

INTERNATIONAL SCHOOL OF SUMI-E

OBJECTIVES, COMPETENCIES OF THE ENTIRE CYCLE, TRAINING PROGRAM OF THE YEAR 2021-2022

I. GENERAL PRESENTATION

Based on Chinese and Japanese artistic practice, the teaching of sumi-e (traditional Japanese Indian ink painting) mobilizes sensitivity while developing methodological and life skills.

It is built on the elements of artistic language: form, space, light, tone, movement, gesture, composition, support, tool, time.

The traditional teaching of sumi-e is based on a transmission of mind to mind, from master to disciple. In a unique approach as far as it knows, the School has built a formalization of the bases of this teaching, in order to acclimatize them to the methods of Western teaching. In order to do so, the sumi-e painting method of the School is composed of a predefined set of progressive models and gestures. The practice of the models and gestures is enlightened by theoretical contributions that explain their cultural roots.

The practice of sumi-e demands simultaneously the highest requirement of reproduction of the models and a total spontaneity. This apparent contradiction is resolved by the intuitive acquisition of a "*savoir-être*", similar to that developed by meditation. To reinforce this knowledge, the School offers meditation sessions, before and after the practice of sumi-e. These sessions are optional.

II. TARGET OBJECTIVES AND ELEMENTS OF PROGRESSIVITY

Develop a taste for a regular practice of sumi-e.

Learn to reproduce, assemble, and organize patterns for creative purposes.

Develop intuitive handling of the hand as well as gestural skills through letting go.

Gradually build up a benchmark artistic culture.

Encourage comparisons over time and help each student to perceive his/her progress.

Detach oneself from emotional obstacles and feel only the poetic feeling, the essence of the model.

Learn how to teach sumi-e to beginner level students.

III. SKILLS WORKED ON

Appropriate the elements of visual arts language.

Choose, organize and mobilize actions and tools according to the effects they produce.

To find one's bearings in the stages of the production of a sumi-e painting, anticipate the possible difficulties.

Observe and accept one's emotions and feelings, listen to and respect those of others, develop a sense of self.

Describe sumi-e paintings; propose a reasoned personal understanding of them.

IV. DATES AND TEACHING

- Wednesday 22nd - Sunday 26th of September 2021, with A. Plaignaud, in Versailles
 - o Sumi-e practice: Bamboo cane or orchid leaves (depending on class year)
 - o Meditation
 - o Theory (art in traditional China)
- Friday 15th - Sunday 17th of October 2021, with A. Plaignaud, in Versailles
 - o Sumi-e practice
- Not included in the curriculum: Saturday 23rd - Wednesday 27th of October 2021, with B. Mokuza, "Esprit du Geste" sumi-e workshop at the Zen Temple of Gendronnière, organized by AZI, in Valaire (41, France)
 - o Sumi-e practice: Bamboo leaves or orchid flowers
 - o Meditation
- Friday 12th - Sunday 14th of November 2021, with A. Plaignaud, in Versailles
 - o Sumi-e practice
- Saturday 20th - Sunday 28th of November 2021, with B. Mokuza, in Farigliano (Italy)
 - o Sumi-e practice: Bamboo branches or orchid flowers
 - o Meditation
- Wednesday 15th - Sunday 19th of December 2021, with A. Plaignaud, in Versailles
 - o Sumi-e practice: Complex bamboo or orchid composition
 - o Meditation
 - o Theory
- Wednesday 19th - Sunday 23rd January 2022, with A. Plaignaud, in Versailles
 - o Practice of sumi-e
 - o Meditation
 - o Theory
- Saturday 5th - Wednesday 9th February 2022, with A. Plaignaud, in Versailles
 - o Practice of sumi-e
 - o Meditation
 - o Theory

- Not included in the curriculum: Saturday 12th - Wednesday 16th February 2022, with B. Mokuza, “Doigts d’Or” sumi-e workshop at the Zen Temple of La Gendronnière, organized by the AZI, in Valaire (41, France)
 - o Practice of sumi-e
 - o Meditation
 - o Lecture on sumi-e
- Saturday 5th - Monday 7th March 2022, with A. Plaignaud, in Versailles
 - o Practice of sumi-e
 - o Meditation
 - o Theory
- Saturday 12th - Sunday 13th March 2022, with B. Mokuza, in Rians (83, France)
 - o Practice of sumi-e
 - o Meditation
- Friday 08 - Sunday 10 April 2022, with B. Mokuza, in Bergen (NL)
 - o Practice of sumi-e
 - o Meditation
- Friday 15th - Sunday 17th April 2022, with B. Mokuza, in Nijmegen (NL)
 - o Sumi-e practice
 - o Meditation
- Wednesday 20th - Sunday 24th April 2022, with A. Plaignaud, in Versailles
 - o Practice of sumi-e
 - o Meditation
 - o Theory
- Friday 6th - Sunday 8th May, with A. Plaignaud, in Versailles
 - o Practice of sumi-e
 - o Meditation
 - o Theory
- Saturday 14th - Sunday 22nd, with B. Mokuza, in Farigliano (Italy, CN)
 - o Practice of sumi-e
 - o Meditation
- Tuesday 7th - Sunday 12th June 2022, with B. Mokuza, in Katwijk aan Zee (NL)
 - o Sumi-e practice
 - o Meditation
- Friday 24th - Sunday 26th June 2022, with A. Plaignaud, in Versailles
 - o Practice of sumi-e
 - o Meditation
 - o Theory
- Saturday 20th - Sunday 28th August 2022, with B. Mokuza, in Lanau (15, France)
 - o Practice of sumi-e
 - o Meditation

The dates and modalities of the workshops are subject to change depending on the evolution of the health situation.

V. SCHEDULES

Saturday, during the 5-days seminars in Versailles:

- 6:45 Welcome of the participants in the meditation
- 7:00 Meditation (optional)
- 8:15 End of meditation
- 8:30 Breakfast / Welcome of participants
- 9:30 Sumi-e practice
- 12:45 Lunch
- 14:45 Practice of sumi-e
- 16:45 End of practice
- 17:00 Cleaning of equipment
- 17:15 Workshop-conference
- 18:15 End of the conference
- 18:30 Meditation (optional)
- 19:45 End of meditation
- 20:00 End of the day

4 others days of the 5-days seminars in Versailles:

- 6:45 Welcome of the participants in the meditation
- 7:00 Meditation (optional)
- 8:15 End of meditation
- 8:30 Breakfast / Welcome of participants
- 9:30 am Sumi-e practice
- 13:00 Lunch
- 15:00 Practice of sumi-e
- 18:00 End of practice
- 18:15 Cleaning of equipment
- 18:30 Meditation (optional)
- 19:45 End of meditation
- 20:00 End of the day

First day of the long seminars:

- 15:00 – 18:00 Arrival and registration
- 18:30 Welcome and start of the workshop
- 19:00 Dinner
- 20:30 Introduction to Soto-Zen meditation

Intermediate day of the long seminars:

- 07:00 Meditation and ceremony
- 09:00 Traditional Zen breakfast
- 09:30 Coffee
- 10:00 Practice of sumi-e

- 12:30 Lunch
- 15:00 Practice of Sumi-e
- 18:30 Meditation
- 20:15 Dinner

Last day of the long seminars, half day:

- 07:00 Meditation and ceremony
- 09:00 Traditional Zen breakfast
- 09:30 Coffee
- 10:00 Practice of sumi-e
- 12:30 Lunch
- 15:00 End of workshop

VI. PEOPLE WITH DISABILITIES

Unfortunately, except Farigliano, the premises planned this year in 2021 are not accessible to people with severely reduced mobility.

The School strives to include all persons in its activities, in accordance with the law of February 11, 2005 for equal rights and opportunities, participation and citizenship of disabled persons.

People with missing upper limbs or hands, severe motor and sensory deficits of the upper limbs, hands, torso and head cannot be admitted to the course, as well as people who are blind or have a severe visual deficit.

The sumi-e painting method requires a precise body posture, with the pelvis tilted forward, the shoulders clear and the back straight, ideally standing (to develop body awareness) in front of a high horizontal table, but it is possible to practice sitting down while preserving the essential elements of the posture.

Mental deficits should not affect the interpersonal relationship between teacher and student, which is the basis for the transmission of sumi-e practice.

It is possible to welcome people with learning and language deficits (because sumi-e teaching is practical and oral), and/or deficits that lead to difficulties in integrating in a group, lack of attention or coordination of movements. The practice of sumi-e can help these people to reduce the impact of these deficits.

An interview prior to registration, conducted by the disability advisor, allows us to methodically address the various situations encountered during the activities, where the person could be disabled. At the end of the interview, a decision is made on the feasibility of compensation or environmental adaptation in coordination with the pedagogical and logistical teams.

Non-limiting examples of possible compensations or adaptations are

- Modification of the height of the painting table
- High bar stool type chair

- Additional meditation cushions
- Chairs and sofas to recline on near the painting area
- Addition of non-blinding light sources
- Provision of models with better contrast
- Additional breaks.

Individualized training allows for a slower pace if necessary, at no extra cost for a year-round commitment.