

Balance

Let the sensitivity of the body appear, especially the sensitivity of the lower body. Let the contact points with the floor—feet, legs, pelvis—become very alive.

Become aware of the environment, the space around you: in front, behind, left, right, below, and above. Everything awakens. Observe your face: is there a "sparkling" of life, or is it a frozen mask?

Don't answer; let your face say it. The forehead, cheeks, lips, throat, chest, belly. The entire front side of the body awakening. I sense the space in front and, for the sheer pleasure of exploration, I dive in.

We place the hands open, fingers long. Release the belly, chest, head. Support flows from the shoulders to the hands, and from the hands to the floor. Stop before the back hardens under the legs.

We listen to the coming and going of the breath. I notice when I inhale and when I exhale. What is happening in the ankles, knees, hips, and shoulders? Don't answer; let your body tell you.

Very good, the torso rises once more.

Verticality settles. With great facility, slide your hands along your legs and the floor to support them behind at pelvic width. Fingers point backward, palms firm.

Don't let yourself fall; you should be able to do without the hands. Elbows relaxed or extended, shoulders flowing. Tilt forward over the sit-bones, as if the perineum wanted to advance.

Open the heels. The chest opens: the right breast to the right, the left breast to the left. The shoulder blades come together. Explore with the head while the breath comes and goes.

Inhale from the pelvis to the head and exhale from the throat to the pelvis. We return with the head and arms. Let yourself be moved by the reactions. Let all sensations unfold.

Feel the sensitivity in the fingers, hands, and arms. They rise, along with the shoulders and the navel. The chest stands tall. We stop parallel to the floor, with

hands at chest height.

Fingers long, shoulders low, palms facing each other. We bring the palms closer without touching. Stretch and compress the space between hands and arms. Play a bit stretching diagonally and compress again.

We bring that space toward us: cross the forearms and place the hands on the upper chest. Feel the collarbones under your fingers, the weight of the arms. Seat advanced on the sit-bones, chest high, chin tucked. Heaviness in the legs and lightness above.

Maintaining that lightness, we turn the torso to the right and the head to the left. Stop before feeling tension or density in the back. Free breath.

We turn to the left with the head to the right; always stay below your limits to maintain fluidity. We return to the right and then to the left, without forcing. Let the breath be free.

Return, the arms relax. Aware of the body's unity. The pelvis rolls backward. Coccyx and sacrum surrender. If the lumbar area touches the floor, all the better.

Don't let yourself fall; the legs remain deposited and the groins open (Upavistha Konasana). Open the legs in a comfortable separation, not at maximum. Keep the back relaxed.

Feel the floor under the heels, the calves, and the back of the thighs. Let the quadriceps liquefy. With the floor very alive under the pelvis and taking care of the back's curve, dive toward the front.

Place hands or forearms. Hands very alive.

I leave the legs with the soft floor underneath; I'm not going to tense them. Stop at the first sign of resistance. And the coming and going of the breath: long inhalation, long exhalation.

Can I surrender the belly, chest, head? Hands alive. What is happening in the hips? Are the legs deposited or are you holding them back? Let yourself be moved by tensions toward relaxation. Everything is welcome.

It is the torso that rises, the back is passive.

Slide the hands to the sides passing through the knees until supporting them behind at hip-width. Fingers point backward, shoulders relaxed.

Lift the palms to 90 degrees with the thumbs in opposition to the indices. Roll over the front of the sit-bones: an immense chest opens. The elbows come together, the shoulder blades pivot, as if we were offering our heart.

The head explores. Long breaths: inhale from the pelvis to the crown; exhale from the nape, passing through the shoulder blades toward the chest. We return with head and arms. Relax the hands and let the sensations unfold.

Roll over the back of the sit-bones, rounding coccyx, sacrum, and lumbar. Bring the right heel towards the pubis. Feel the weight of both legs.

Return gently over the front of the sit-bones to verticalize the pelvis. Elbows low, chest open, shoulders relaxed. Chin tucked, the crown of the skull over the coccyx.

We turn from the navel toward the left leg (stretched). Frame it with the hands, keeping the line from the pubis to the throat long. Dive toward the leg. It doesn't matter how far you go.

Release the belly, chest, and head. Feel the opening in the right leg and the deposit of both; don't harden anything. The coming and going of the breath.

Place the palm of the left hand over the sole of the foot (or inside the leg). Keep the elbow flexed and the shoulder loose. The right hand on the right leg.

Let the chest clear toward the sky in a small half-moon. We pivot. Don't let the head fall; keep the nape aligned. Living breath: rest after each phase.

Make a large gesture with the right arm. If you can, take the left foot; if it's too much, leave the hand on the right hip. Spiral, living breath, chest up. Thanks.

The head between the arms. Inhale, rest; long exhale, rest. Can you feel the soft floor under the legs? We release everything, the torso returns dragging hands and arms.

Feel the reactions. There may be a pleasant coolness if you didn't force; if you went too far, perhaps heat. Don't judge, just observe and take note for a deep listening.

We roll over the back of the sit-bones. Bring the left heel towards the pubis and sit over the front of the sit-bones. Deposit the right leg: foot, calf, and groin relaxed. Don't hold anything back.

Shoulders low, chin tucked, the crown of the skull toward the ceiling. We turn from the navel toward the right leg. Frame it with the hands and dive.

Release the belly, chest, and head. Shoulders and hands loose. Observe the four times: inhalation that springs forth, rest, long exhalation, rest.

Place the palm of the right hand over the sole of the foot (or adjust according to your flexibility). It's not a grip; it just settles. Left hand on the left hip. Release the right elbow and shoulder.

We turn toward the left in a small half-moon; the chest clears and unfolds. Observe what is tense and what is relaxed, without preference. Just observe.

Make a large gesture with the left arm. If you can, place the left hand on the right foot. Head between the arms, you pivot. Living breath; don't contract the legs.

Long inhalation and exhalation; perhaps you pivot a bit more, without forcing. If necessary, return with the hand to the hip. We return. The torso comes back dragging the hands. Feel the whole body, the space, and the floor.

We go to the standing position. At first, just let the feet discover the floor. Feel the sensitivity of the floor, without correcting anything in the posture.

We are going to adopt a slight separation between the feet. Place the feet toward the outside. Lower the pelvis while maintaining the verticality of the torso as much as possible.

With the pelvis well lowered and the chest high, you can come with the elbows inside the knees (Malasana). The hands together before the chest, if possible for you.

A slight pressure of the elbows on the knees to push them and open them. The pelvis lowers, the chest rises. Inhale and exhale deeply. Release the hands and lift the pelvis.

Relax... you can adjust the feet here. Release. The torso completely loose: the belly, the chest, the shoulders... the head.

Make small head movements, let the arms also flow toward the floor. Release everything. If there is a bit of tension in the legs, you can slightly bend the knees to let the upper part fully relax.

The knees move forward. The pelvis and back unroll. Stay standing. Feel the reactions of the feet upon discovering the floor. Feel the pressure of the outer edge of the feet.

Feet parallel at hip-width, with the outer edge parallel. Very gently push the outer edge; the base of the pubis advances a bit. The chest rises slightly. Shoulders low.

Let the entire left side of the body appear: foot, hip, left shoulder. Tilt slightly to the left and lift the right knee. You can enlase the knee with all ten fingers.

Bring the knee toward you. It doesn't matter if you lose balance or if you have to resume the posture; it doesn't matter. The coming and going of the breath. Release the hands. The foot returns toward the leg.

The feet pierce the floor. More presence on the right side. Tilt the hips a little to the right. Good support on the right foot and we lift the left knee.

All ten fingers on the left knee. Bring the knee toward you, keeping the base of the pubis a bit forward; chest high, shoulders low. The coming and going of the breath. Return.

Both feet pierce the floor. More presence on the left foot. The right knee rises. All ten fingers take the right knee and bring it toward the forehead; the forehead toward the knee. Do what is possible.

Return. Both feet pierce the ground. Tilt a bit to the right, the left knee rises. Take the knee with all ten fingers and bring it toward the forehead. Balance is not easy here. Do what is possible.

Release. Feel both feet well piercing the floor. Fingers long. The base of the pubis advances a bit. The fingers, the hands open to the left and right.

Rise to the balls of the feet; heels lift. Chest high, shoulders low. The pelvis lowers, maintaining verticality. The arms continue upward, palms facing each other.

Inhale and exhale deeply; the base of the pubis forward. We return... the heels lower. The hands and arms descend to left and right gently. Lengthen the body.

Feel in this verticality the two opposing forces: the heavy coccyx that extends toward the earth between both heels... As if there were a thread above the skull pulling us toward the sky. Feel the traction in these two directions, as if you were elastic.

Thanks.