



Danza Duende

Book

*Breathe light,
a lighter heart,
space in the mind,
dance the illusion!"*

DANZA: life dances.

Going far beyond the concept we usually have of Dance, everything in the world that manifests to the five senses dances. All phenomena are changing, moving and impermanent, transitory and interdependent. Dance expresses the essence; space and movement. Through dance, it is possible to translate the subtle messages that the phenomena of life communicate, be they physical, psychological, mental, spiritual, scientific or philosophical.

Thanks to dance we can penetrate, discover and develop our intuition. Thanks to dance we can educate all areas of our lives

DUENDE: dance your life.

In the world of flamenco, particularly amongst gypsies, it is usually said of an artist with irresistible magic "...the guy has duende!"

The word Duende has inspired works of art, poems and songs. Its meaning is indefinable because it describes an emotional experience impossible to pin down which suddenly manifests in an artistic act and goes beyond rational understanding. It magnetizes the public and unifies the individuals present into one communal experience. The existence of the word Duende is in itself the proof of the existence of the experience.

It is from the search for Duende in daily life that Duende Dance emerges

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WHY THIS MANUAL?

This manual is aimed at students of Duende Dance, but also at all people who want to know about this subject. The project, the concept and the teaching are the fruit of my experience of life, in which I have tried to find deep meaning in its daily routine through artistic practice. The information these concepts are based on have been transmitted to me via different disciplines the sources of which I will refer to in the course of this piece.

All I know – simply the facts of walking, talking and reading – have been passed on to me by beings generous and patient enough to teach me. I want to express my acknowledgement of them all; my parents, to the ancient masters and to all those I have had the good fortune to meet personally. I also thank all those people who have created difficulties in my path so enabling me to learn to walk on this earth celebrating life through its difficulties, its changes and its joys.

This piece does not claim to be the sole source of study for Duende Dance because it is direct individual focused experience which is the essential source of studying Duende. Moreover, human communication through workshops, providing an intense shared experience, is a key factor in this training.

Reading and studying this manual will help the student to better integrate and digest the large amount of information necessary during their training.

I wish for countless numbers of people to join the Duende movement, bringing their personal knowledge and guiding the project to new horizons. The word “Duende” could unite different fields under one simple definition meaning an important world movement for the health of our world. Those working for a peaceful society should unite, without losing themselves, finding cohesion in a solidarity of purpose. The impact of coordinated and interdependent activities is greater than that of isolated groups. Duende should overcome the barriers of prejudice and fear, and so contribute to the study of consciousness and emotional intelligence in public institutions.

In this moment of writing this piece, Duende Dance has no pretensions to providing a psychological therapy nor a complete spiritual path, though a few of the training methods are based directly in spiritual traditions. The Duende training opens the student’s spirit to deep perspectives of their perceptions. These exercises can touch on subtle areas of consciousness, which are usually ignored in daily life. If a student feels the need to go deeper into a spiritual path or pursue a psychological therapy, they should understand that Duende Dance simply offers an arena to explore the practice of an art form and the art of life and cannot solve their deeper personal doubts.

In Duende Dance training we respect and combine traditions from different sources while at the same time insisting on the absolute need for rigor in the proposed methods from the students.

The project is primarily oriented to professionals – artists and teachers in particular – and then to all others who realize that dance is their personal means to discover, understand and

develop their human potential. We focus dance as the means to open the consciousness in relation to other artistic expressions, such as plastic art, theatre and music, for example.

The long-term objective is to contribute to the natural harmony in our relationship to us and others, and as a result to global health, throughout lives and our work.

Dancing always requires a good knowledge of our own bodies. Duende Dance adds to this the absolute necessity to find our own spirit – all that intense mental activity disguises – as well as the need to train ourselves in feeling, understanding and respecting the movement of energy in the universe through our sensory perceptions. The undeniable naturalness of these elements becomes more evident as we develop in this way. The effort we make to tune and synchronize the different aspects of our sensory perceptions naturally lead us to situations similar to therapy. The methods proposed by Duende Dance awaken in the apprentice a certain scientific intelligence and a great sensibility. Curiosity, comprehension, as well as intuition naturally awaken.

This training prioritizes an artistic formation based in the principles of generosity, free from egocentricity, and the awakening of intuitive wisdom. This vision requires a total reversal in terms of the perspective and priorities in artistic training. This need for change – perspectives, vision, and as a result, behaviour – makes the Duende training a long process, difficult, involved and often painful.

During the training we come across corners of the consciousness, the subconscious and memory, that can seem scary and undesirable. Even so, it is unavoidable that we acknowledge the content of our mental experience in order to work with it. It would be ridiculous to think we can embark on a journey of this magnitude without encountering the difficulties inherent in any deep investigation. To know and accept yourself just as you are in order to synchronize the body and the consciousness is the basis for the authentic presence which opens the door of Duende.

An attitude of respect and curiosity without prejudice was the basis of traditional values the world over, these qualities of scientific investigation are essential in the Duende student.

Duende Dance has emerged from a technologically advanced society, in full globalization. This phenomena is giving rise to worrying cultural developments, which is an important motivating factor in the creation of Duende training. Having developed a thorough confidence in the value of ones own existence, the Duende artist opens their spirit simultaneously to their inner personal movements and to the outer social phenomena with spontaneity, cultivating a sense of humour and humility. The qualities that emerge naturally from their experience allow them to learn quickly and adapt better to the changes and diversity of our world.

Their conscious artistic experience – thanks to the synchronization of body and thought, to the control over emotions and to the awareness of perceptions – progressively leads to an open space, silent, beyond opinions and preconceived ideas, where diversity ceases to be a fundamental obstacle between beings. Independent of our beliefs, our cultural values, our language or our origins, it is in the heart of this virgin space, intrinsically, that we can meet

and understand each other. It is in this natural space of simplicity, difficult to reach because of our current culture of permanent mental agitation, that the fount of creativity springs. This inaccessible and omnipresent space belongs to no one. It is the prism where the innumerable quantity of information accumulated by humanity can transform itself. The institution of new perspectives of society, based in the union of emotional intelligence and the personal knowledge of individuals, is conceivable on the basis of non-territorial consciousness and a vision of the interdependence of phenomena. Duende Dance proposes using dance as the means to learn this for oneself.

Education is the primary tool for establishing this project. Duende Dance proposes beginning right now using all the means at our disposal.

Duende Dance does not represent any philosophical, religious or spiritual tradition in particular. The emphasis is on liberty, rigor and virtue. By virtue we mean the healing qualities inherent in living beings, plants or human beings. Duende training springs from the real life experience of the teacher and the participants should open to each others different opinions without aggression, regardless of their cultural or intellectual origins.

THE SOURCES OF INSPIRATION OF THE PROJECT

Of course, the authenticity of the human being and the openness of the human heart lies at the centre of innumerable philosophical, psychological and religious traditions. Throughout thousands of years humans have accumulated knowledge which help us to find our way today if we know how to find the sources in our personal experience and adapt these forms intelligently to our daily life.

Chogyam Trungpa Rinpotche, founder of the Shambala Project and creator of the concept Dhama Art, has been a crucial reference for me throughout my investigations. Reading one of his books in 1977 was the starting point of the leap in consciousness in my personal life which has led to the Duende Dance project. Many of the techniques and forms in Duende Dance are inspired by or taken directly from the teachings of Chogyam Trungpa.

Others exercises come from Buddhist traditions, Taoism, Sufism and Classical Dance, Folk Dance and Martial Arts. On the other hand, many exercises are the result of my own investigations during various solitary retreats during which I have created artistic productions, or have emerged spontaneously during intensive workshops.

The 10 years of training in classical and character dance with Irina Grjebina are an essential source of Duende as Mme Grjebina was one of the artists with most Duende I have ever known. Shokry Mohamed, in oriental dance, has been a living example of pure Egyptian Duende. France Detry and Alain Baudet teach Chi Gung with this gifted spirit of discipline and involvement which keeps them invincible in my spirit. Mr. Caius has profoundly influenced my life and works, always encouraging me to look further and representative of a subtle and profound Duende working in many "worlds" simultaneously. The Lama Kunzang has saved me from myself. He has filled my life with audacity, valour, poetry and perseverance. He has taught me with daring and without mercy to understand that I am not

the centre of the universe, as a narcissism brought on by years of training in front of mirrors and years of praise had led me to believe. I am eternally grateful to him for giving me all he could to help me dominate my wild spirit with the aim of converting it into an ally.

The incredible generosity of these masters is at the centre of the Duende Dance project in which I am going to reunite and concentrate the essence of all that helps me to dance my life.

THE GLOBAL VISION OF THE DUENDE PROJECT

The Global Duende project is a long term project with the aim of establishing a worldwide school dedicated to the arts in general, focused as a way of life, in accordance with the criteria of liberty, discipline (rigor) and virtue. Duende Dance is the pedagogical teaching at the heart of this mission. This school would bring together all the means to reach these aims, without cultural, religious, political or individual discriminations.

The objective is the optimum expansion of human qualities, beyond intellectual or spiritual materialism, to contribute to the establishment of a society worthy of the potential latent in human existence. The establishment of education methods which enable humanity to rise to a level worthy of its true capacity of evolution would create favorable circumstances for a change in perspective as yet inconceivable within the limits of life as it is currently.

The teaching of Duende Dance will contribute to this change. It will contribute to the general appreciation of the precious potential of the human body, whose sensibility and value we lose through distraction. Dance is an excellent means by which to unite the different aspects of old knowledge with contemporary discoveries within a universal art form which goes beyond the conflicting limitations of intellectual concepts.

All who practice Duende Dance experience daily life and each activity they undertake as an artistic expression.

Many other projects have been undertaken with similar objectives. Duende Dance aspires to reunite these different schools under the name of a global institution called the "Duende Project". The principle objective is the introduction of a cultural vision of kindness and wisdom, acknowledged by the wider public, adapted to the realities of our time and indispensable to the wellbeing of our civilization.

Individually, "Duende" artists have always existed. **The challenge here consists in establishing a professional school dedicated to the teaching of art in its universal sacred dimension (non-sectarian) and in uniting the understanding of human culture with a conscious attention to daily personal life as the main practice.**

Instead of "sacrificing" oneself for one's art, it is about "being" one's art.

Instead of producing works, it is about making one's life into a work.

Instead of separating the sources of knowledge, it is about reuniting them without confusing them.

Instead of aspiring to glory and security, it is about opening oneself to the world without expectations and fears, reaping the reward of the spiritual state such an attitude produces and not in some posterior result.

This state of fluid consciousness is the source of Duende.

FEARLESSNESS

Impermanence impregnates all aspects of our lives, but we have learnt to maintain an illusion of the solidity of the conditions of our existence. Nonetheless, we know that in any moment things can change: our wealth, our health, our comfort, our family, our passion, nothing is beyond the touch of change.

Life dances and this dance scares us to the point that we have created a society built on the lie of security. The maintenance of this fraud leads us into every possible corruption and sustains a latent blind panic in the framework of our consciousness. We know that the nature of our existence is ephemeral but we insist on a scheme of thought that maintains an illusion of the opposite. This social schizophrenia sinks us ever deeper into ignorance of our true nature. It covers our eyes and prevents us seeing the interdependence of all living beings, the inevitable consequences of the natural laws of cause and effect and the infinitely rich omnipresence of space in which the dance unfolds. It keeps us from our rightful evolution.

This explains the criticism and prejudice which dance as a sacred art (as opposed to other disciplines) has suffered around the world in modern times and the tyrannies of powerful religious censorship.

Instead of obstinately sustaining a culture that denies the reality of impermanence as the very essence of our being, we use our efforts to recognize the natural movements that have conditioned humanity throughout time. This is the only way to help an internal science that is on its last legs, wisdom, to spring forth anew amongst us. The human body with its sensory perceptions is the starting point for our learning. Dancing helps us to connect with this intrinsic intelligence and establish a conscious relationship with space, as well as a communication with others. Dancing naturally awakens a breath of happiness and a feeling of freedom which helps us to open up to the world.

This movement consciousness can become the main mysterious source of a motivation to develop our individual qualities and learn to live together in line with an intelligent harmony. Only a profound development of our intrinsic potential as human beings can help us to transcend this fear of insecurity. This terror is the principal source of conflicts, unlimited speculation and arrogance in our world.

PROSPERITY

Instead of founding our social existence on fear, aggression, desire, greed, and ignorance (which cause material poverty, psychological imbalances, emotional conflicts and suffering), it is important to create social conditions to efficiently fight against corruption from within, that is to say starting with oneself. This is about a concept of intrinsic human wealth – the result of the union of culture and knowledge, ethics and goodness – the fountain of a prosperous society derived from the quality of the individuals it is made up from.

Our constant efforts in this direction are indispensable.

Often artists love to stand out. The attention of the public, their opinion, obsesses them. This is often a subconscious process and their expression is dependant on the feedback of the public. The fear of material insecurity conditions this communication between public and artist. The open space, just like the idea of absence of ego or the openness of territory is scary. These are scary ideas! Nonetheless, the bounty of such openness is of never ending benefit to all.

The concept of growth can be applied to the inherent capital of humanity (its spirit, an unknown quantity, the energy of the body and the processing of emotions) and the long term investment in the quality of life on earth is a significant vision of wealth and its source, which is knowledge. If the concepts of “benefits” or “gains” in themselves transform into the value of our social evolution via our consciousness, our goodness and our intelligence, the concept of the nature of “progress” changes radically.

This viewpoint can seem utopic and simplistic, but it is based on plain evidence. If humanity evolves in the holistic sense of the word, in understanding and solidarity, society will flourish. If humanity degrades itself, it will autodestruct. The function of general or personal education is essential at this time when the familiar program is in crisis.

The management of the priorities at the heart of certain organizations is changing little by little. Financial benefits cease to be the main drive for activity, instead the natural result of a management based on human “wealth”: knowledge, motivation and solidarity (basic goodness).

Although such companies are in the minority, they exist and prosper. They are those that recognize in Duende Dance a project worthy to represent them and to spread their humanitarian work across other sectors of society.

THE EDUCATION MISSION OF DUENDE DANCE

It is important to start now to create the Duende Dance project, in spite of the difficulties. No doubt many artists and young students will find here fresh springs of inspiration.

- Dare to give artists a deep meaning in their works.

- Encourage complicity and solidarity between artists, providing them with the means to fulfil their vision, against the flow of commerciality if necessary. Create new non-profit systems to distribute and show artists.
- Harmonize our perceptions of human cultures past, present and future, respectfully but above all with the openness of a spirit free of limiting concepts.
- Encourage the capacity to combine different influences and techniques from around the world without mixing them up or falling into the trap of superficial patchwork.
- Understand, cure and overcome the wounds inherent in the rootlessness, cultural and racial pluralism and contemporary "nomadism".
- **The capacity to "dance" every detail, every breath, as if for the first time: the movement before categorization, before pretending or trying to reproduce a stereotypical expression: preserve the freshness.**
- Learning methods to open our spirit while discovering our own reality. The rapid discovery of our capacity to work positively with our own spirit and thus discover the relationship between our spirit and the material reality of our world.
- The rapid study of our capacity to naturally unite our inner experience with our social activity.
- Develop our faculties of communication and establish a lucid contact with the experience of others.
- The quick learning of the management of our energetic potential and our emotional intelligence.
- A training of this kind develops in the student a focus and flexibility which enables the student to quickly assimilate different artistic languages.
- A discipline which permits the artist to interpret different perceptive "messages", so enabling the dignified management of their lives, without the passion of their creative emotions consuming their life or that of those around them.
- Developing the capacity to improvise creating a precise language or, on the contrary, freeing oneself of habitual tendencies.
- Manifesting an authentic gesture whose nature is universally sacred due to its intrinsic truth: the synchronization between spirit and body, the union between heaven and earth, the indefinable overcoming of duality. Duende.
- The conscious work on corruption, the way to manage ones career without mistreating oneself and without losing the "Duende" in ones life.
- A social mission which consists in manifesting and sharing ones sacred aspects to the world with simplicity.

The Duende project exists with the intention of bringing peace to society, to encourage prosperity and to transform. The seed of peace, of growth and of the evolution of our society germinates in our thoughts. From the incredible creative capacity of our mind all is possible, the best as well as the worst. From a society full of frustrated individuals, ignorant and disturbed, come destruction and suffering. From a humanity made up of individuals whose potential is respected and cultivated comes a healthy society and a better use of resources for the good of all.

Art is the vehicle of our thought, individual and collective. Art expresses our deeper realities and creates new realities. The subtle messages that Art carries without boundaries have an important influence on our thoughts. Dance facilitates a direct link, concrete and visceral, between our activity, energy and our spirit.

THE ORGANISATION OF THE DUENDE PROJECT

The Duende project should not become a big organization structured like a commercial company. Duende should operate like a flexible network, a spiritual social movement, whose cells reunite and dissolve endlessly in order to recreate themselves. These cells contain the free spirit of Duende and they "infiltrate" actively into society from outside, each individual in their area, with the aim of contributing to an organic change, without conflicts, in perspectives on life in a positive way (reduce suffering, reduce abuses, overcome fears, moderate speculation).

Duende should create links of communication and solidarity between all the different elements which can contribute to these objectives. This intention is driven by the will and the ability of each person or group of people, in their particular area, to produce the conditions favourable to the promotion of the Duende attitude. Thus, Duende can create bridges and link between different disciplines without trying to delimit a new territory. The Duende project should promote existing forms and create new forms without the limitation of converting itself into just another method.

By nature, Duende cannot be limited, just the same as space. If it became another tool of power it would be a fraud. In that it is more like a legend than a history, an underground resistance than a political party, more like a poem than a lecture.

The publication on the website danzaduende.org of the names of the founders and the students, as on the DuendeNet of all productions released, allows a distinction between events produced by the Duende project and events produced by those who would usurp the name DUENDE DANCE PROJECT for their own purposes

THE ESSENTIAL VALUES OF DUENDE DANCE

The Duende artist synchronizes their spirit and body. And generously celebrates their life through its joys and woes. Their art is not enslaved but a spacious being, noble and free. It is the image of the heaven (nobilis), open to fundamental goodness which opens the heart.

The consciousness of their nobility does not transform them into a tyrannical mystifier: on the contrary, it returns them to mother earth, the base, to humility (humus).

A living link between heaven and earth, they are familiar with the permanent paradox of their life. Their spinal column flexibly unfolds between heaven and earth, allowing the energy to flow from below to above, from above to below, from the eyes to the heart, from the heart to everything else. Without violating their spirit or the world around them they gently struggle to fulfil their intention. They are patient with their weaknesses because by living them they learn how to grow.

Growing, this delight comes within the range of their horizon. They have discovered that their attitude, in all its splendid range, conditions, produces and transforms (or not) their field of action. This attitude is their training, their happiness, their dance.

The Duende dancer allows themselves the luxury of evolving and their objective is not solely their own good but also the good of the world. They have discovered that their behaviour in relation to their surroundings is reflected in their attitude to themselves. Everyone they meet takes away forever a part of them. And vice versa.

This certainty lights a flame in their heart: their life is more than a life buffeted by constant material restrictions. They know themselves to be inherently rich in qualities needed by the whole world. Whatever happens, they cultivate and share this experience every day, a living example. All their art is impregnated with this inspiration. Duende dance is made for this.

This constant interdependence leads them to realize that their art shines from the entirety of their being. Just as the whole of their being evolves thanks to their art developed from this perspective. And all rests on perception, consciousness and the management of the complex information the world is constantly presenting us with.

So, the Duende dancer works their body while training their spirit from which emerges and into which submerges all movement.

The poetic attitude in day to day life goes beyond the limited perspective which can condition our routines, in order to open ourselves to the evidence of our own sacred dimension. We can make available spaces in our daily life in order to experience the secret simplicity which we have within our reach and which gives us a happiness we rarely permit ourselves.

This transformation depends fundamentally on our consciousness, which interprets and endlessly comments upon the events of our lives through our perceptions, and which automatically conditions them in accordance with a structure predetermined (habitual tendencies) by our memories, all in the abundant flow of reflective thoughts.

The "reaction" which our emotions and feelings awaken in the pathway drawn by our habitual tendencies is the source of action which in turn creates new situations. These outlines naturally reflect the sum total of all these interpretations. The power of these mechanisms lead us to believe that they are our "identity", while they are entirely subjective. We can change them if we work on it.

The circle turns and repeats according to the nature of our experiences. We can convince ourselves that the creations of our spirit are quite real, since they manifest in menacing, painful or on the other hand desirable forms. Inevitably this reality is happening every moment that we continue to maintain it in the subtle and subconscious levels of our mind without our even realizing it.

The Duende dance exercises make these processes obvious and malleable.

Suffice it to say that a minor adjustment in our way of dealing with the experiences that affect us will create a change on all levels of our lives, including, of course, the quality of our expression. The exercises allow us to discover the various qualities latent in our spirit: freedom, openness, daring, power, flexibility, grace, elegance, precision, imagination, tenderness, and presence.

This "adjustment" in our conduct is easy to begin but difficult to maintain. The intention to transform oneself is essentially at the root of all world religions. Uncountable ethical aspects in politics (the universal declaration of human rights being a primary example) try to encourage this effort, and, of course, this is the central theme of psychology and philosophy.

DUENDE DANCE: THE SCIENCE AND THE EVOLUTION OF HUMANITY

Throughout the last century there have been endless investigations into these questions and since the findings have been widely recognized by the scientific community their abundant popularization makes them easily accessible to us.

The interaction between the body, the cognitive centres and what we mysteriously call the spirit means that the human being can no longer be divided into separate pieces. The relationship between the nature of the consciousness when agitated or when calm and the corresponding physiological states inspire serious studies at the best universities. The relationship between our spirit and space is also under study.

Duende dance permits us to connect our existence to a more profound dimension of the world, which opens to us as a result of our experience of attention and intuition. Space perception, precise consciousness of sensitive perceptions, the experience of movement, of rhythm, of form, of harmony and vibration, working in a group, calm and creativity all enable us to awaken and refine our scientific curiosity. Some of the new scientific theories exactly describe the our experience during the creative act.

For years now **Antonio R. and Hannah Damasio** have been studying the interaction between the management of emotions and mental and physical health; the efficiency of the intellectual coefficient as a result of good management of emotions.

ANTONIO DAMASIO:

Honours and Awards

The Arnold Pfeffer Prize, 2002

Reenpaa Prize in Neuroscience, Finland, 2000

Prix Plasticité Neuronale, Ipsen Foundation, 1997

Elected to American Academy of Arts and Sciences, 1997

Elected to Neurosciences Research Program, 1997

Elected to the National Academy of Sciences' Institute of Medicine, 1995.

Golden Brain Award, 1995.
 Order of Santiago da Espada (Grand Oficial), 1995.
 Elected to the European Academy of Arts and Sciences, 1993.
 Pessoa Prize, 1992.
 Elected to the Royal Academy of Medicine of Belgium, 1991.
 William Beaumont Prize from the American Medical Association, 1990.

Professional Activities/Editorial Boards

Planning Subcommittee, National Advisory Neurological Disorders and Stroke Council (1994-1998)
 Board Editor, Learning and Memory (Cold Spring Harbor Laboratory); Journal of Neuroscience; Transactions of the Royal Society; Consciousness and Cognition; Neuroscience News; The Neuroscientist; Learning and Memory; Human Brain Mapping; European Neurology; Cognitive Brain Research; Cerebral Cortex; Brain and Cognition; Brain and Behavioral Sciences

Research Interests:

The neurobiology of the mind, specifically, the understanding of the neural systems which subserve memory, language, emotion, and decision-making.

Mihaly Csikszentmihalyi has published various works on his definitions of the state of "flow" (or optimum experience) and its opposite, psychic entropy.

MIHALY CSIKSZENTMIHALYI

"Flow Theory" The Thinker of the Year Award has been awarded to Mihaly Csikszentmihalyi, a professor and former chairman of the Department of Psychology at the University of Chicago who has devoted his life's work to the study of what makes people truly happy, satisfied and fulfilled.

Mr. Csikszentmihalyi is chiefly renowned as the architect of the notion of flow in creativity; people enter a flow state when they are fully absorbed in activity during which they lose their sense of time and have feelings of great satisfaction. Mr. Csikszentmihalyi describes flow as "being completely involved in an activity for its own sake. The ego falls away. Time flies. Every action, movement, and thought follows inevitably from the previous one, like playing jazz. Your whole being is involved, and you're using your skills to the utmost."

The **Dalai Lama** has assiduously attended meetings between meditators and scientists which the aim of promoting and participating in new investigations on the spirit and the universe.

The famous French monk **Matthieu Ricard**, notable representative of the scientific community and ardent practitioner of meditation, gives conferences around the world on these themes and has published reference works on philosophy, science and spirituality.

MATTHIEU RICARD

Moine bouddhiste depuis plus de trente ans, fils du philosophe Jean-François Revel et véritable ambassadeur de la culture tibétaine en France, Matthieu Ricard était de passage à Paris pour traduire le dalaï-lama et présenter son dernier livre Plaidoyer pour le bonheur. L'occasion d'évoquer son regard sur le monde, ses convictions, ses actions. Rencontre avec un homme riche de sa double culture, à la fois discret et bienveillant. Zen, en somme

Daniel Goleman has inflamed thousands of readers with the new concept of emotional intelligence.

DANIEL GOLEMAN

"Dans les observations qu'il a faites à la conclusion d'une réunion de la haute direction tenue en 1999 sur le thème des défis en matière de leadership, l'ancien commissaire du Service correctionnel du Canada, Ole Ingstrup, a fait observer que le domaine de l'intelligence émotionnelle était « quelque chose qu'il faut explorer beaucoup plus à fond ». Depuis, le concept de l'intelligence émotionnelle a pris de l'ampleur dans les milieux universitaire et appliqué. Des programmes destinés à améliorer l'intelligence émotionnelle des dirigeants ont été conçus et mis en oeuvre, tandis que des cours visant à perfectionner l'intelligence émotionnelle ont commencé à être offerts dans les universités partout aux États-Unis. "

"Daniel Goleman's international bestseller Emotional Intelligence forever changed our concept of "being smart," showing how emotional intelligence (EI)-how we handle ourselves and our relationships-can determine life success more than IQ. Then, Working with Emotional Intelligence revealed how stellar career performance also depends on EI.

Now, Goleman teams with renowned EI researchers Richard Boyatzis and Annie McKee to explore the role of emotional intelligence in leadership. Unveiling neuroscientific links between organizational success or failure and "primal leadership," the authors argue that a leader's emotions are contagious. If a leader resonates energy and enthusiasm, an organization thrives; if a leader spreads negativity and dissonance, it flounders. This breakthrough concept charges leaders with driving emotions in the right direction to have a positive impact on earnings or strategy.

Drawing from decades of analysis within world-class organizations, the authors show that resonant leaders-whether CEOs or managers, coaches or politicians-excel not just through skill and smarts, but by connecting with others using EI competencies like empathy and self-awareness. And they employ up to six leadership styles-from visionary to coaching to pacesetter-fluidly interchanging them as the situation demands."

Elisabeth Kubler-Ross has taken of the really taboo subject of our experiences of death and agony.

ELISABETH KUBLER-ROSS

"A true international citizen, Dr. Kubler-Ross holds joint citizenship in the U.S. and Switzerland. After earning her medical degree at the University of Switzerland in 1957, she continued her studies in New York, completing her degree in psychiatry at the University of Colorado in 1963.

After years of study and research, the publication of her first book "On Death and Dying" in 1969 immediately raised the awareness of the world. Dr. Kubler-Ross has published nine books dealing with the natural phenomenon of dying."

Rupert Sheldrake has developed the theory of Morphic Fields. A theory about the origins of forms, their birth, maintenance and transformation across time.

RUPERT SHELDRAKE

"Rupert Sheldrake is a biologist and author of more than 75 scientific papers and ten books. A former Research Fellow of the Royal Society, he studied natural sciences at Cambridge University, where he was a Scholar of Clare College, took a double first class honours degree and was awarded the University Botany Prize. He then studied philosophy at Harvard University, where he was a Frank Knox Fellow, before returning to Cambridge, where he took a Ph.D. in biochemistry. He was a Fellow of Clare College, Cambridge University, where he carried out research on the development of plants and the ageing of cells. At Clare College he was also Director of Studies in biochemistry and cell biology."

The morphic fields of mental activity are not confined to the insides of our heads. They extend far beyond our brain though intention and attention. We are already familiar with the idea of fields extending beyond the material objects in which they are rooted: for example magnetic fields extend beyond the surfaces of magnets; the earth's gravitational field extends far beyond the surface of the earth, keeping the moon in its orbit; and the fields of a cell phone stretch out far beyond the phone itself. Likewise the fields of our minds extend far beyond our brains.

Recent scientific investigations published in **The New York Times and in Science & Vie** question our normal perception of phenomena. It is possible to observe the same particle in two places at once. This science of non-localisation puts to the test our dualistic vision of space and time. And heads towards a meeting with ancient wisdoms of the past.

La physique quantique pose des questions profondes sur la relativité de notre perception du monde.

"Quantic physics says that everything that we see isn't the images that we really see with your eyes. But it's an image that is being created from our mind. If we could change that we will see that all the things and living things are a entire 3D beam that creates what our mind see. But also we must realize that the dimensions are four and not three as we know until now. The time dimension has been added so we have height, length, width and time. Time can shrink or expand that depends from the energy and the gravity that is been forced for example a black hole or we can make a small experiment by putting two watches one in the lobby and on the roof of an skyscraper. After same time we will see that watch on the roof saws a little delay on the hour.

What is all this beam?

In new physics they claim that is the energy from the space or we can say that is the global energy that fills everything in space and here in our planet. As we can realize all the living beings are part of this energy and a part of the universe.

Is quantic physic a new religion or philosophy?

The answer is coming from the scientists they claim that maybe the all quantic theory will became a new way of understanding the things around us and of course realize the birth of the universe and our world."

(.....) Por isso, nem mesmo os criacionistas, corrente evangelista americana que pretende introduzir a ideia da criação bíblica nos manuais escolares, conseguem perturbar o honroso diálogo que Deus e a Ciência vêm travando nos últimos anos. Até porque, cada vez mais, são os próprios cientistas a

trazer para a discussão pública a ideia da emoção artística, diferente da emoção intelectual, como o lugar onde a teologia diz habitar Deus.

O homem já deixou há muito tempo de ser visto como o fim da cadeia da evolução assegura-nos Christian de Duve. "O que nós conhecemos hoje acerca da origem da vida leva-nos a pensar que o género humano é apenas a manifestação de uma realidade intermédia que desaparecerá daqui a um milhão de anos."

O homem triplicou o número de neurónios nos últimos dois milhões de anos. Ora e o homem, no próximo milhão de anos, dobrar de novo o número de neurónios, criará definitivamente uma nova realidade acerca de si próprio que muito nos interrogará.

A esta nova etapa de desenvolvimento o Prémio Nobel chama de realidade última, que não é Deus, segundo nos explica, mas "é uma inteligência intuitiva que será a emoção artística".

O artista será então, para Christian de Duve, "o médium que nos fará chegar muito próximo dessa ultima realidade" a que uns chamam Deus (os crentes) e que alguns cientistas designam por "emoção artística". O dialogo filosófico do futuro poderá então passar pela comunicação travada entre Arte e Ciência e já não entre religião e conhecimento científico.

Matou-se definitivamente Deus? Não, de modo nenhum. Apenas se reconduziu a ideia que dele fazemos, não ao conhecimento intelectualmente aprendido mas a intuição que se processa no domínio da arte ou, se quisermos, da criação.

Deus será sempre o criador. E nós, homens, viveremos permanentemente nesta inquietude de o encontrar. É precisamente esta ideia de deus que em ultima instância nos impulsiona a viajar pela espaço em busca do encontro da ideia de infinito. Se existe algum confronto em termos de ideias, ele será sempre provocado pela aparente dissonância entre as ciências do espaço e as ciências da terra. Aí, algures, encontraremos o lugar onde a inquietação se recolhe.

Pascal já nos havia dito que o homem está suspenso entre a ideia do infinitamente pequeno e a ideia do infinitamente grande. Quando da terra contemplamos o espaço, situamo-nos algures na dimensão do infinitamente grande. Mas, se do espaço olharmos a Terra, é no infinitamente pequeno que descansamos a nossa inquietude.

É neste cenário, dilacerado pela fabulosa presença do homem no espaço, que o astronauta, depois de pisar a Lua, não suporta a solidão do vazio e tão humanamente pergunta à escuridão: "Está aí alguém?"

Por ora, não, ninguém!

Ana Paula Lemos (revista Máxima)

These are just a few examples of modern research which provide a fresh vision of our extraordinary potential as human beings which has been officially set aside for too long or reduced to a narrow intellectual structure. The credibility of these publications helps us to revise our axioms and take an interest in ancient wisdoms historically censured wholesale by certain powers.

The comparison between the current scientific investigations and the old techniques of the study of spirit and our perceptions of the world open a field of study favourable to Duende Dance training. We discover that our entire lives, far beyond the illusions that we cling to, is a vast display of messages, beauty, depth and dances.

These investigations clearly show that we are human, and our existence is the sophisticated result of an extraordinarily intelligent and interdependent nature. The quality of our

consciousness plays a key role in this interdependence and for a long time now we have neglected the fact that this consciousness feeds on attention, space and care.

Our spirit is very powerful, infinitely creative and far from being understood. All of us, each with the own capabilities, actively participate in this power whether we want to or not. If we don't address the imbalance between our interpretation of appearances, it's source and our own good, our society, on the brink of major catastrophe, will be in as bad shape as our confused minds!

Thanks to globalization this theory affects us all. Our children are facing, resourceless, a terrible future. And we know it.

At the same time we can believe that humanity has reached a level of maturity that enables it to leap the frontier of ignorance and see things in the long term. Immediate action is the art of Duende Dance.

THE DESTRUCTION OF IGNORANCE

What are we waiting for to fight strenuously against ignorance and "rectify" our habitual destructive tendencies?

What are we waiting for to inspire our children to discover the inconceivable value of their existence... and give them the tools to develop their proper potential? This process leads them to recognize the value of the potential in others, independent of their origin, culture or creed

In a creative workshop situation it is enough to create a few simple group situations in order for everyone to discover this wealth. It is not necessary to talk about it: it comes out spontaneously when people open up and accept their reality and surroundings.

Such a social and personal process requires the strength to question our opinions and revise the activities we are involved in.

The motivation resultant of the discovery of our potential gives us the strength to refuse to continue participating in activities that degrade our dignity, that of others, and the wellbeing of our surroundings. This important point is essential to this project, but very difficult to apply and maintain to begin with.

The symbolic equivalent of this journey is the crossing of the desert and the temptations. The fruit, the oasis, the source which we seek is hidden just behind the effort required to overcome fear. The effort feeds on the motivation. The motivation is born of the appreciation, of the vision, of generosity and acceptance.

We have to question our fear of insecurity, our tendency to corruption (intellectual, emotional, and financial) and develop the confidence in the value of our attitude. The Duende training includes, intrinsically, deep reflections and exchange on such themes as these.

It seems that for a long time we have cultivated a systematic tendency to find fault, the “blame” and the defect outside ourselves and to “request”, to “insist” that others change. It doesn’t matter who is chosen as guilty. This reflex conditions and encourages laziness, a lack of imagination and cowardice. Our difficulties always seem to come from some outside source: power, poverty, globalization, money, religion, terrorism, the weather, stress, the mother-in-law... We have no lack of villains, but it is always everyone else that has to change.

While we wait, we try to convince the “baddies” to change, while ignoring the power we have to create our own reality. A little effort on our part can change us into people capable of caring for our surroundings each day, instead of criticizing them. Art is a wonderful tool to study these aspects of our lives and society, and to study future generations

THE WISDOM WITHIN US

If we pause to study the lives of people of great spiritual example, respected throughout history, we find that they have generally recommended simplicity, introspection, unconditional love, inner calm, fellowship and forgiveness.

Without slipping into the vulgar over simplicity of good versus evil, we can see that those universally recognized for their wisdom usually dedicate their lives to sharing their discovery of a more evolved human potential. A state of happiness, a vision which they have actually experienced. Their lives have not been a theory or an abstract idea but the fruit of an inner way of being, the following of a path, which has led them to a state of spiritual freedom, lightness, altruism and depth.

It’s their lives, their “duende”, their example, not so much their words, which has so influenced us over the years. They have really existed. They have really suffered. And yet remained smiling and tender with a presence that heals. The main thrust of their message being to give us the strength to try it for ourselves. They are living examples. Their message tells us “it is really possible to go down a path of understanding that frees us from stupidity!” Today we can add: it’s important to get with it.

Curiously, their words across different times and cultures are comparable. But when they catch us unawares we say “Yes, but I am no saint!”

The “saints” of the world have been or are only people. It is their bravery which makes them above us: they don’t retreat in the face of their fears in working on themselves. This bravery is based on a clarity about the purpose of life: to develop the extraordinary abilities inherent in humanity and work seriously on them instead of living in permanent fear of remembering death.

If we were hopeless losers the wise would not have bothered to try to help us. It seems that they have had more faith in our capacity to change than we have ourselves.

Paradoxically, it would seem that the only real change never. And the power that one individual can have over everyone else to bring happiness or horror. History is full of surprising examples.

Without wasting time on drawing conclusions from intellectual speculation or the different opinions which we have around us, a project like Duende Art proposes living in a different way, proposes that we establish, encourage and activate as of now a sense of dignity in our lives and by extension in the lives of all beings. Proposes that we chose what we become, that we develop our humanity.

We have been born here. Our existence is valid. We are human beings gifted with a body, with words, with a wonderful spirit, how about we make the most of it before we die? How can we make the most of this treasure?

All life is interdependent on everything else, from the most minute to the most enormous.

The circuits which enable us to create are the same as those which enable us to destroy. We try to recognize them, understand them and harmonize them. Together.

To work in this way we need to understand our spirit. One of the most powerful ways to connect with our subtle consciousness and reveal it with clarity is Art in all its forms.

The Duende project insists we delay no longer, that we put aside our petty egotistical, cultural, religious, financial and political disputes and that we actively create schools, events, teachers and works. Regrouping the intentions of countless humans so they direct their warrior spirit towards essential priorities so helping generations into the future to improve the situation of humanity.

Thanks to our attitude we redirect the flow. Thanks to our art works we influence our surroundings in this way without expecting anything in return. We are simply satisfied to be alive in an extraordinary world. We learn to live together well.

Life as art... for all.

DUENDE IN DAILY LIFE

Space.

Before thought.

Between thoughts.

Between syllables and letters. Between sounds, within sounds, around sounds.

The visual world, the world of sounds, the sensory world and intellectual creation condition our society and our capacity to understand life at every moment. We are intensely submerged in this.

All around us in daily life conditions our perceptions and programs our reactions: colors and their arrangement, marketing, forms and their codes, architecture, urbanization, music, sounds, language, literature, our body and its mobility... All of these manifestations carry a

symbolic value which affects the state of our spirit. At the same time these manifestations come into being in a space conditioned by the attitude of the spirits which create the symbols. Some easy examples: the traffic code, advertising, fashion, the decoration on a plate, architecture...

INTERDEPENDENCE

In this way artistic works depend on the vision and the intention from which they spring. They create, open and close doors to all the subconscious foundations of our society.

Culture is the source of knowledge or rather ignorance, is the source of wellbeing and evolution or limitations and suffering, depending on the spirit that produces it. Art is contagious. It is always a form of magic, be it black, white or grey.

When they set out in search of authenticity, the Duende apprentice finds a fresh new dimension of the sacred, while freeing little by little their old habits and the obsessive importance of their ego. Without preaching, the intention of the artist is the good and wellbeing of everyone in the world. Just as a cook who cares for each detail of the meal they prepare, including the digestion of the guests after eating, the Duende project cultivates a new spirit, curiosity, respect and openness. This intention reveals itself in practical ways, from new possibilities to different projects, that come from the feeling of inner plenty which a daily practice of generosity nourishes.

The Duende training tends to develop these capabilities in the student in parallel with the cultivation of a sense of responsibility and involvement in the world we live in. This personal demand takes them further than the basic impulse of creation and expression. It leads them to investigate the nature and development of that which they wish to express.

PRINCIPLES OF PAINTING – TOSA MITSUOKI-HONCHO GAHO TAIDEN

The "flow of spirit" means that a painter, when they start a piece, causes their soul to flow through their body. If their soul is small and their spirit inadequate, the painting will be weak, feeble and thoroughly unsatisfying. The work of a painter should be tender, delicate and soft in pain, rough and strong in anger, generous and spontaneous in happiness; it is essential the painter be precise about the emotion...

The "movement of life" means the painting of a god, a demon, a man, a beast, a bird or a tree contains the spirit of the thing and thus gives the viewer the feeling that the thing is in front of them. A warrior should demonstrate their martial abilities, a noble lady her fascinating elegance, a Buddhist monk the sacred aspect of their mission. This principle implies that in the art of painting should manifest the spirit of each thing or person... A painting that does not transmit the spirit of the thing lacks divinity and is like a sanctuary empty of its god. An ordinary artist cannot put such spirit into their work. (...) It would not be necessary to speak of the principles of painting if painting was no more than copying forms. The ultimate aim of painting is to represent the spirit of things...

To nourish, study, maintain, and establish this deeply altruistic attitude gives the Duende artist strength and tranquillity as they practice their art, as well as an incorruptible bravery

in the satisfaction of maintaining this attitude. The subtle messages their daily practice offers them requires that they gradually free themselves from the vulgar desire of a future gain (for example, to be better, make money, be famous, be powerful).

Every moment, every day, every thing that happens teaches them to grow. Thanks to the attention to their perceptions, to the sense of space and silence, the phenomenal world becomes their teacher.

The Duende artist is deeply involved in an investigation throughout which they learn about themselves. They realize that the great difficulties inherent in this process are very important because they reveal what is hidden behind masks. They show the way as clearly as a map. The artist learns to live in a state of permanent availability to their vocation.

Jack Niland tells of a Tibetan master of the Bon Po tradition who said, *"When you feel spacious, you feel happy and light and a natural desire to spread this feeling. Art is this, is to share this blessing with others."*

A conscious relationship to space, meditative practice, the development of virtue, the understanding and management of ones deep emotions, the acceptance of reality as it unfolds, the synchronicity of body and spirit permit these blessings to grow whatever the circumstances.

In spite of the dramatic ups and downs of life, we can suddenly contact this blessing by singing or dancing. It is easy and natural to develop this freedom. It is how jazz was born from the worst conditions. The black slaves survived as a people and rose above their dreadful situation thanks to their art. In Spain, the same happened amongst the gypsies, who have gained a certain dignity in Spanish society thanks to Flamenco.

The expression of this fruition manifests in our art, which becomes simply the sharing of the quality of our spirit, a clear and precise representation of our spirit.

MANAGING AN ARTISTIC CAREER

As a global project Duende Art has clear social aims which we will cover at the end of this chapter. These objectives are an integral part of the Duende training. Clarity in these objectives and the effort to achieve them motivates the artist as much as their ability to overcome the obstacles they encounter. They learn to appreciate this attitude of theirs in a world nervous of seriously striving for human and sacred values.

The essential mission of Duende is to promote, inspire and activate an attitude of freshness, incorruptibility and openness in the heart of the artistic community through educational strategies – intellectual and emotional- organization, coordination and solidarity between different projects sharing the same vision.

In this way, the Duende project, thanks to the symbolic powers invested in artists and their consolidated activities, can plant the seeds of an awakened society, devoted to the altruistic research into its own intrinsic potential.

Going from the basic principle that it is fitting for artists themselves to fight together against the degradation of commercialism, they defend themselves against the commercial exploitation of their talent, art. Duende offers liberating perspectives to free the spirit from the mental cages of "success", competition or greed for glory. The exercises enable the spirit to gain useful tools for the maintenance of an open and generous attitude.

We can observe by looking around us or into the past at all our wealth, our worries, our friends, our family, our belongings, that nothing remains the same. If we don't lose them, they leave us, or there is illness, old age, war, catastrophe, and death which will carry off what is left. No country remains powerful forever. All the great empires fall sooner or later. Others replace them. 200 years pass quickly, names are forgotten, and languages change. The great civilizations disappear without leaving clear evidence of what they have gained at the cost of so much effort, so much blood and tears.

It is useless to waste our time and energy worrying about fame, glory, power and wealth. We can use our lives much more wisely. Our base instinct for competition, ambition and power take on a new direction in the light of these simple facts, when we really take them into account. Our need for love and acknowledgement appeases as we discover the inherent delights of our creativity and the productive intercultural exchange of the project. Ambition, need for recognition, fear of poverty, and the internalization of poverty are the bait that corrupt the artist. If their training immunizes them against these failings the artistic community will feel the benefits in the long run.

The expansion of creativity (Liberty, Sky), the advances gained by rigor (Rhythm, Harmony – Earth) and the good management of communication gained by work on the emotions (Heart, Intelligence-Virtue) enable the apprentice to find their place in a world in need of quality. Virtue brings prosperity if accompanied by work and intelligence. The essential means to live naturally come to any person who finds their specific work to nourish the world. Wealth spontaneously comes from this attitude towards oneself and others. This wealth is not exclusively material, but also discoveries, realizations, journeys and the growing capacity to learn from every situation.

Our fundamental inheritance is lasting. That which we transmit is written deeply in the spirits of living beings and has a life of its own which goes beyond our imagination. This inheritance will not be found in any history book, it becomes "they" who write or create history: that is to say "us", the life of each one of us is that inheritance. Duende dance is about offering a training to realize this reality, to take it into consideration in our productions and our daily life.

This is our world: the sum total of what our predecessors have lived, said, thought, understood, and passed on to us.

Now it is our turn.

FEELING AND THE IMPORTANCE OF TRAINING VIRTUE

Space.

Jack Niland told me that Chogyam Trungpa Rinpotche declared to some scientific investigators in the 1970s that "space is solid, it's all full up".

The scientists queried "eh... solid... but what is it full of?"

Chogyam Trungpa replied "Space is full of stories."

Today we say that "space is full of information".

We now know this to be true. Space is full of stories. In the invisible, in the silence, all the threads of thought branch out endlessly like an incredible internet network. Our behaviour, our lives write themselves onto space. It is significant.

This invisible inscription is more powerful than the most enormous fortune, more important than "Stars in Your Eyes", more important than a TV program at peak time... than the Royal Academy or the Prince of Wales Award.

It is the mark of our life!

Sometimes we underestimate the essential while giving importance to pointless things. Fairy tales often refer to our corruption in the moment of defining our priorities.

A typical example: "Three brothers leave to search for their fortunes or their meaning in life. Each in turn meets a vulnerable person or someone in difficulty (an old woman, a wounded animal or man). One of the three brothers responds with kindness, at the expense of his own wellbeing, when asked for help. The other two, on the contrary, don't have the time or the desire to help. Often it doesn't even occur to them to do so.

In the stories, he who has helped the other, he who seems less wealthy, he who has thought of others, is always the one who becomes king, finds the gold or receives help at the end. Above all, he is the one who finds his way.

These scenarios are typical of stories the world over. We find here the suggestion that selfish people are more numerous than good people (one in three). The options, which present themselves in his search for his way assume the aspect of sacrifice, kindness, empathy and renunciation. And we find that this goodness always rebounds as good fortune for the hero in spite of the terrible tests his circumstances put him through. At the end of the story he is the happiest, the best loved, the most popular, the famous one, the hero, though it was unexpected.

As we always live alone with ourselves, it is the state of our spirit which decodes our perception of the world. We are constantly immersed in it. The state of our spirit, conscious or unconscious, is the raw material of our lives. Our body and our words obey the dictates of our inner world. If our spirit is uncared for, is hungry, angry, frustrated or ignored, sooner or later this shows itself on the individual level as physical and psychological illness and on a collective level as social crisis, epidemics, famine, pollution and war.

For each one of us there is a different world, working by the same rules. If our consciousness can develop a natural openness and generosity in spite of our egos we are already rich because our vision of life is rich.

This vision makes us strong and incorruptible. It frees us from emotional dependencies related to our ideas of the future and our basic fears about survival. We can relax. We can take a breath. We find our place because it is the natural result of how we think. We find the future takes forms we could never have imagined.

We have opportunities that someone egotistical or cowardly could never have. We have conversations such people would never understand. We appreciate subtleties which would escape them. We enjoy an expansive spiritual state, interested and wholesome, in which it is a pleasure to be alive.

In his work "Searching for Espinosa, joy, pain and the emotional brain", Antonio Damasio clearly explains that the practice of virtue favours an optimal brain function. I remember him finishing a chapter of the book with a surprising affirmation, which I summarize thus "virtue doesn't lead to happiness. Virtue IS happiness."

Thanks to the exercises brought together in Duende Dance it is possible to really train oneself to understand the content of our spirit and accept the natural duality of our physical existence. Cette souplesse nous conduit naturellement à mieux écouter et à mieux comprendre les autres. L'entraînement à long terme nous permet de gérer convenablement l'énergie puissante que nos tendances habituelles avaient réprimée.

évelopper la vertu selon la Danza Duende n'est pas un combat entre le bien et le mal, il s'agit de retrouver la source du conflit et d'accepter la nature paradoxale de notre existence physique. This nature is perfect when we understand its permanent paradox.

Simple examples of this paradox: day and night, man and woman, inside and outside, inhalation and exhalation, birth and death...

This discovery, at the heart of our spirit, is a specific experience which arises from the group exercises and personal exploration. It allows us to transform our habitual tendencies and invite space into time and time into space.

One of the main problems for the artist is their financial dependence on the world. In crude terms their works cannot support them if nobody buys them. As a consequence the artist realizes that they must be the best or at least know how to fool the vast majority into believing they are the best. The problem with this way of thinking is the kind wealth it attracts. It is important to realize that, in spite of appearances, for a human being material wealth will never satisfy in the long term when accompanied by mental and emotional poverty.

An artists education should take into account these facts as an artists work deeply affects the subconscious world of others.

Competition is a game. When a game is taken seriously it stops being fun. It is the difference between two lion cubs who play fight in their mother's lap and two lions who fight to kill over territory.

We are not lions. Lions don't have a choice. Their actions are purely instinctive.

It seems that the human being is the only species not to have recognized their own race in prehistoric times. But then we have made a lot of effort to evolve since then. Today, the results of that human evolution put us up against the need to acknowledge our human race and our creative nature.

The art market and speculation over the financial value of art is a dreadful terrain where to captivate becomes synonymous with short term success. This attitude leads to innumerable deviations, often inherent in the way topics are taught at school or even within the subjects themselves. A young dance or arts students is faced by a relentless jungle which motivates them to work to be "the best". This kind of competition works by supplying the students with an energy which pushes them to go beyond their normal limits.

The problem comes when the public get excited by these vulgar mechanisms of seduction which are at the root of marketing image. This phenomenon favours the increase of mediocrity at the cost of quality. The main motor in this war machine is material survival as well as an easy profit, vanity, competition and a desire for power. Neither a sense of the ridiculous nor scruples inhibit those that sell their image to this industry. The circle completes when the new generation grow up in this cultural climate which sullies them to the point of suffocating their sensibility, dignity and subtlety.

This affectation is evident in symphonic orchestras. The soloists have to "succeed", while the other musicians keep them afloat. In this elite cultural ambit, with more sophisticated criteria, the same seductive dynamic is in process as we have just outlined. The difference lies in the image and the perspective given, but the rottenness is just as endemic in this sector.

This tendency inhibits the possibility to offer young people an ideal to grow towards based on human quality and not on the sales coefficient. The root of the problem is a lack of consciousness about the real nature of wealth, which is found in education and understanding not in material accumulation. The absolute need to invest in the quality of our life should be based in the idea of the gain of KNOWLEDGE. Material wealth is the natural result of a society in which the individuals produce and economise in accordance with the criteria of quality inherent in the culture that has educated them. From this perspective such a society would develop a management of resources equivalent to the intelligence and care which they apply to their own lives. This cycle spirals up or down depending on the level of ignorance or knowledge of the society, which in turn conditions the education of future generations. The downward spiral takes a society towards its own destruction, the upward spiral allows the society to find a harmonious balance good for life. We all participate in these spirals.

When their training enables the artist to start to search their spirit for the treasures inherent in the capacity of their consciousness, the whole universe becomes a source of unending wealth. Their art is not speculative but generously shares their difficulties and joys, the blessings of being alive. Their motivation endorses excellence for pleasure, with inspiration, curiosity and passion, and from an impulse to survive. By concentrating our attention in the process of the piece and its presentation we leave aside our ego as this is the best way to find this equilibrium. At the same time, the public feel a need to find a source of life, of happiness and freedom, which they can find in a song, a dance or an image.

A notable example of the success of this attitude can be found in extraordinary work of Peter Brooke and his team. Ryuchi Sakamoto is another example of a total artist in terms of freedom, discipline and virtue.

The research done by a Duende artist opens new perspectives on the world and their life which little by little becomes incorruptible. The reason is simple: the long term benefits of the development of the intelligence of the heart and spirit are superior to the material.

THE OBJECTIVES OF THE DUENDE DANCE PROJECT

Our study companions accompany us in a solitary and shared path. We learn to open our terrains and help each other out. The impulse which motivates and directs the artistic act has changed. The results are different. The sense of universal responsibility, which allows us to recognize that our actions create the world, takes charge over the institutionalized cult of egotism. The criteria change. In this way, the public too progressively follow this evolution and the artist creates new circuits of production through which their survival is assured in a natural way.

This phenomena has already happened with the New Circus in France, whose pioneers have totally revolutionized the ideas of how a circus operates. Maintaining this fresh perspective is what remains to be achieved.

From this perspective we propose

- The promotion of the personal work into investigation of the consciousness and of intention within the gamut of training. This includes a teeny bit in the domain of mental tranquillity and a regular meditation practice or other contemplative practices. This discipline naturally leads to the discovery of intrinsic human riches which help the student to clarify their priorities in career and life free from materialistic conditioning or narcissistic fascinations.
- Promote union, curiosity, respect, solidarity and collaboration between the infinite forms of artistic training around the world which are based on far-reaching work on human development.
- Create different situations around the world – conferences, workshops, demonstrations, happenings, festivals...- which favour encounter, dialogue and solidarity between different forms of artistic expression, without trace of competition, without speculation and

without prejudices. All these movements can be united under the banner Duende or not. It doesn't matter as long as they are fruitful.

- The promotion of an ethical and humanitarian attitude in the course of the professional training. Accepting and actively defending the referential importance of culture in the evolution and psychic health of humanity. In spite of the large amount of evidence throughout history, it seems the cultural evolution continues to be misunderstood by the promotion business, be it private company or public institution. Nevertheless, the human world is the product of the human spirit and the human spirit is product of human culture. If we want to establish and sustain the basic good health of our society, the culture unfolding in it at the present moment is evidently essential.
- A substantial change of references, priorities and methods, with the aim of effectively combating from within the cultural decadence inherent the generalized bulimia of consumerism of media, mediocrity, vulgarity and false illusions.

The artist has the capacity and the power to take into their own hands their own destiny and so cut the ties with rampant ignorance which holds back creativity and its propagation.

Who else can do so?

Objetivos del proyecto Danza Duende en 10 puntos

1. Artistic and human excellence.
2. The transmission of universal spiritual and ethical dimensions in art training.
3. The notion of personal and global responsibility in the spreading and commerce of art.
4. The fight against ignorance.
5. The demystification of the popular notion of the "suffering artist" which can be understood as a subtle fascination for destructive tendencies.
6. The solid establishment of a spirit of solidarity and trust in the heart of the artistic community.
7. An endless openness, curiosity and respect for all forms of artistic knowledge, without discrimination or prejudices.
8. The return of the Golden Age of Dance, beyond intellectual elitism and vulgarization.
9. The patronage of the Duende Dance project and humanitarian artistic expression recognized for its public service by large private businesses.
10. A profound change in the perspectives and objectives of training in the performing arts such that they can transcend their normal limitations.

PLAY, SING AND DANCE

Duende Dance cannot be reduced to a new dance form. Although it could be the starting point of many new dance forms it should never be limited to one single technique nor to a particular style. On the contrary, Duende Dance should be the motivation for the creation of new forms, while at the same time preserving those already in existence, without allowing the hermetic division into different repertoires or the fossilization of forms which have lost their symbolic content.

Another speciality of Duende Dance in terms of a performance art is the principle of collective creation, free from the absolute power of the choreographer or a central creator. Every person involved in an artistic project participates actively in its production, as a group member and in accordance with their particular talents. The production is the result of the communication which comes of the deep connection formed between the different individuals. The training in opening up the territory, the culture of humility and of appreciation are essential to maintaining this attitude.

In the heart of a working group, some people have a sense of initiative, others an ability with choreographic geometry, others a clear vision of the work as a whole, others want to hide and sleep.

The clear establishment of the rules of the game, before starting on the work, do not turn the captain of the boat into a tyrant. They do not need to appropriate the work by plastering their name on it above the names of others. They are the person who discovers, encourages and coordinates the different talents and who knows the map, the winds and the sails. They can see further. That's what makes them a captain. That doesn't mean that they have to control the whole production and abuse their position.

The art of the captain consists in motivating all group members to participate actively in the creative process and to objectively organize a harmony between all the different perspectives.

The style of each work – movement, sound, text, use of space, aesthetic, timing, visual perception etc. – depends on the sum total of the energies in connection and the precise intention of the production agreed on by the group.

It is important to note that this ideal production plan by no means excludes the participation of the Duende movement in individual projects, in solos and in traditional repertoires. In these cases, the group obeys the rules of the form, or the effort is made to set forth the vision of a single creator.

Nonetheless, the ideal of Duende creativity comes forth in collaborative work. Collaboration is highly advocated, as in the low profile of the participants.

Stay Small

This vision has the aim of dismantling the commercial systems, which rest on egocentric effort, without castrating the exuberant genius of certain artists. The artist trained in the

heart of the Duende school should nurture this attitude of simplicity which is the result of their training

DUENDE DANCE: TECHNIQUE. THE PILARS OF THE DUENDE TRAINING

The two central pillars of Duende Dance:

1. All beings are endowed with the potential for authentic presence and the creative power that comes from it. The work consists in authorizing the authentic being.
2. All beings who have tasted the fruit of authentic presence in their art should spread this attitude to all areas of their lives, in such a way that brings out the sacred dimension intrinsic in this approach.

These two main pillars support three important and interdependent experiences from which are born all the artistic qualities of Duende:

I / Freedom

Here we define freedom as the very basis of conscious experience of space and time.

The experience of the conscious perception of space in the present moment, if practiced repeatedly in daily life allows the student to free themselves of:

- limiting concepts
- clinging to judgements and rigid values
- certain subtle habitual tendencies.

This gradual liberation comes about simply because during the conscious experience of space in the present moment the spirit is not under the influence of these factors.

Fear, distraction, lack of consciousness or availability, and retreating into oneself, all limit the consciousness to a reduced space in which freedom is inconceivable. Openness to space breaks down this barriers as a result of an ongoing practice. To bring consciousness into day to day life the student needs discipline, awareness and perseverance in the face of adversity, because the spirit constantly returns to its habitual pattern. The expansiveness of deep vision vanishes almost without trace. The intellect might stage clever schemes to completely conceal the door to liberty and the routes to get there. Paradoxically, our nature, so infinitely rich in latent creativity, is also the source of emotional imbalance, if we do not train our spirit.

In the process of practices which encourage expansiveness the dualistic notions of:

- space/time
- me/other
- before/after
- here/there

temporarily dissolve which in turn opens the door to the state of “flow”.

Dance is a discipline at the heart of which these experiences are particularly easy to feel quite naturally. Countless dancers identify feelings of freedom and infinite space as the main pleasure in dancing. When we feel a happy aliveness or free of physical and psychological ties, we spontaneously want to spin and jump and lift our arms to the sky and sing. These expressions manifest freedom, the impromptu consciousness of infinite space as basis for life, and the explosive happiness, which results from it. Just as the experience inspires the gesture, the opposite is equally true: to repeat the gesture thus taking the spirit back to the original meaning of the gesture allows the spirit to find the corresponding mood. We will return to this later.

Freedom is essential whatever the circumstances. Space is ALWAYS there. Space holds all our life experience. Consciousness lived in its infinity reveals itself in beings as a great and luminous joy. This experience, understood and accomplished, as foundation for work, can motivate an integrity in the student on all levels.

This is the source of all creativity, bravery and humour. This is also the way to a generous heart, open to adventure and to the risks of true communication.

2/ Discipline

Without which we cannot take on any investigation.

We define discipline as respect for rhythm and harmony, both of which are interdependent and inherent in all organic life.

Rhythm punctuates all aspects of life: the beating of the heart, the seasons, night and day, the tides, breathing, cadence, etc...

Harmony is feeling in which all the movements are executed to the benefit of fundamental health. The sky is above, the earth below. The sun rises in the east, the earth turns in the same direction without cease. A tree grows towards the sky, its roots grow down into the earth. Food goes in through a particular orifice and the waste comes out through another. The opposite does not work. We walk on our feet, we see with our eyes, etc. When harmony is lost, illness takes over.

Rhythm and harmony are the very fabric of all our experiences and it is not surprising that we find them fundamental to the study of music.

For us, discipline is made up of appreciating and respecting our rhythms and the harmony of our study. The Duende student knows this discipline to be their best friend. Their faithful bodyguard. Without it they don't stand a chance of uniting with the Duende of art or the Duende of life. Without it would be impossible to face the discoveries inherent in a profound artistic experience. The intense nature of freedom is refined for expression in daily life thanks to discipline.

Without discipline the paradox between the madness of our intrinsic creative nature and our clarity could come into conflict. That is the reason so many artists have committed suicide,

fast or slow. Their heightened sensibility cannot cope with their discoveries without the discipline of body and spirit, synchronizing them with the day to day. They are out of synch. Their mental dialogue, their refined perceptions and their encounter with society are not harmonious. In the beginning drugs can seem to relieve the suffering, up till they add further problems, almost impossible to overcome, which erase all possibility of order. It is an important theme in Duende Dance training.

The idea of journey starts with discipline. It is the natural expression of the health and the flexibility that permit the traveller to adapt to their surroundings, while at the same time finding their physical, moral, emotional, intellectual and spiritual sustenance. Discipline allows the traveller to return to their roots, rediscover themselves endlessly, overcome their limits, recognize the basic goodness inherent in them and the world,, without giving in to depression or the temptation to use power with harmful or futile purpose. It also allows them to maintain the valour necessary to preserve and protect their freedom in spite of the sacrifices that often entails.

The traveller knows that every moment of the journey is the end in itself and their life depends on their awareness, as well as their adaptability to the places they pass through, the circumstances they come across, the obstacles they have to overcome and the delights they are offered.

This discipline is founded in a basic trust in the value of loving-kindness and a loving attitude towards oneself, as well as an infinite understanding of the richness of the experience of life.

3/ Virtue

The head and the heart collaborate! Art as offering

Virtue is the inevitable result of an artistic inner journey to the heart of ones intrinsic wisdom as an artist and of ones desire to open ones heart, which has become tender, to the world. Virtue deeply colours the intention of the artist. And it is an expansive virtue which can lighten, humanize, the intention at the heart of all artistic creation, conscious or unconscious.

The simultaneous experience of virtue and discipline, or, put another way, of the relationship between sky and earth, represented by a persevering human being, allows the potential of the artist and the audience to fully reveal themselves simultaneously. The magical healing quality inherent in virtue is important: it is urgent to regain this magic in our social existence.

This is the quest of the Duende artist.

When we discover the freedom and luminosity of space in our thoughts and body we step back from the content of this permanent flow of concepts and emotions that normally occupy our spirit. This makes it possible to work with the texture of thoughts (thanks to the new objective distance) and bit by bit the view clears.

Our poetic side has the power to transform the actual nature of our thoughts. We can choose to program our body and spirit to live synchronized by applying a poetic vision of the

universe. This is normal practice in Chi Gong. Our mind has the capacity to create colours and mental images which help us to generate a quality that we seek in the production of a piece. For example, our hands no longer finish at the ends of our fingers. Our breath circulates through all parts of our body. Or our breath rises from the centre of the earth, through our spinal column and goes out through the top of our head up to the endless sky and reaches a silver polar star.

Our words proclaim symbolic sounds which mark with our intention the direction we want to go in. These sounds create powerful shields which protect against parasitic thoughts which can arise in the moment of dancing in public. They carry us with their power and make our body speak so that it becomes the symbol that we have invoked.

Any dance we dance can follow a secret plot will play itself out thoroughly in the entire body and in the space. Duende can take place as the dancer, actor or singer are no longer trapped in a chance interior dialogue which keeps them separate from a greater reality. The dancer is no longer stuck in duality: "I dance, they watch me". Their presence embodies a story, the artist authorizes and invites the energy to flow outside, inside, everywhere. And above all they see, hear, and feel it flow.

If we patiently practice this thought control, it will perform its invisible dance through the body. The mind is highly capable. It wastes a lot of time with parasitical thoughts full of fear and desire aimed at the past and the future. This neurotic process prevents manifestation of authentic presence. It creates mental veils. It separates the artist from the act and from the audience. It is the reason so few artists have this presence in spite of their excellent professional competence and technique. Their spirit isn't up to it, in a manner of words. This is hardly surprising since nobody has ever taught us what to do with all these thoughts and illusions that we create endlessly!

Nevertheless, by disciplining our spirit we find that it can channel the energy dispersed by mental monkey business and transform it. (Indeed, it is as well to be careful when in this process, as using these very methods we can satisfy ourselves with a fictitious virtual world, the very opposite of our aim here).

Here there is an extra element that comes into play: not only that the artist entirely lives the act they are embodying, but that they have clarified their intention, with the goal that the work serves their evolution and the evolution of those that see the work. We understand as useful all everything that helps them feel healthy, real, simple, authentic and without aggression. That is virtue. It doesn't define the form of the work, which could, for example, use the power of negative energy to transform it.

The difference between this perspective and a perspective without virtue can be summed up by the refusal to produce works whose content only feed our disquietude – an exercise which should be reserved for the purposes of personal training only – or with the objective of shocking the audience for personal gain.

This refusal, in spite appearances, is not an act of good versus bad: it has to do with discipline, which permits the flowering of a feeling of unconditional freedom. Renouncing

ones power means one does not limit oneself to the normal schema of mutual dependence between artist and public. We simply apply our art to the aim of poetry and wellbeing free from corruption.

In training, the capacity to renounce is developed through the practice of letting go.

According to the perspective of Duende Dance the artistic act is a gift. The artist and their public jointly experience an alchemical process! A feeling of happiness, openness and wellbeing should fill the public at the end of the show. It is superfluous to explain this philosophical or pseudo mystical ideas.

If the individuals that make up the public feel different, touched, lighter, happier, more involved, that means the dance has communicated its message. A few people feel scared, because the work has opened a gap which makes them uncomfortable in their normal way of thinking. This is a good sign.

There is no need to intellectualize what should remain simple. What is naturally sacred speaks for itself.

EXAMPLE OF CREATING A SOLO

For example, I decide to take on personal work about tenderness because I am hard with myself.

I become aware my tendency to mistreat myself and want to dismantle this process, with the aim of living in a different way, to discover and to tame my anger.

The realisation of this process leads me to take on an investigation into this violence which I persist in maintaining in spite of myself. Discover its origin.

I begin by creating works to understand anger and suffering with the intention of transforming them. Now, my attention is focused on discovering the way to befriend myself and on the intrinsic feeling of tenderness in my heart. I feel this deep love but how do I show it to others and how do I feel it?

By permeating with warm-heartedness this emotional tender spot, this part of my experience: exactly in the place I find myself when I abuse myself.

Firstly, in order to understand my violence I need to allow myself to see it. It is a straightforward phase of the process, painful and difficult, but straightforward. The normal subconscious processes are always near at hand. It is incredibly easy to display our deep negative emotions through dance, if we allow ourselves to do so. This manifestation of our difficulties takes place within the realm of the intention to understand and relieve but not humour them. We do not have the intention of wallowing around in our neurosis, but rather to see observe and resolve them. Dancing, the truth emerges. Just as it is and without pretence. We work on it, as long as it takes, without mistreating or fooling ourselves.

The music, the attitude, the trappings, the stage, should all be chosen so that they enhance the investigation.

The next stage is to return to the source of the hurt in order to heal it. Behind thought, behind feeling, well hidden, it is quite possible that we simply find a nostalgic sadness. A vulnerable child. Sensitive. Me myself, naked.

But before finding myself I must pass through torment and agitation, the masks that disguise me from myself. It is possible along the way that I discover unpleasant things within me, things I had attributed to "everyone else", those irritating mannerisms that scare or annoy me in others. I could also surprise myself by finding qualities I thought myself lacking. Promptly, with the help of mental calm, conscious breathing, my imagination, my determination, and a symbolic dimension, I will transform my whole experience of myself in warm-heartedness. Every sensation, from sight, to sound, to touch, to taste, to consciousness: all becomes a caress of the world, both ways.

I chose the right trappings, movements, scene, music and focus, just like the relaxation which induces this loving state in my spirit. In my daily life I notice the details that nourish this meditation. I find inspiration in objects, works of art, beings who awaken this tenderness in my spirit. I observe in detail how the loving feeling establishes itself, how it works, just as I have discovered how violence and anger work through the previous dance.

This experience has to be worked on in detail and with precision. It is not about doing a pantomime. We ARE tenderness. Do we caress the space or is it the space that caresses us? The space is the audience or am I the space? My feet caress the earth and the whole earth is so tender. Even clothes over skin caress every pore. My feeling of caressing and of being caressed itself caresses space. My spirit is blue, white, a bit off white... the name of a person, a God or a divinity comes endlessly from my mouth. This name invokes the same essence of tenderness with which I imbue the dance. All who watch me no longer see, they dance through me... I, I watch them. Who is dancing, who is watching, who is caressing, who is caressed? And what if I walked down the street without losing this vision?

A brief example of Duende practice applied to two complementary dances totally different in style and form.

THE THREE AREA OF WORK

All the Duende Dance exercises help body, mind and spirit to synchronise and help manage the emotions so that we can fill both our art and our life with a powerful authentic presence.

The exercises should maintain a simultaneous effort between various areas of our lives. To train it is necessary to emphasize each one in turn. There is no essential separation between body, mind and spirit but it is by focusing on each one of the different aspects of our existence that we harmonize them all.

As freedom, symbolized by the sky, discipline, symbolized by the earth, and the human being, the link between the two, represent a metaphor for the origin, the way or the reward; so the training follows a tripartite scheme: form, energy, and space.

1/ Form

Form is the body, but also the forms we create when we establish a form or exercise. It can also be one of the sense organs before contact with an object, the eye independent of looking. It could shape our thoughts if we were interested in its intellectual content. For example, this book is a work of form, just as are exercises for stretching, strengthening and balance, repeating complicated sequences, drawings in the space, the capacity for verbal or sign communication, and the words of a song.

2/ Energy

the work on energy especially an understanding of Qi or Prana, but also channelling the energy of the emotions, the power of the gesture beyond the body, the power of the voice beyond the sound of the words or melody of the sound, and the power of thought beyond the concepts. This work includes exercises in endurance, visualization, voice and psychological investigation. The innate capacity to share and communicate, the sounds, the light of space, and the clarity of spirit. It is also the arena of intuition, of the contact of the sense organs with an object and of the symbolic meaning of forms.

3/ Space

Space perception is essentially the creation of situations where the spirit can be calm. It is an area free of conceptualization, that goes beyond the nature of what this book can describe. Above all, it consists in allowing cracks to appear in our normal behaviour, with the aim allowing us to take note of our personal space (the state of our spirit within which arise thoughts, feelings, and sensations) and the space we comprehend as outside us (the space that is the universe, forms, sounds, energy and ourselves). The work as a whole requires precision and flexibility of time and strength, thanks to space consciousness.

YIN AND YANG

The eternal paradox of existence soon reveals itself in our lives through the work of Duende Dance. We realize that the whole process in terms of form and energy expresses itself in accordance with two complementary influences: tension and relaxation, inspiration and expiration, the vigorous and the tender, the masculine and the feminine, day and night, agreeable and disagreeable, etc. This realization enables us to find harmony between these forces on every level.

THE FIVE ENERGIES OF WISDOM

The second level of the Duende training consists of the study of MAITRI; a workshop about the colours of the emotions, created by Chogyam Trungpa. This work allows us to recognize a phenomenal code which speaks to us through the sense organs and our thoughts. We can see the presence of the five elements in our day to day life and adopt different perspectives

to understand our artistic quest: the perspective of water, of earth, of fire, of wind and of space.

This work enables us to use our negative and positive emotions as material to awaken ourselves from ignorance and free ourselves from limiting ideas.

In my opinion, duende is the mood in which the flamenco performer feels as if they almost no longer exist, it is the moment in which the mind is free of ties and empty of content, a few instants in which they have nothing to do with what is happening and simply watch amazed and respectful what unfolds, it flows on its own.

Duende is a state of grace, during which excellence emerges without effort, a state in which the performer is absorbed in the moment and in which their emotions are free of all restraint, indeed, these are activated positively and align with the activity in process, in fact they sing, play and dance.

Going further with this definition of this phenomena one could say that the main characteristic of this extraordinary experience is an feeling of spontaneous happiness which creates rapture in our consciousness. They are moments when one feels so good that it is intrinsically rewarding, a state in which the artist is utterly absorbed with undivided attention in what they are doing.

When they reach this state the attention is so focused that the person loses notion of time and space, it is a state of self-forgetfulness, a way of being where they are so possessed by the activity that they lose all consciousness of themselves and of all their little daily preoccupations.

The moments of duende are moments in which the ego is completely absent and in which accomplishment is extraordinary, though paradoxically, the person is totally unbothered by what they do and their motivation is purely comes from the sheer pleasure of doing it... singing, playing, or dancing.