**Term01\_Lesson05**

**10.3.2021**

Before we start we will again have a little meditation of 3 minutes in silence, and I would like you to connect to everyone in this group. Enjoy the silence.

It is always a very nice way to land into the work.

Let’s start with a little movement improvisation, I always call this the first prayer, so that we can also land into the body. : The first prayer: choose a concrete starting point and develop the movement from there. You can start anywhere you like, standing or on the floor… but you focus on the starting point and then you let the movement go through the whole body. Enjoy your prayer (Music: Ludovico Einaudi, Album **Waves**, *Eden Roc: No.9*, Exit, Pianist: Jeroen van Veen)  2nd prayer: please be in standing position and do the same exercise but this time choose to start from your sternum. (Music: Einaudi: **Seven Days Walking Day Three**, *Golden Butterflies*, interprets: Einaudi, Redi Hasa & Federico Mecozzi)

Welcome, that was beautiful. Please keep this experience with you. I would like to make a summary of the previous lessons, going deeper into the material. And also do a little preparatory work for the workshop.

**For me the trust is being present in the sensation of the body**. We can never be sure of what we know, though we can have a true and personal, sincere experience of our knowledge. That’s the thing we can be the surest of. Therefore, we need to establish and build up the trust in ourselves towards the experience. If I know something and if this knowledge is embodied, then I can talk about it and transmit it, and eventually lead another person to a similar experience. There, during this transmission my client, or the other person will feel the trust, maybe even subconsciously, but if he/she feels it it will be easier for him/her to surrender and be willing to go through an experience. As you all know we all have many resistances in ourselves. Most of the time the clients have a deep shyness, when they have to move in front of you. In general, it is a very difficult thing, because no matter how experienced you are, when you expose yourself in front of very concentrated eyes it is intimidating.  Even if you are used to performing in front of masses, when you decide to go to someone, and completely surrender in front of his/her eyes, it will feel different, and it will touch your shyness, somewhere. Even if you are fine with this experience, your clients will feel this shyness very much. It is not easy to learn how to be in a good relationship with yourself and to expose yourself to the eyes of the other (in this case the facilitator), if the facilitator is not in trust with herself or himself, then there will be a gap for hesitation to jump in, and a feeling of uneasiness. When the facilitator is in complete trust, and also a welcoming state of vibration, then the client will slowly nestle into this trust. Slowly is an important word, because we need to give this time to the client, and also to ourselves when we are doing this work.  In the workshop, we will try to nestle into the trust of our body and of our partner.

**but I am asking you to work on the presence, and to inhabit your body, so that you can remain in the sensation of your body when you are working.** I am aware that I am asking a lot. And eventually you will discover this for yourself. But the embodiment of the experience is a wonderful path, though very tough at times, but just as joyous. It is where we can really be in touch with our power, to be in action, and to reflect, and to feel at the same time. It’s really great. This will also help us to say truly what we see. And not try to say something else.

**Beliz’s comment:** As I was thinking of this trust, trusting of our own bodies, as a facilitator and client relationship the sincerity of this trusting in your own body, is essential and necessary in this relationship. It is also very serious, it is a responsibility that we have towards our client. Not only to our clients but also to ourselves as facilitators. Being at that sincere place of having that trust to your sensations. How do we physically do that?  And one of the key points of this work, is the distinction between sensations and emotions. I think this work enables its practitioners to enlarge their sensory world, and through that sensory world we can enlarge our emotional world. I was thinking about how we have our comfort zones, and safe ones, that we like to stay in as we are moving. We have them physically, but we also have them emotionally. And sometimes as we do these exercises, these emotions invade us, sometimes they are really big, and sometimes we think that we are being taken out of our comfort zone. But I think that’s not the case. I think that uncomfortable place is an uncomfortable comfort zone. So this big emotion is taking over and filling up most of the place that you are working in. And at that point, staying with the senses and really going through the landscape of your inner body and your sensations, it opens a bigger space. It is not like you see the emotion coming in and you push it aside, but you let it come in, but as you are focusing on your physical landscape and your sensations, your space opens up, and different emotions, or thoughts coming in and  all indescribable experiences start happening in the place. Sometimes within you and sometimes also with your client. So through going the sensory work rather than diving into the emotion itself, it enables a flow inside of us, a flow of different experiences coming in together. And as facilitators it is really important to practise this over and over again. And we really feel it in our bodies...first it becomes easier to describe the exercises, because we are experiencing from inside to the outside, and second as a facilitator as you are watching someone, it enables you to see and experience their path in a different way.

**Thank you Beliz!!!**

**The capacity to concentrate will help you to discipline your mind to collaborate with your sensation.**  We need the mind in this work, a lot. I know that a lot of you when you can say, Oh I really switched off my mind. But I say this to all my clients always, this is not really possible. We cannot switch off our minds. Maybe in a very high level of meditation?? But when we feel this it is actually that your mind comes into total harmony with your action. And that’s when you feel that you surrender or you lose yourself. We need our mind to collaborate with our sensation. A very good way to develop this concentration, is the focus on the starting point of the movement. How the movement is starting really. Do I let myself the time to let my mind go inside my body? To find the spot where a sensation is awakening? Can I find the sources of desire inside of the body, and visit them with my mind so that I can embrace the starting of the movement? That I can welcome the starting of the movement. Where do I choose to start the movement? You have experienced it now.

As you have a task to do, it is very easy to jump over this preparatory, or connective moment, and be immediately in the action. In other words, by doing we jump into our habits, and thus stop from having the chance to discover something new. It is a virtue to be in the action, and it takes many years to move, and it is very good to be in action, some of us have it naturally, some of us not. For example I am the action type. I jump into action and then I think. Some people think a lot before they consider jumping into action, and some don’t jump at all. It is all fine, we just have to know it.  However, the action in this work should be consciously accompanied.

Let's try to find this place where the movement starts in you or where you choose to start it. And then let us really free the movement.  In this work it is a very fundamental difference. We try not to do movement, but we try to free the movement, we liberate the movement. And in different moments of your life the starting point and the way of starting can be very different. You have to remember that we are not machines and that our bodies and in constant transformation and change.

**Katerina’s comment:** I told Berrak a few days ago, that I slowly started to move again,  after the delivery,  and I realised that it is a really big thing to find this trust again.  And I was quite surprised that I felt that I was at the beginning, immediately I thought, I forgot everything, I do not trust my body, because, you know the change was so big and the process so big, and the changes are still happening in my body really physically, it was really hard for me, to really slowly to go there, to trust myself again, to find one place where I can feel the trust because the body was as if it was someone’s else. And I would really ask you to really take your time to find that place. For me it was like 20mintues sometimes to find it, but when I didn’t really respect it, then I caught myself thinking that I was just doing something, I was trying to do something, I was trying to feel something, and it really didn’t work of course. So I just want to encourage you to take your time, even if it is not work because of something, because it is precious to know that when you think you have lost it  and not to be afraid that it is not working, and slowly you discover  that it is really there somewhere in your body and you just need more time and focus. Because when you respect this and take your time you see it is really working. It is working really for me every day as I am practising now, but I just really want  to be sure that there is enough time and space, to really go there and really take your time.

The reason why we are emphasizing this point so much, is not only because we really have experience with this, in unblocking big blocks, or just stepping over traumas, or accompanying people in healing processes, but also in developing the awareness of our habits. And this is very interesting work, especially for movers, actors and dancers, because in order to keep the freshness in our work we really need to become aware of our habits, our habits of movement, and it is very enriching because it opens us to different possibilities in ourselves. Not as learning to move like another person, or learning a new style, but really in developing our own range of movement, the range of qualities of movement within ourselves. Of course there are lots of techniques for this, techniques of movement analysis, movement qualities etc. but if you don’t go into yourself, and have this trust in yourself you will just copy and you will learn the form, and it will not be so exciting in the long run. That’s why giving the time to really connect to your sensation,  makes you move like you.

And the interesting thing is, that if you go through this work long enough you get such a knowledge of yourself that after this you can do anything. Once you have a good connection to yourself and your authentic movement you can learn any kind of dance faster than anyone else, if you want to of course.

In the workshop you will need time to really find yourself in the beginning of the movement, we need to be very sensitive for this, because we have the screen as our intermediary, which takes away the direct sensing of the energy. So we will always make a full stillness, find the time to connect to the task and to the body, and then slowly start. The same way as you will finish the movement, in your time, and then wait for a moment, so that you can close and end the connection. This will also give time and space for your partner who will connect to you in the beginning and then close his/her connection in the end. As a facilitator I always do this, I connect myself in the silence to the person I am observing and then do the journey with the person, and also in the end I ask them to remain still so that I can close my connection to them. I have used the three timed pace, in all of my work, also in creative work, when I was working with other dancers. It also enables us to set the time, and give space to really feel and hear what is going on.

We are never in a rush.

Time is ours. In case of the session, when you have a client, that time belongs to the client.

Even while you are in the improvisation: you should be in it, at this moment of the training, and not be too concerned about the doing aspect, that if you are watched and if there is a given music, that you have to do something, and move. I am especially addressing myself to the high level performers, we are all trained very well to be perfect in the doing, this can sometimes prevent us to discover something deeper in us. Even if you are watched and you have a given music, don’t feel that you HAVE to do something.

Ultimately the aim is to free the movement, so that movement can happen, and that also the energy flows through the movement, but this should not be a factor of stress. You will sense the moment when you can really start and then accompany and support your body, to give  space and life so that it can move and embody the experience.

**By very detailed, step by step descriptions. When you describe a movement, and improvisation or a work, you need to be able to describe it very easily and simply, but while you are describing it you actively need to connect to the exact sensation of the action that you are describing.** While we are watching someone move, we also need to connect to the sensation. That is not only observe and analyse, and contemplate, but also to be aware that our nervous system is activating just the same way as if we would be doing the movement. You would need to also connect to your spine, let it breathe in you, find your anchor inside of yourself, and then while you watch the other person, connect to the sensation of the movement, that you know very well, because you have done it many times. When you are later working with a client, or even in the workshop with your partner, your words should communicate the sensation, not only technical or visually what you see or what you feel emotionally. It is a very sensitive communication. We will experience this hopefully during the workshop.

I would also like to make a difference concerning your position. We had mentioned that now during the training, when you need to work alone, you are your own client and your own facilitator. For me and Beliz and Katerina you are not our clients. So our communication will be different. You are our colleagues, learning a different experience and tool of work, that is this method. There will be things we will say to you during this training, that we would never ever tell a client.

Of course after the workshop we will give you time to communicate with me on a one to one basis, through zoom, so that we can really digest your process during the workshop. But if you wish to experience this process as a client, you would need to book private lessons :) But for now you are my colleague!

**By writing you saturate your enthusiasm, you saturate your euphoria, it doesn’t mean that you will not feel it, you will, but you saturate it, you consume it and then you can go beyond it and find that resource, the word, the way of saying so that the other person can grab it and discover through your words.** And here we come back to the fact that this work is not about YOU, it is not about how much YOU know, how great YOU are, how beautiful YOU are, we are not performing, we are not competing, we are not heroes of TRUTH! We are not proving anything. this WORK is about the OTHER PERSON, who already is someone with a very unique experience, we collaborate, we accompany, and all our work is to create and explore how we can encourage the other person to discover more, to find the resources, and to have joy in his/her existence.

It is the path of love, without the personal aspect, it is an intimate and extremely secret relationship, with a lot of respect. I am the servant. And by saying this I am not exaggerating!

**Contemplation** is really something that will make your life as a facilitator more interesting, and will prevent you from getting bored of yourself after years and years of work. It is a lifetime decision. But why not practise it at least for the time of the training. To have a contemplative approach to yourself, to the work, to the movement and to the others.