

# Marie-Claire Reigner: Kashmiri Yoga Practice

[Interlocutor]: I don't come here to look for anything. I just want to feel life. Life that is here around us, and sharing that with friends who have the same resonance... it makes you feel less alone.

[Interlocutor]: What has touched me the most so far is this intensity through which we live the experience. Everything points to the understanding that success isn't in the effort, but in the "being." I even wondered if it was possible... for me, it was very strong. That understanding, that intensity.

[Interlocutor]: What was most striking to me, even in the previous workshop, was the opening of energy—a feeling of vibration and light. It awakened through the practice of \*Kapalabhati\*, which I had never practiced that way before. It brought me great joy. I'm beginning to understand that this fundamental joy is what makes you want to practice. This is completely new for me. Before, I saw yoga as a technical approach to achieve well-being, but it's not that at all. In reality, it's this fundamental joy expressing itself in a space of freedom. It's magnificent.

[Interlocutor]: When I sit on the mat, it imposes itself. It's like a thread pulling me. I don't decide. A pose arrives, a small movement presents itself to lead to another pose... What interests me and what is different from my usual practice is the fluidity that Marie-Claire manages to convey. The practices aren't fragmented. We move from one thing to another gently, without installing tension or rushing. I love it here; the place inspires peace.

[Marie-Claire Reigner]: What interests me is leading people to discover other internal practices. Another way of practicing. How do I change my habits? I always move my arm the same way because I am not present. How can I encounter another presence?

[Interlocutor]: It's hard to describe. You can talk about intensity.

[Marie-Claire Reigner]: Is it very intense now? It's an intensity of consciousness—the realization that you are not a body. It's about developing that listening, that silence that is already there. We don't have to "make" silence or "be" in meditation; it is innate. It's about rediscovering that instant, that spontaneity.

[Marie-Claire Reigner]: (Instruction) Feel the tops of the feet depositing. The soles of the feet themselves sedimenting into the ground. A beautiful sound, filtered at the throat... let neither the sound overpower the breath, nor the breath overpower the sound. Delicately, at the end of the exhale, let the torso explore the space forward. It's an exploration. It's the first time; we don't know this path.

[Interlocutor]: I come for the joy of the practice. In his books, Éric often talks about this. I feel it here. Perhaps because it puts you in contact with silence, with what is at the core. It's very intimate. The body melts into its surroundings.

[Marie-Claire Reigner]: (Instruction) Fingers are very alive. Through the fingertips, lift both arms. Observe if it's the physical arms lifting or if the "energetic" arms rise first. The muscles can sleep while the energetic arms ascend.

[Interlocutor]: The work here is interesting because it helps you gain a new "reading" of yourself. It helps you look in places you aren't used to looking. Just the act of looking is often enough to remove tensions that have been anchored and hidden for years. I'm interested in that finesse of the gaze. It's specific to Marie-Claire: positioning the body and the attention in a way that reveals localized tension. You realize that even in stillness, the body is extremely active because the mind is active. Through this deconstruction, there is a liberation—something contained finally undoes itself. You see that what makes the fabric of these intertwined threads is a certain void between them. It's both physical and metaphysical.

[Marie-Claire Reigner]: (Instruction) Let the vibration burn away everything that has been worked on. Observe from where you are looking. Are you looking through the eyes, or can the eyeballs deposit themselves into the back of the skull?

[Interlocutor]: I love the sensitivity with which she guides us. When she corrects us, it's always a suggestion that allows us to self-correct, to feel the "just" pose. I like that approach.

[Marie-Claire Reigner]: I was a professional dancer and had an accident. After that, I thought there must be other ways to move. Life led me to Chinese martial arts. I was so passionate that I studied acupuncture. From there, I trained in different somatic methods: Ehrenfried, Alexander, and Feldenkrais. These methods fascinate me because they have different entry points: Ehrenfried starts with the feet, Alexander with the head, and Feldenkrais with the pelvis. I found it very interesting to link them to yoga. It makes the poses more efficient. The difficulty of a yoga pose is remaining in stillness without "doing" the pose—becoming just a spectator. Jean Klein used to say, "We are everywhere except in the pose." That's

what interests me. I use what Éric Baret has transmitted to me for over 25 years, along with my professional background, in the service of this yoga.

[Marie-Claire Reigner]: (Instruction) When there is a lot of tension here, and you immediately have a student work on the diaphragm, it creates even more tension. That's why at the beginning, for years, we work three fingers below the navel. For advanced students, the movement doesn't start from there, but \*Kapalabhati\* and \*Bhastrika\* do.

[Interlocutor]: I asked a question yesterday about my tendency to slouch. I used to correct it by pulling myself up, but that created tension. Marie-Claire showed me how to find a vertical line differently. It's interesting because I had never seen it like that.

[Marie-Claire Reigner]: To remove that curve, did you pull? You just created another curve in the front. You reproduced the back-roundness in the front. I'm going to take you where you don't usually go. Verticality isn't just an external line; it's located here. This whole space is verticality. It is also in front of you.

[Marie-Claire Reigner]: One must want nothing, just presence. That state of presence and touch allows one to meet the internal column or energy of the student, because we are not separate. Who is touching and who is touched? We don't know.

[Interlocutor]: We appreciate her extreme precision and how she integrated her experience with somatic techniques into the "spatial" yoga transmitted by Éric.

[Marie-Claire Reigner]: I've always found traditional corrections in yoga to be quite violent. I thought it would be better to find a way where hands could guide a student into the unknown without the violence of "this is right, this is wrong." When I "correct," I offer another possibility, vision, or orientation. Often, students realize the pose has corrected itself without any forced effort. Kashmiri Yoga doesn't separate emotions from practice. On the contrary.

[Interlocutor]: Should we try to welcome agreeable and disagreeable things the same way, with a "no-will" attitude?

[Éric Baret]: You shouldn't "should" anything. Just observe how you function. There are situations where you are open, and others that assault you, where you become defensive or aggressive. We aren't asking you to change that. We are asking you to become intimate with that mechanism. The more intimate you are with something, the more organic change can happen. The more I see my arrogance, the more moments of humility can come. But if you "try" to be humble, it doesn't work; it's the

opposite. Don't try to accept what you don't accept. Be available to feel how much you refuse something. Without commentary. Your mechanism is not a divine error to be rectified; it is part of the general harmony of life, whether it's opening or closing. In love, sometimes you are tender, sometimes violent; one isn't "better" than the other. What's better is listening to what is functional in the situation. But no war! No technique. Trying to be open when you are closed is absurd. When you are closed, be TRULY closed. Feel it in your whole body. How closed are you? Is it hot, cold, dry, humid? Is it expanding or contracting? Just feel it. Nothing to think. No "good points" for being open or "bad points" for being closed. Most people are only interested in the moments when they are "available." To me, those are of no interest. What matters is the moment you are defensive. That's where there is something magical to discover.

[Interlocutor]: That's the heart of the \*Satsang\* and the heart of life. It's not about pretending we've reached an answer. Éric is incredible because he keeps bringing you back to that tranquility... not to reach something, but just to be. You can't explain it with words; it's a feeling.

[Éric Baret]: Your moments of difficulty are your wealth. When you are just "happy like a cat on a chair," those are almost lost moments of life. They are just there to prepare you for the rest.

[Interlocutor]: I've practiced yoga for 37 years and taught for over 30. In recent years, I felt my teaching was blocked. This Kashmiri practice has given me the chance to \*feel\* things I had only heard about for decades—detachment, absence of ego, the void. It's not reassuring, but it's what we need.

[Marie-Claire Reigner]: (Instruction) On the exhale, let the head rest. Remember, it's always the first time you want to discover the sensation of the body. The body is created in the instant and dies in the instant. Everything else is memory.

[Marie-Claire Reigner]: The surprise of this workshop is that Éric does a practice session so that those who don't know him can meet him through the body. And those who love working with him are happy to have him for a morning or afternoon.

[Éric Baret]: For the flower to die, it has to open up. It waters itself completely and dies. In an emotion, my complete "I" dies.

[Marie-Claire Reigner]: We explore work with gesture and sound. This is what Jean Klein transmitted to his daughter, Nita Klein. It's a facilitator for more complex practices like \*kriyas\* or \*pranayamas\*. We are there to receive the sound we emit. We are the emitter and receiver at the same time. We don't "go towards" the sound; we receive it and nourish ourselves internally with the sound we project.

[Interlocutor]: I like that we are few in number and we stay on-site, immersed in the practice. Having both Marie-Claire and Éric there is wonderful. I always leave feeling better than when I arrived.