing position, the alignment and lengthing of the body lines (from the feet to the top of the head) will alternate with the release standing position (releasing head and scapular belt, with bended knees). This will allow to avoid compensations and crispations while doing the exercises.

About my teaching experience.

Modern dance teacher for professional dancers, (French diplom).

Atelier for body and movement for actors and singers.

in Paris, St. Gallen, and Munich before my engagement in the Wuppertal TanzTheater company, I teach modern dance through workshops since 1989.

Apart of my work as choreographer, dancer and actor, I work since 1996 as free-lance teacher for: modern dance for dancers as well as body work for movement for actors and singers all around the world (France, Germany, Spain, Italy, Hongry, Tunisia, Greece, Japan, Luxemburg, Belgium, Holland, Chiprya).

Since 1999, I am also authorized Kinomichi teacher from Master Noro and have a group of work in Kinomichi in Wuppertal.

Since 2001, all the year through, teacher for Body consciousness and Movement for the actors of the Düsseldorfer Schauspielhaus.

Regularly invited as guest teacher in:

- Dansacademy and EDDC in Arnhem, Holland. (since 1996)
- Festival „Danza und Tanz“ in Rome (since 1999)
- Session House dance studio, and the company „Mademoiselle Cinema“ in Tokyo (since 1999)
- Yayoi Kazuki school for actors in Tokyo, Japan (since 2000)
- Kazuo Ohno studios in Yokohama, Japan (since 2000)
- International Dance Workshop Festival in Kyoto, Japan (since 2000)
- Japan Women's College of Physical Education in Tokyo (since 2001)
- Toronto, invited ba the Newton Moraes dance Company (from 2006)

About the modern dance technical class (for dancers)

„I built my class from the experience I gained from my teachers in modern dance (Peter Goss, Hans Züllig, Jean Cebron), classical dance, Kinomichi (M.Masamichi NORO) and Tai chi.

Associating the idea of lengthening to the idea of spiral, in the context of a connection "earth to sky", is the basic principle of kinomichi. This is central to my teaching in the work of body and in my technical classes for dancers, and workshops for actors and singers.“

„The studies and inspirations sources of my work are:

- The American school of movement analysis of Alwyn Nikolais.(I studied with M. Nikolais during the year 77).
- The German school movement analysis of Laban-Joss (through the teaching of M.Jean Cebron and M. Züllig in Wuppertal) and the study of Mary Wygman's work.
- My experience in dance-theatre through the work with Pina Bausch.
- My experience as an actor in my work with the director B.C. Kosminski
- My experience in theatre work with the director Yoshi Oida and the actors from the Schaubühne of Berlin.
- My experience in opera through my work with the singers of the European Academy of Music for the Aix-en-Provence Festival of Lyrical Art and in the opera „Leonard da Vinci in Rouen.
- Work for body and movement through the Kinomichi of master Noro and Tai-Chi.

The technical class start with a placement work as mentioned before.

About the «Atelier work» for Composition and Improvisation.

After a " mise en corps " composed by myself from exercices inspired of the warming up and preparation work issued from various body work techniques (dance, Tai chi, Kinomichi, Feldenkrais), the class is followed by the workshop part.

The workshop part is based on the study of movement analysis first from an abstract point of view. Five basics elements support this movement analysis

Those five elements are:

- The Form (a material structure, solid and filling up a certain volume into the space).
- Space (the scenic space into which the dancer or the actor will evolve, from this point starts the notion of motion into space).
- Motion (considered as the bridge between a form and another with the different qualities of energy which characterize it).
- Timing (rhythm and the choice of intervention which can be fixed by the choreographer or be opened to the interpreter in improvisation).
- The rest and essential thing (or "the little flower" from Zeami)...

Each of those elements is studied separately; then in connection with each other. First of all from an abstract point of view (a form representing only a geometric structure by example) then closing more to a every day life situation (for example considering a fashion show pose as a form). From this base a use of movement and gesture evolve, which integrates itself into dance, dancetheatre, theatre or opera.

The largest part of this work is based on improvisation and composition, and start to take his sense after a certain period of at least five days of work..

A workshop exclusively reserved for dancers will be different than one open for actors and singers but experience has shown that a mixed workshop enables the participants to discover certain forms of expression which do not belong to their usual vocabulary.

Workshop "Creatiom in Progress" please see next page..

About the workshop “CREATION IN PROGRESS” - Genova

The idea of this workshop is to give the opportunity to the students to follow and take part to the process of creating a dancetheatre piece from the beginning till the presentation on stage. The minimum length of the workshop session is at least two working weeks.. During this period of time, I will propose to the students to start a creation work as if we will create a dancetheatre piece. Considering the matter of fact that the creation of a dancetheatre piece needs at least a period of 8 weeks, working at least 4 hours a day, it is clear that the two weeks of workshop will not be sufficient to present a finished piece, but it is possible to propose a presentation of the work and invite a public to watch this “creation in progress”.

It is possible to propose to the student a longer term project with more than one session with the goal to present at the end of the workshops series a more elaborated performance. By example, the Session House students in Tokyo had the possibility to take a first Workshop “Creation in Progress” in Summer 2006 (two weeks with a public presentation), then followed by a second session in Summer 2007 (two weeks with a public presentation), which will be followed by a third longer Session in Summer 2008 (three weeks) with a series of three performances to close the creation work.

In collaboration with the “Teatro del Archivolto” in Genoa, we proposed two workshops “Creation in Progress about..”; the first one in 2005 about the Italian cartoon designer Andrea Pazienza, and in 2006, about the work of the Italian writer Italo Calvino. This work is open to dancers, actors and artists who all already have a stage experience. The number of students for this kind of workshop is limited to twenty students and the students of the first session who want to take part to the next session have priority. From one workshop session to the next one, the number of new students admitted to take part to the new session is in relation to the number of students from the precedent session who decide to take part to the new session.

A video of this work is to be seen on the DVD “about my work” which you can receive by sending a mail to:
jean@jsasportes.com



about Andrea Pazienza
(Genova, Mai 2005)



About the workshop "CREATION IN PROGRESS" - Tokyo Edition one «Wisper of Time»



Creation in progress at Session House (Tokyo), «Wisper of Time», a three years choreographic project (2006,2007 and 2008)

August 2006

This Creation in progress workshop has been proposed to the students in the form of three sessions of three weeks Summer workshop in August 2006, August 2007, and August 2008. At the end of each session, we presented a public performance with the students which accomplished the session. The idea was to propose to the students to participate to a dance theatre choreographic process with the goal to present a finished piece by the end of the August 2008 session. Some of the students were able to follow the three sessions, some only two, and a few just could take part in the last session; the material and ideas which has been used in the final choreography was issued of the three sessions work. The level of the students was mixed from professionals to amateur, and the amount of hours of work around an average of three hours a day.

The level of the students was very different from one another and the challenge was to find a way to let each one have the possibility to express himself with his own language and his own possibilities.

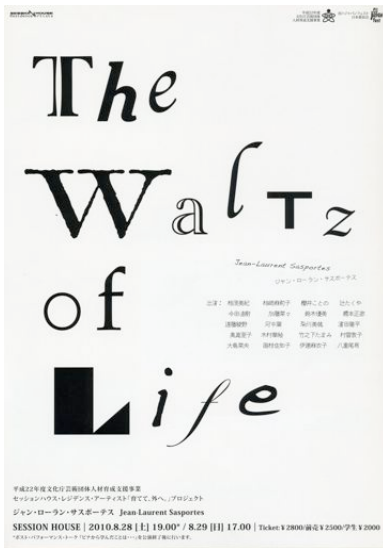


August 2007



August 2008

About the workshop “CREATION IN PROGRESS” - Tokyo Edition two « the Waltz of Life »



Creation in progress at Session House (Tokyo), « the Waltz of Life », a three weeks choreographic project (2010)



This time we tried to realize the impossible project of presenting an dancetheatre evening after only a three weeks of creation process. The challenge worried me very much because the time delay was very short, but the great engagement of the students, and the quality of the ideas that they produced, allowed the work to be very constructive in a short matter of time. Of course, we could not produce a finished dancetheatre piece at a professional level, but that was not the pretention of the workshop. This kind of workshop is first of all a pedagogical work to let the student experiment the process of choreographing a dancetheatre piece; the level of the students was very different from one another and the challenge was to find a way to let each one have the possibility to express himself with his own language and his own possibilities.

A good part of the cast was composed of students who were used to my way of working and choreographing, and I guess that this is an important reason why that could have been possible.

«The Waltz of Life» project was organised by the Session House (Tokyo) and supported financially by the Minister of Cultural Affairs of Japan. The presentation has been watched by a representative of the Cultural Affairs department and this work has been named as «an important work for Japanese dancers and choreographers and should be continued to be supported». In a next future, the «Waltz of Life» will be reworked with a new cast at a professional level and presented to the Japanese public.



About the workshop "CREATION IN PROGRESS" - Tokyo Edition two « the Waltz of Life »



About the workshop «Dance, Music, and Improvisation» together with the musician Tetsu Saitoh (Japan).

About improvisation,

Improvisation ?

Wach (awake)

Beweglich (in motion)

ohne Konzepte (without concept)

Gunda Gottschalk -violin- (Germany)

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La raison est toujours trop tard, fais confiance à ton intuition, ton corps en sait plus que ne l'imagine ton cerveau.
The brain is always too late, trust your intuition, your body knows more than your brain can imagine.

Peter Jacquemyn -doublebass- (Belgium)

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improvisation guarantees the transcends of a secret expression

Paul Hubeweber -trombone- (Germany)

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" Improvisation is composition. It cooperates many minds, it´s just a more complex way of composing music.

I choose to play music this way because I believe it´s a way to produce better music than what writing composers produce."

Butch Morris -doublebass- (USA)

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Wir wissen seit langem von den ritualisierten Zusammenhängen des Tanzes und der Trommeln. Diese Jahrtausende alte Ehe hat in vielen Kulturen unterschiedliche Lebens – und Erscheinungsformen gefunden.

Heute können beide Partner in der Sprache der Improvisation größte Freiheit und größte Nähe zueinander finden. Es ist eine Liebe, die Raum, Zeit, Bewegung und Klang wechselweise zu immer neuen Erlebnissen vereint.

Mit Jean Laurent Sasportes habe ich einen Partner gefunden, der dieses wunderbare Spiel der Kräfte auf faszinierende Weise neu zu spielen weiß.

Günter Baby Sommer -drums and percussions- (Germany)

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On one hand, there are three main elements in improvisation. NOW, HERE and MYSELF. In other words, Improvisation could be said as the activity which is not possible without NOW, HERE and MYSELF. But it is not the question of "all or nothing". We try to increase the percentage of Now-ness, Here-ness and Myself-ness as much as possible.

On the other hand, we try to erase Now, Here and Myself at the end in improvisation. It is not Self-Expression but Self-Realization. In improvisation, we discover new-Now, new-Here, and new-Ourselves which we did not know at all.

It can be said that when we try to specialize Now, Here and Myself as much as possible, we find ourselves walking on the way to anonymous universality.

Tetsu Saitoh - doublebass- (Japan)

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About the workshop «Dance, Music, and Improvisation» together with the musician Tetsu Saitoh (Japan), Gunda Gottschalk (Germany), Gunter Baby Sommer (Germany)

with the musician Tetsu Saitoh (Japan)

This workshop is proposed to dancers, performers and musicians. Three important points will lead the structure of this workshop:

- the improvisation as the expression of HERE, NOW and MYSELF/OURSELF
- the musician, his vocabulary and his instrument.
- the performer, his vocabulary and his instrument.

The length of the class can be between two till four hours a day.

The number of participants (musicians and dancers, performers) should not exceed 18 persons.

For this workshop the following will be needed:

- a well heated big room (around 2m x 2m for one participant, so that each one can lie down and be able to extend arms and legs without disturbing his neighbour)
- a dance floor because participants will be bare feet.
- musicians should bring their own instrument.

About my work at the CSWC (Center for Studies of the World Civilisations) Department of the Tokyo Institut of Technology.

Jean Laurent Sasportes is, since 2008, professor adjoint at the Tokyo Institut of Technology, for the CSWC which is a world unique pedagogical project which was created in year 2006. He teaches Dancetheatre and Performing Arts to the ingeneer students of the Institut. This teaching is composed of lectures as well as practical workshops as body work and introduction to dance class, choreography and stage performing.

A Dance Theatre Workshop for the Center of Study of the Wrold Civilisation, departement of the Tokyo Institute of Technology.

....This project has been initiated by Professor Noboru Hidano, Dr. Economics Program at Department of Social Engineering, Tokyo Tech. Professor Hidano did contact me and proposed me to have a thirty hours workshop session with some of his students with the goal to introduce them to the world of dance and dance-theatre, and propose a public presentation at the end of this Workshop. I did study myself during a few years Mathematics, Physics and Chemistry, and even if I did not finished my study, because of my decision to become a dancer, I always kept a scientific curiosity about those subjects, and the proposition of Professor Hidano mashed perfectly with my desire to find a way of understanding between my passion for body movement, dance and performing art and my old interest in this scientific way of thinking. My first question to Professor Hidano was: - "why did you and your colleges created the Center of Study of World Civilizations ?, in which sense do you believe that "creating works of art and exploring the most basic and important aesthetic impulses that underpin culture" can be positive and necessary to University students in Science and Technology ?". Professor Hidano's answer really impressed me: - "There are two reasons I will tell you about, the first one is that, among our students, through the different workshops that we propose to them, a little percentage of them might discover a special interest in Art and could decide to use their scientific knowledge to become artist instead of becoming ingeniors or searchers, we want to give to those students a possibility to discover their own impulses and realize themselves as well as possible. The second reason concern all the other students. Now a days. the battle to survive in our society seems to get always harder and harder, good ingeniors are well payed and the competition create a strong pressure and new motivation, different then the original motivation which should be the interest in Science and Technology. If this new motivation, created by the financial competition, becomes too important in regard to the original interest in what the students studied, the young professional ingeniors and searchers might loose the sense of why they are doing their profession. The students of our University have a strong and deep interest in what they are studying; It will be a big pity to see this strong and deep interest slowly disapear in their future and be replaced by the motivation created from the financial pressure; this matter of fact is a big danger for them and our society, when this kind of pressure takes too much importance in people's motivation, it creates a hard and unhappy society. To discover the world of Art and Artistic Creativity is a way to devellope a human sensitivity to emotions and to the various faces of beauty; we believe that giving a possibility to our students to experiment and discover the world of Art and artistic creativity is to give them a good support to go through their life with a strong sense for humanity". I heard those words with a great surprise and something in myself did get very happy. Surprise, because I did not imagine that the world of technology and industry could be worried about the developement of their students artistic education. The importance of art in our society is for certain people a clear matter of fact and for others a point of view which has to be discuss and depens of the contexte....

this texte is part of a publication written by Jean Laurent Sasportes for the Tokyo Institut of Technology Chronicle; if you desire to read the whole publication from 2008 and 2009, please consult:

<http://www.jsasportes.com/main/teach-tokyotech.php>

for more information about the CSWC and the Tokyo Institute of Technology, please visit: <http://www.soc.titech.ac.jp/~hidano/projects/projectsE.html>

About Kinomichi, Method Noro

sorry, not in English yet



WHY KINOMICHI ?

Associer la notion d'élongation et celle de spirale, dans le contexte d'une relation Terre vers le Ciel est le principe de base du Kinomichi ainsi que de mon enseignement dans le travail du corps qu'il s'agisse du travail pour acteurs ou bien celui pour danseurs.

Quelque soit la forme de danse pratiquée, je pense que les tensions, les crispations, les compensations, sont d'après ma propre expérience tant de danseur que d'enseignant, les principaux obstacles auxquels se heurte, au cours de son apprentissage, l'élève danseur classique ou moderne

Les exercices d'étirements au sol, couché, assis ou à genoux se rapprochent du travail de Mme. Ehrenfried, de Moshe Feldenkrais, ou de l'Eutonie de Gerda Alexander. J'en intègre moi même une partie dans mes cours de travail sur le mouvement.

Ma rencontre avec le Kinomichi et son créateur maître Noro fut ce que je considère comme un cadeau de la Providence.

Enseignant de la danse et pratiquant débutant d'Aikido, il me manquait dans ces deux disciplines une dimension que je ne savais nommer. Ce fut, avec le Kinomichi, cette merveilleuse pratique du mouvement et de la rencontre avec le partenaire, qui me permit de comprendre ce que je cherchais. Un enrichissement pour moi même mais aussi, en tant que danseur, et en tant qu'enseignant de la danse.

D'autre part l'un des grands inconvénients de l'enseignement de la danse moderne c'est qu'il est pour la plupart des techniques enseignés (excepté par exemple la danse contact), un enseignement construit pour des individualités et le travail avec l'autre en est très souvent absent. À partir de là, ego et individualisme peuvent se développer de façon démesurée. L'expérience du Kinomichi peut d'une excellente façon compenser ce manque et contribuer à faire prendre conscience au futur danseur ou acteur de la beauté et de la richesse d'une rencontre avec l'autre ce qui est souvent aussi une rencontre avec soi même.

Pour ce qui est de ma rencontre avec les acteurs ou chanteurs, j'avoue que certains m'ont beaucoup inquiétés quand à l'état de leur corps et de la relation qu'ils avaient avec celui-ci. Plongés dans l'étude des caractères et émotions de l'être humain, cherchant à pénétrer les psychismes torturés des rôles qu'ils devaient assumer, il me semblait qu'ils en étaient arrivés à ignorer totalement l'existence du plus proche compagnon de leur esprit. À chaque expérience d'enseignement pour des acteurs ou chanteurs la découverte des principes de base du Kinomichi et la pratique d'initiation que j'inclus dans mes cours fut pour les étudiants ou artistes une source de découverte et la porte ouverte à un Univers qu'ils avaient jusque là ignorés.

About Kinomichi, Method Noro

sorry, not in English yet

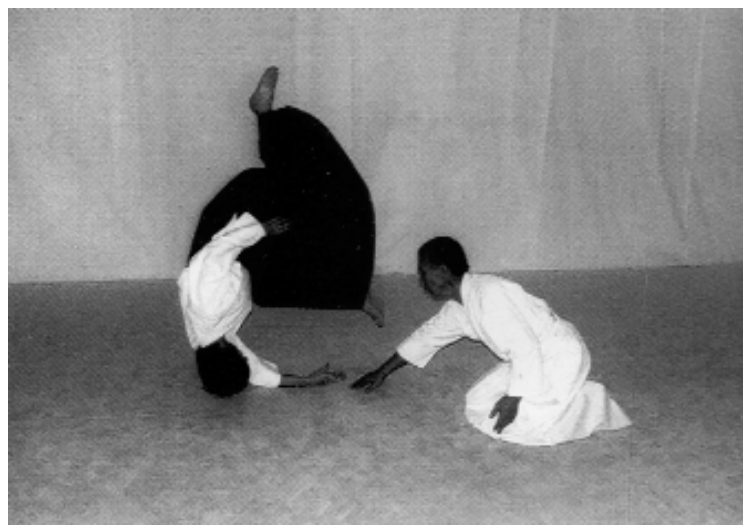
Les arts martiaux sont en décadence. "Art ?" - Allons, disons auto-défense, sport de compétition, de combat. Pourtant, ils contenaient une voie vers l'ouverture et l'harmonie de l'être. Cette voie est reprise par le kinomichi enseigné et créé par maître Noro. Dans l'enseignement de son propre maître: maître Uyeschiba. fondateur de l'Aikido, était déjà en puissance le kinomichi. Ce dernier en a éliminé l'agressivité, l'affrontement, l'aspect martial, pour développer l'harmonie du contact. On le découvre dans le livre de Raymond Murcia. Il donne une explication sur les cinq stades d'initiation et consacre un chapitre aux points clés de la pratique "les étirements", "le contact", "la verticale" (lien entre ciel et terre >, "positif et négatif" (harmonie), "la spirale" (mouvement de la nature). Surtout, il tente de situer cette pratique x la jonction de la pensée orientale et occidentale. Appuyé par une érudition aux volets divers, le texte nous emmène d'Aristote à Stéphane Lupasco, de Lao Tseu au physicien Nicolescu. Nous sommes entraînés dans le conflit actuel, gigantesque, entre la pensée d'Aristote qui oppose le vrai au non-vrai et la physique moderne qui ne peut se contenter d'un tel modèle, est plus attirée (voir Le Tao de la physique de Capra > par la continuité qui passe du yin au yang sans, comme chez Hegel, détruire la proposition initiale. Voici donc la problématique du kinomichi située au coeur des préoccupations du siècle. Mais n'oublions pas qu'il s'agit d'une pratique qui n'est pas née des philosophes mais d'une expérience du corps méditée par maître Noro. Ses propos, rapportés par l'auteur, jettent sur cette discipline un éclairage peut-être plus direct : Il s'agit, dit-il, de réaliser l'harmonie par le corps.

S'il ne s'agissait que de réaliser notre propre harmonie, le kinomichi serait expliqué par les récentes recherches, qui ne sont pas sans lien avec lui, des gymnastiques "douces" citées dans le livre. On pourrait le voir comme une façon d'arracher, par le mouvement, le secret de l'anatomie pour le plus grand bien du corps et du psychisme. L'architecture corporelle étant, dans son état idéal, une harmonie parfaite. Mais, derrière le mouvement des muscles, il y a l'"intention". Deux gestes extérieurement semblables diffèrent par "l'intention" qui les anime. Prenons garde, le mot "intention" ne signifie pas ici l'idée, le but, le dessein, l'arrière-pensée. Il veut dire (nous référant à son étymologie : "intentio"> extension, augmentation de la conscience ou plutôt de l'inconscience qui fonde le geste, le situe, en sera sa raison d'être. Le sens du Kinomichi est dans l'élargissement de cette "intention" jusqu'à ce que, par le mouvement, l'union avec l'autre débouche sur l'harmonie avec le Tout. Alors nous réaliserons ce que, dans son langage symbolique, maître Noro nomme "l'union avec le ciel et la terre". C'est cela le "hara" pour le kinomichi et non ce point, personnel, dans le ventre. Il est toujours à conquérir car il n'est pas notre nombril. Comme le fait remarquer l'auteur, ce n'est pas facile, cela demande un long travail. Ce point d'union ou le moi et le non moi sont confondus est source de joie. La reconnaissent ceux qui l'ont rencontrée. Ici se trouve le lien avec la pensée créatrice : " Le tableau est fini, disait Braque, quand il efface l'idée ". Autrement dit la dualité. On voit que l'enjeu n'est pas mince. Sur le dojo, en travaillant, on brisera les tensions pour tendre vers cet état d'harmonie mais, attention à trop l'expliquer, on le perd, cet état! Professeur vous parlez trop du hara, disait maître Noro à Karlfried Graf Durckeim, Si vous en parlez trop votre hara va disparaître ! N'en parlez plus ". De même, Si la pratique n'est pas jointe à une réflexion elle se dissout. C'est certainement un livre difficile à faire qui tente d'intégrer dans la pensée des philosophes ce qui se découvre par le vécu... Savoir lire en pratiquant, savoir pratiquer en méditant.

for more informations about the Noro Kinomichi
please visit:

<http://www.kiia.net/>

<http://kinomichi.com/>



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Was ist Kinomichi?

sorry, not in English yet

Die Methode NORO-Kinomichi lässt sich eigentlich nur erfahren und schwer beschreiben. Sie öffnet einen Weg zu Befreiung und Wachstum der natürlichen Lebensenergie und zu ungenutzten inneren Quellen. Begründer dieser Methode ist der japanische Meister Masamichi Noro. Er lebt seit 1961 in Frankreich und lehrt in seinem internationalen Zentrum in Paris. Aufbauend auf seine Kunst japanischer Bewegungstechniken vereint Meister Noro in seiner Methode die ihn prägenden Erkenntnisse aus orientalischer und europäischer Kultur; alles, was er auf seiner Suche nach einem ganzheitlichen Weg als fördernd erfährt. Hierzu zählen u.a. Elemente aus der Eutonie, Kinesiologie und Feldenkrais-Methode und vor allem die Arbeit von Frau Dr. Ehrenfried.

"Kinomichi" bedeutet "Der Weg der Lebensenergie" und ist ein Bewegungs-Instrumentarium zu sanfter Umwandlung körperlicher Kristallisation in Beweglichkeit, Körperbewußtheit, Wohlbefinden. Bewegung, Atem, Rhythmus und Kontakt mit Übungspartnern sind Werkzeuge zu Gesundheit und Lebensfreude, zu innerer Verwurzelung und Harmonie mit sich und den anderen, zur Öffnung des Herzens und inneren wie äusserer Raum-Weite, zur "Wiederbelebung" der vertikalen Resonanz des Körpers mit den Energieströmungen von Erde und Universum - ein immer weiter führender Weg, und doch in jedem Moment übertragbar und wirksam im Alltagsleben. Die aus dieser Arbeit wachsende Kraft webt sich allmählich wie neuer Grund-Ton in die Qualität allen Tuns hinein. Durch den stufenweisen Aufbau kann jeder im eigenen Mass die Wirkung des Übens erfahren und vertiefen. Der besondere Kern des Kinomichi liegt in der Schönheit und dynamischen Geometrie der aufeinander abgestimmten Bewegungsformen, die zu zweit ausgeführt werden und dadurch ihren Sinn erhalten.

Es wird in 5 Stufen ("Initiation") gelehrt, und man bedient sich auch der traditionellen Instrumente des Jo (Holzstock) und Boken (Holzschwert). Die Übungsatmosphäre ermöglicht entspannte Konzentration, Einstimmung auf sich und die Übungspartner, Freude in der Bewegung. Meister Noro nennt das Kinomichi : "Eine Kunst des Lebens, eine Kunst des XXI. Jahrhunderts".

Kinomichi kann von jedem Menschen geübt werden und setzt weder Sportlichkeit noch Können voraus, sondern ist ein Angebot an die Lust, mit etwas ganz neu anzufangen auf dem Weg zum Möglichen.-

for more informations about the Noro Kinomichi
please visit:

<http://www.kiia.net/>
<http://kinomichi.com/>

Kinomichi in Wuppertal

Every Wednesday (with Jean Laurent Sasportes):
- at 19.00: Kinomichi for beginners
- at 20.00: Kinomichi for advanced

Once a Month:
Kinomichi Workshop with Martine Pilliet (Paris),
please check:
www.jsasportes.com or send a mail to:
jean@jsasportes.com

in Aikido Schule Wuppertal
(please visit:
www.aikido-wuppertal.de/)

