



L'ART DU CHI
Méthode Stévanovitch

Tantien

MAG

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The Centenary
of the Birth of

Zaoz





Teaching from the dawn of time

It seems to me that the way we receive l'Art du Chi depends greatly on how it is transmitted. We, the elders, had the chance to receive the teaching directly from Vlady. We received a teaching nourished by passion, by fidelity to the practice, and by the awareness of a lineage to be preserved. For those who didn't know him, you may have sensed all of this in his books and, I hope, in our teaching. You've read his commitment to remaining faithful to his Masters.

But what about those discovering l'Art du Chi today? What about the teacher's understanding of what is being transmitted?

We have a great responsibility. L'Art du Chi will become what we make of it, what we believe in, what we are...

Let's ask ourselves the question: what is it for me?

A wellness practice? A way to stay in shape? A great physical and mental cleanse? A gateway to living with greater awareness? A quest for the origin of things? A mystery? An activity that gives me a sense of belonging? An activity to fill a void? An activity that gives me a certain aura? A passion?

As a teacher, it's important to ask myself these questions, because the answer influences how students receive and understand my teaching.

Vlady had the brilliant idea of transmitting through a large school. That way, there would be everything... and maybe even the transmission of the Way.

Vlady spoke little about the XY. It seems to be a kind of small flame that may or may not be passed on. Who receives it? Who transmits it? Who helps it grow? We don't choose, we don't know, and one doesn't have to be a Master to receive it or to pass it on.

So what can we do? Precisely this: empty ourselves, again and again, in the hope of receiving. We move toward emptiness by peeling away the layers imposed on us by society, by the beliefs of our time, by culture, by education. We do the opposite of what is done in society. We become increasingly bare. When we are less burdened by the small self, the ego, when we no longer have a goal, when we realize that we don't know what "it" is, we no longer feel alone—something guides us. We touch something greater than ourselves. We receive.

Our work is a process of elimination. It is the opposite of the usual personal development work. We're not trying to become better, etc. We seek the Source. It is within each of us, and only through tireless effort do we sometimes come closer to it.

Vlady spoke a great deal about all this.

That's why the school must endure. With all its aspects and all the stages of the search—each is important. But some need to be "drivers." Super-enthusiasts who help maintain the necessary momentum of sincerity, simplicity, and commitment. The elders, of course, the Trainers, but also younger people driven by this momentum, likely coming from a small seed ready to blossom.

Because it is through the school that the transmission will survive—it is together that we give meaning to the teaching.

A small group is quietly committing to this path: to gather, to encourage, to preserve the richness of what we have received, but also to stay the course and avoid straying. They could be the heart—if everyone commits to preserving the school and the teaching, and if everyone supports them.

It's not an easy task, and it involves many facets: practical aspects, relational aspects, aspects of leadership, pedagogy, communication, kindness, generosity, joy, endurance—and... the little seed.

To be continued!

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Do the same Tai Ji Quan

Practice without reciting the postures, but use them to find yourself.

Two legs, two arms, two ears, two eyes, two kidneys, two lungs... with the “Small Circuit” separating left and right, one might think of a beautiful symmetry. And yet, true ambidexterity is rare, and we all have a dominant eye, ear, or hand. No one has two arms or two legs of exactly the same length.

When it comes to objects, mechanics allow for perfect, logical, mathematical, Cartesian movements and symmetries. But when it comes to living beings, it's a whole different story.





Aubard, October 2024, Michèle and Pierre. Seen from a distance or with a slightly distracted eye—and also because it is a high-level Tai Ji Quan practice—their movements appear harmonious and well synchronized. They are clear, coherent, logical, Cartesian. Even though one may notice a few small discrepancies, subtle nuances in the execution of the postures that reflect different breaths and life experiences. That's normal, that's natural. We're not robots.

But if we look more closely, we notice more than just coordination between Michèle and Pierre. Other connections balance and unify their practice.



Ah! That “ball” of Chi!

From the very first class—what surprise and what joy, it’s a marvel to feel that. What? You don’t feel it yet? There—yes, that’s it. See how simple it is? How could we not have noticed it earlier? And quickly, wherever we go, we take it with us. Like a toy, a thing. One more object. And we think: that’s my ball.

Well... not a very deep experience. And that taking, that mine—what an attitude! Barely discovered, and the ball is already colonized, consumed! Help!

The photos clearly show that Michèle and I feel the Chi. Hands full, bodies in contact with the space around us. That space which both separates and unites us.

Yes—opening up and feeling something else. This ball is truly part of my body. It contributes to my movements, to my life. It is alive, as much as I am.

Then one day, this ball becomes a life other than mine—a life I can tangibly touch with my hands, then with my whole body. But also a life that enters my body and acts—sometimes even autonomously. The perception of this ball then enters an animal phase. It is no longer a simple object, no longer just part of my living body— it begins to take on characteristics of the other, of another living being. Like an animal I must now learn to tame.

Seated, I feel the Tantien and sigh, which triggers an incalculable number of events throughout my body. Of course, I can’t perceive them all. I choose to observe the muscular relaxation that each exhalation brings. My body understands the invitation, and soon, it becomes something more than just the sensation of gravity weighing down certain parts of the body. If I allow it, it feels as though the muscles gradually stop resisting gravity. They become softer, more supple, and stretch downward.

Some parts of my body even begin to melt, to the point of becoming like syrup—sometimes even like a liquid. Gentle and peaceful landslides are felt throughout my body. These movements don’t flow only from top to bottom, toward the ground, but rather slide toward the Tantien. It is no longer gravity that acts upon the mass of my body, but the Tantien that seems to gently draw in all the “matter” of my body. The sensation is very pleasant. An increasingly clear impression of concentration, but above all of an understanding between my body and the Tantien—of mutual attunement.

What gently slides toward the Tantien seems to carry much more than just muscular tension. The depth of calm settling within me attests to this. As if these inner movements toward the Tantien were clearing out internal spaces. And something then seems to seize the opportunity to fill the zones being emptied. A new perception of the body



emerges—light, gently expanding, warm-pleasant, and in motion.

For us, practitioners of l'Art du Chi, this is the phenomenon of life—this is the Chi. It is life as we do not know it, and yet one we learn to explore through energy techniques, through Tai Ji Quan. It is Chi that gives life to the matter of our body, that allows us to be alive, and makes it possible for our muscles, for example, to contract and release.

But these muscles—those we were already learning to use in our mother's womb—how do they work? Electrical impulses and biological signals, of course—we learned that in school. But in daily life, we simply use them. We use our muscles, like our entire body, to do whatever it is we need to do. It's our body—our object-body. Our muscles, our bones, our organs: nothing but objects.

And yet, they are our life. It is there, in our body, that life resides. At every moment, that's it—nothing else.

If we can call miraculous those techniques that teach us to manipulate life to improve our well-being and health, then how should we describe the fact that these same techniques can also allow us to encounter the realm of Life itself?

A world without objects. A living world, filled with will, intelligence, and benevolence.

What fills the spaces in my body, once freed from the

weight of all kinds of tensions, is not a “thing”—it is life. That life I do not yet know.

This stranger, this other living being, unknown, behaving in its own way—as disconcerting as a wild animal. This other that I will have to learn about, discover, and try to tame. But in fact, this someone else, this other life within my body—could it also be mine? Could it be me?

No, not at all. That “me,” you know well—it's the one you identify with. Whereas this someone else, this unknown, this wild animal, is Life. Uncivilized Life. Life with a capital L—the one you can now, at last, begin to identify with.

All these descriptions are just words, and words are not made to describe the unknown— to describe the living as it lives. Words are static and harsh—they shoot at anything that moves. And life moves... So one must learn to read between the lines, as the saying goes.

Go beyond words, go beyond language. Because once we have the words, there's no longer room for anything but understanding. There is no more experience, and the unknown ceases to exist. Everything is labeled. When we speak of Chi, of Life in motion, we're only reading labels. We're just repeating ourselves, parroting, reciting... and our practice of Tai Ji Quan becomes irreversibly stuck in psittacism.

We call this "following." It is a vital teaching—for complete beginners as well as for advanced practitioners. It involves paying attention while remaining open. But this state of body and awareness depends on many things—such as one's level of practice, level of listening, and access to Life (not just one's own life).

This teaching begins with coordination: we observe the guide and those around us. In doing so, we create a kind of formal cohesion. But we also coordinate in many ways beyond just vision—through repetition, through the rhythm of breath, for instance. There's also a form of cohesion that arises through certain perceptions of Chi. We then feel pushes and pulls influencing our body, as if we were in a pool and the movements of the other swimmers sent waves toward us.

But far beyond all aspects of synchronization, what matters most is harmonization. The body then enters a state of integration in which it has the potential to become what surrounds it—and at times, to become Life itself.

Thus, in certain moments, we are no longer two people practicing Tai Ji Quan. Balanced, we do the same Tai Ji Quan—we become the same Life. What? How? Much later, the mind may attempt to translate these moments—very partially and very imperfectly—like fragments of memory. As if that state of integration had—thankfully—prevented the mind from doing what it always does: trying to understand by bringing everything back to itself.





I am seated, I am practicing, the posture takes hold of my body and moves it. Chi flows, eventually taking up almost all the space. Of my usual body, only a few traces remain—some memories. And yet, I have come closer to myself. To another state of body and awareness. In fact, I have done more than come closer—I am inside it. And it is what moves me.

My hands, my arms move, and I don't quite know what they're doing—what gestures, what purpose... To know, I would need to be in my usual body. So, I trust. It feels so good, so calm, so balanced. My movements are sometimes a little jerky, but never hesitant. Even when they seem to slow down to the point of nearly stopping, it's only as if they were unfolding in another kind of time—longer, better suited.

Life seems to find its own way to move my arms and hands, as if it had stopped conforming to a mechanistic, Cartesian logic—one too different from its own. I have become my hands, my arms, my body—my living self. Myself, but without Pierre, without personality. My whole self, but universal.

No understanding.

Simply living.

The transmission has revealed itself, has taken place, has been fulfilled...

Fluidity

There are so many rocky planets—yet there is one on which life teems.

Matter has become alive. What is this difference? How is it possible?

Between a rock and a living being, the most obvious difference is movement. Of course, there are vast differences among living beings, but all of them are in motion. Within our body, we seek to detect life through movement.

We begin with learned and voluntary movements, such as Tai Ji Quan, warm-ups, stretches, various breathing techniques, and so on. Regaining harmonious use of our body is essential.

That is the first step.

But even more important is listening to internal and spontaneous movements: the impulse arising from the Tiantien, the circulation of Chi within the body, the beating of the heart, the breath, the muscles' responses to intention, the rhythms, and so forth. Our sensitivity becomes more and more refined, and even in an apparently motionless posture, we are always seeking to perceive spontaneous movement.

These movements are within us, and we have no control over them. So we try to bring them to light—to let them appear to our awareness. We learn to observe.

For this, we now understand the need to master both selective and overall relaxation, and to adopt an attitude of openness, of non-doing—essential for total listening. Any effort, physical or mental, becomes an obstacle.

The body becomes like a soft envelope filled with warm liquid—like seaweed in the water.



“The sound is indeed rich enough to be mistaken for something living, revealing itself according to what one is capable of receiving.”

Vlady had many unique traits in both his teaching and his personality. His life contains a thousand lives—sometimes so different, even contradictory. This was reflected in his teaching: saying one thing one day, and the opposite the next.

A bit like Tai Ji Quan, really—centered and open, grounded and light. This richness, I believe, is what allowed him to remain open and ready to change at any moment. And I think this was especially true in his relationship with “modern techniques.”

He showed us, in fact, that Chi could pass through various mediums. Photos, of course—with his famous “such a beautiful book”, in which a particular quality reveals itself. But above all, through sound. I believe he spent his whole life searching for Chi in sound. He knew how to recognize in sound a remarkable material for transmitting Chi: the voice, music (through his oboe), pedagogical sounds, three-dimensional music, and his ultimate creation: Ondes Vives.

Michèle once showed me his reel-to-reel tape recorder, revealing how he was already cutting tape with scissors in the analog era—experimenting as best he could, a bit like a Chi version of Pierre Schaeffer, yet with the firm intuition that there was something important to be found. Then came the digital age—sound could be edited with a thousand times more precision, and so much more easily and quickly. I had the chance to access his work, and I must say, I was deeply moved to better understand his process.

One day, while Michèle and I were looking for something in the cellar, we were met with a dreadful sight: some boxes of undisturbed archives from the move to Aubard had been damaged by water.

I believe that’s what led her to ask me to take care of the school’s archives.

Fortunately, Jan had kept the most precious material, and I began sorting it all, consolidating everything into a single drive. Dany had already done a tremendous job digitizing many recordings onto CDs when Vlady asked him to.

Today, the archives are regularly updated by Clio.

In these archives, you’ll find, first and foremost, Vlady’s research, thousands of working files. There are also the classes, which had been recorded and patiently burned onto CDs by Dany. Then, there is the research with medical professionals, which was unfortunately put on hold—though it was incredibly important to Vlady. I believe this was a great disappointment to him, because the protocols that had been developed were genuinely sound from a scientific perspective, and they must have required a great deal of time and effort. But I would like to speak to you more specifically about the final aspect: the pedagogical sounds and the three-dimensional music.

This research is both unique and extraordinary—one of the distinctive features of our school today, a treasure, and one that Michèle now hopes to share more widely with teachers.

But it’s a treasure that reflects our teaching—without a “wow effect.” And yet, one can feel the Chi very quickly, just as one can also quickly sense the benefits of the sounds. But that is only the very beginning. Becoming aware of the treasure takes a long time. It reveals itself only faintly at first, and with many doubts and questions. And the richness of the treasure depends on our practice—on time, and on the intensity of our work.

The sounds must be approached in the same way—they are part of this richness.

And it takes time to handle them, to truly integrate them into our practice.

They are not just a tool— it is easy to reduce them to that. But they demand a deep level of involvement from us.

Sound is indeed rich enough to be mistaken for something alive, revealing itself according to what we are capable of receiving.

The creation of these sounds was the result of an immense amount of work— the work of a great practitioner, someone truly complete, exceptional in body, sensitivity, and intelligence. A life of research, with a surge of creativity and clarity toward the end of his life.

In short—our Vlady.

Let us seek to understand. Sound is made up of multiple harmonics—tones within the tone—each with its own frequency. The richness of a sound depends on the number of harmonics it contains, and its beauty comes from which harmonics are present. There are infinite possibilities, and a musician will play with these harmonics to shape a particular sound—we speak of a sound texture, and how it's used.

The Tai Ji Quan practitioner does something very similar, but with their center, their body: seeking relaxation, strength, a specific movement, precision, technique, listening, direction, will... All of this, over time, will have an effect on their Chi.

Chi is in the voice—when we speak, when we sing. And of course, in the sounds of vocal techniques, including Kiaï. Vlady also used the sounds of his heartbeat, the Fontaine-de-Vaucluse spring... He searched for the harmonics that contained the most Chi, separated them from the original sound, combined them—seeking his own Chi texture.

He used Nogier frequencies, but also took some distance from them— which shows that his research was based first and foremost on direct experience, not on any fixed method.

Technically, he worked with a piece of software from IRCAM called AudioSculpt, well-known among composers. (IRCAM is a renowned research institute in France that bridges music and science.) They even developed a custom program for him, called VladyBoucleur, which loops sound with itself endlessly.

From a sound standpoint, this is pointless: when you multiply a sound, it stays the same—it doesn't become louder or richer. But Chi, on the other hand, is multiplied. He once spoke of 70,000 times— imagine that: 70,000 Vlady-s in a room practicing the Bija Mantras...

But the pedagogical sounds are not a practice in themselves. They are sounds with a much more focused function (though not merely mechanical). Vlady created kinds of “Chi-rich sound packets” that he would combine depending on what effect he was aiming for: to touch a specific reference point, the Tiantien, with varying effects—a wave, a spiral, a jolt...

When he obtained a result that felt right, he would mix it using the VladyBoucleur. The resulting sounds are extremely precise and intense— a bit like a Chi laser that strikes its target.

Using—or receiving—a pedagogical sound is therefore never trivial. It naturally requires a particular kind of attention, a state of mind, an openness in order to truly receive it. The equipment used for playback must also be properly adapted and precise—otherwise, the treasure disappears. Gradually, and without us even noticing.



And that's exactly what happened in the school: many teachers stopped using them. When the sound is poorly transmitted, the sound itself ceases to be effective. In this, we are dependent on technology. But the consciousness with which we use the sounds remains fundamental.

The research of our School is wonderful. Its originality and the multiplicity of its approach are not simple— and the danger is to reduce it. Sometimes out of a desire for clarity—but also (and above all!) without even realizing it.

L'Art du Chi is a practice that can take us far within ourselves. It is up to each of us to decide what we want from it. But whether we practice it from time to time, teach it, or devote our life to it, it is each moment that defines our practice— because its quality, our commitment, and our intent all lie in the present moment. Just like Vlady.





Joyful and Serious, without taking ourselves too seriously

Today, it's possible to have been part of the School for a long time without having known the original team of passionate friends—or even without ever having met Vlady... And yet, everything we can hear and see through them speaks of enthusiasm, of deep bonds, of the freedom to be oneself with kindness, within a collective that is both structured and open.

Today, we live in a different era. The School has become more organized, more developed. It is evolving. It is a living School, within a living practice—but neither its spirit nor its techniques have been distorted. That is what is at work at the Centre, in the Jabron Valley—and what makes it such a joyful and welcoming place for moving forward together (teachers and students alike) in a shared posture of continuous discovery.

And I believe we can be truly happy here in Marseille, because our Collectif is following that same path. The beginnings of l'Art du Chi in Marseille were carried by our pioneers, Pedro Marques and Dany Saboulard—tireless workers who built the School into a recognized institution in the city. They cultivated the ground on which we now plant and grow—the ground of a large, concrete, and restless metropolis. It wasn't a given...

Little by little, the next generation has grown. Beyond—and especially with—our differences, we, the current teachers in Marseille, have learned to know one another, to work together in order to build the School here in Marseille as well.



We have no leader, no formal structure (each of us is, and remains, independent). The Collectif exists simply because it is carried by the spirit that drives us... The spirit of our School, spreading its seeds.



We substitute for one another when needed for classes, invite teachers from other regions to lead workshops with us, and sometimes take our students to other departments. We guide a weekly practice that is free and open to all students in the city, and each of us commits to it according to our availability and desire. It's also a great opportunity to meet and practice together! All our information is shared on a single website: www.artduchimarseille.com.

Each year during Ascension, a 4-day workshop gives us the joy of welcoming Dany back to Marseille. Teachers of l'Art du Chi from Marseille and beyond take part. It's a chance to bring together "long-time" students, newcomers, people who can't attend weekly classes, others who met at the Centre, or who reconnect with the practice on this occasion... a mingling, a weaving, crossings, and continuations. We call it "les liens du Chi"—the bonds of Chi—and every year, we are surprised and delighted to see just how well it works!

The same happens at our end-of-season outdoor gatherings: practice, picnic in **inspiring places—of which Marseille**

has no shortage, thanks to its generous spirit.

In our organization, there is an associative quartet, a duo, natural collaborations on various matters (communication, participation in events), and a precious soloist who manages the day-to-day administration of our shared website... Each of us acts at a level and within a field of commitment that suits her.

It is comfortable, joyful, and inspiring to teach in such conditions.

Joueuses de Tai Ji Quan

Thanks to all this, we can become more and more true players of Tai Ji Quan.

To give a resounding YES to Vlady's invitation: "Would you like to play with me?"

To play the most beautiful of musics—the one that can't be heard with the ears.

We'll let you guess, and perhaps discover, how it can be heard... and then played. into harmony.

It is the music that brings everyone
The one in which all chords are perfect,
the one where wrong notes can become beautiful—the
the music of Life.

And playing also means having fun, of course!

We play with seriousness and full presence—just as little children naturally do.

But careful, as Vlady reminded us: "It's not my fault if some people take me seriously. And really, there's nothing I can do for those who, sadly, take themselves very, very seriously."

It's a fantastic game!

With very specific rules, which may seem a bit complicated at first—but we promise, you'll see: you never get tired of it.

10 years, 20 years, 30 years... 100 years later.

And it's not about to stop.

That's life!

Anne-Lyse, Béatrice, Dominique, Emmanuelle, Jacqueline, Natacha, Noëlle, Sylvie et Véronique.

Vlady's Legacy

– From Serbia to the World and back





© my soul

The School of L'Art du Chi was born from a deep and personal quest for meaning and self-knowledge, through a unique method of working with the body's energy—Chi—which today inspires and supports a large number of practitioners around the world.

What began as one man's search for vitality, self-awareness, and balance evolved into a complete and structured system of inner practice, whose fundamental aim is the harmonization of human beings with themselves, with others, and with life.

Although Vlady Stevanovitch carried out most of his professional and spiritual work beyond the borders of his homeland, his Serbian roots and his connection to the Balkans remained deeply anchored in his heart.

In his youth, Vlady had the rare opportunity to study under a mysterious master in Belgrade, who passed on to him teachings drawn from Eastern spiritual traditions. These teachings—rooted in the development of the mind, discipline, and both spiritual and physical exercises—helped him survive the difficult years of the Second World War in an occupied city.

Belgrade, the city where Vlady grew up, was particularly

open—between the two World Wars—to various forms of spiritual and alternative practices.

Esoteric and theosophical groups, a growing interest in spiritualism, occultism, and Eastern philosophies brought together intellectuals, artists, and those drawn to new forms of knowledge.

Though these movements were not widespread, some individuals practiced yoga, Zen, and other Eastern methods of developing consciousness—sometimes even in direct contact with foreign masters.

The master with whom he worked for many years in Belgrade left a deep, almost mystical imprint on Vlady's being. It was as if something ancient had been awakened in him—an old thread of knowledge that would slowly and steadily develop over the years.

Later encounters with masters from around the world acted like mirrors—each one recognizing something that already existed within him.

They told him the work was nearly complete, that only a few threads remained to be woven.

As a student at the music academy, Vlady was also part of the resistance movement in Belgrade.

But after the war, he could not accept the new ideological order.

He felt that neither fascism nor communism left any space for the inner freedom and spiritual depth that lived within him.

Even though Vlady spent most of his life in Belgium, Portugal, and France, his Serbian roots remained deeply anchored within him.

In private conversations and personal meetings, he would often recall—with a touch of nostalgia—the language, the music, and the roots he had never forgotten, even though he had left his homeland at a young age.

Vlady was often nostalgic for the music of his youth, always seeking that authentic Serbian thread within sound.

I remember once buying him several CDs of Stevan Mokranjac, a composer who masterfully integrated traditional folk melodies into classical forms. He was delighted. He loved Mokranjac!

I believe many remember Vlady's unique version of "Pusci me", arranged with three-dimensional sounds—voice and music—that we often sang in our school.

It is from this personal connection and deep inner impulse that my desire was born: to bring this knowledge back to Serbia—so that what was born from the spirit and roots of this land may find its place again among its people.

L'Art du Chi in Serbia

I was lucky enough, when I was young, to fall in love with L'Art du Chi, and of course, Vlady greatly contributed to that by planting in me the seed of curiosity. We were connected through music, sensitivity, and our common roots. He was my grandfather on my mother's side, a feeling of recognition was established between us, and I finally came to understand the importance of his path and everything he accomplished throughout his life. As if, at some point, a call to a mission had awakened in me, an inner voice saying: "This is your path."

Vlady had clearly sensed that it would be so, and he told me certain things that I didn't yet understand at the time. At that time, I was deeply engaged in music as a cellist, but I was still searching for deeper meaning and a spiritual practice that would open the way to self-knowledge.



Music is a discipline that requires dedication and time to be mastered. There is a connection with our Art du Chi system—Vlady knew this, as he had followed this path of devotion in both fields.

His fusion of music, three-dimensional sounds, and work with energy gave birth to the Art du Chi, which is a precious treasure and a privilege for us to witness.

At that time, there were no teachers from our School in Serbia. A moment came when I had to make an important decision: the only real way to learn Tai Chi was to come to France and fully dedicate myself to the practice.

I left my position as a cello teacher in Belgrade and began a new chapter, guided by an inner calling I could no longer ignore. During several years of training and time spent in Oppedette, I had the opportunity to learn from Michèle and Karine, our exceptional teachers, to whom I am deeply grateful. Their knowledge, dedication, and patience were essential to my progress. Michèle has been an inexhaustible support and a profound source of inspiration for me. Her generosity in sharing knowledge,

her constant presence, and the warmth with which she accompanied me through every stage of my learning have left an indelible mark on my life.

I have also deeply appreciated the support I received from Colin and Clio, their trust and encouragement gave me the strength to continue on my path and to share this knowledge with confidence.

Today, the school of L'Art du Chi has been present and active in Belgrade for over 17 years. Through regular classes, workshops, and seminars, I strive to transmit a teaching that is faithful to the spirit of the method: attentive, dedicated, and respectful of each student. With the ongoing organization of courses and seminars in Serbia, Greece, Croatia, and Montenegro, interest in the school continues to grow, especially among those seeking a deeper approach to the body and consciousness. L'Art du Chi in Serbia brings together a growing number of practitioners, both from Belgrade and other regions of the country. Each comes with their own needs different, some for health, others in search of peace, and still others driven by a desire for knowledge,

Today and Tomorrow, a Journey that Returns Home

but all discover that this practice is much more than movement; it is a path of connection with oneself, a conscious self, present and in contact with vital energy.

Vlady once said: “L’Art du Chi is not what we learn, but what we become.” In this spirit, the school in Serbia continues to grow, as a place of encounter, learning, and silent transformation.

Transmitting this art requires time, commitment, and the willingness to transform oneself; to be a master is to be ready to share, but also to learn endlessly.

Michèle particularly emphasized the importance of personal transmission between master and student a process in which one does not transmit information, but energy, a quality, and an inner logic of movement.

L’Art du Chi brings together masters and students who share the same passion. In a world where speed, stress, and superficiality have become the norm, L’Art du Chi invites us to return, to the body, to the mind, to silence, and to presence between human beings. The practice of this art is not an escape from reality, but a way of being fully present within it.

L’Art du Chi is not simply a set of techniques, it is a call to slow down, to listen, to become fully present in one’s own body and life. It is an art that is transmitted not as knowledge, but as experience.

What makes this practice unique is that it does not ask a person to change, but to return to themselves. It does not require renunciation, but presence.

Vlady’s personality, both strict and gentle, full of humor and depth, left a lasting impression on all who had the chance to meet him. His method is not just a system of exercises, it is a philosophy of life, a path that leads us back to our own center.

Abroad, he built an entirely new life, but the essence of what he carried within himself, and what would later become L’Art du Chi, took shape in his earliest years, in a world of music, discipline, play, and inner listening that he never forgot.

Today, as we look back, it is clear that what began as the personal quest of one man has become an international movement.

And most importantly, what once left Serbia silently and discreetly is now returning, with more clarity, support, and meaning than ever before.

A circle has closed. And a new one has opened.

Twenty years already, is it presumptuous to believe that a small part of what lit him from within has remained with us?

L'ART DU Chi, THE WORLD,



Atmosphère

Times change... and Vlady would repeat: “I haven’t changed a thing.”

The state of the world

War

So close. A closeness that frightens. That fascinates too, judging by the media. Like a magnet, like the dizziness of a cliff at our feet. A highly pathogenic virus. Surrounded, polluted, contaminated!?

War, again

Vlady working with his master on the eve of a world war. And today, the unsettling feeling that the horizon loops back and returns to its past.

The outdated past?

L'Art du Chi can seem backward. How else can one react to practices that appear to stem from outdated beliefs, ridiculous in the eyes of science? To approaches that blatantly contradict today's values and common sense? How, for example, can one believe in an unknown energy whose source would be located in the belly and sacrum, or in the use of muscles that don't exist? How can one accept the tradition of secrecy? And then there is this esotericism...

Energy fields, capturing solar energy, a Chi belt, the serpent, Chi in the bones, the center of life...?
There's enough here to shake reason, isn't there?

The present, no more logical than the past

It's true that beliefs and superstitions are not just things of the past! They've always been there, present everywhere—most often hidden beneath a mess of convictions, childish trust, bad information, and above all, needs and fears. We have to admit it's very easy to twist common sense—reason has nothing to do with it. Current events are full of examples.

Conspiracy theories and fake news

Whatever we do, we are inside it—inside the illusion. The world around us is built by imagination, whether benevolent or Machiavellian. And I'm not pointing

here to the very nature of our perception system (see again La Biosophie, Essai sur les fondements de la connaissance, Vlady Stévanovitch).

Illusion and fabrication are everywhere—in the information networks, in social organization, within ourselves...

As for the unreliability of photographic and video testimony, it has exploded with AI.

We're far from the photo retouching of the political world not so long ago—illusion is no longer a matter of framing, staging, or trickery.

Today, it is simply no longer possible to distinguish reality from its manipulation.

Imagination

With L'Art du Chi as well, we experiment with imagination on a daily basis. And our techniques allow us to physically and consciously feel our imagination at work in our body. It must be said that this imagination is not isolated in the head, but lives in the entire body.

Imagination is therefore not opposed to reality—on the contrary, it is fundamentally part of it. Without it, there can be no action. Nor any Art du Chi.

Reality?

If it exists, where is it? In the body? Then let's enter the body and discover... war! Again.

It's the one we've carefully built, unconsciously: the arguments, the misunderstandings, the sorrows, the fears, the confusions... life, in other words, in the form of all kinds of tensions, knots, restraints, blockages, inflammations, etc. Our pacifism is purely imaginary!

On the other hand, the techniques of L'Art du Chi allow us to physically feel, within our own body, a logic that is very different from our own. It's the logic of the living body, of life within the body. A logic of peace?

The Past, Again

L'Art du Chi is also the will to return. A return to a healthier, more natural life, far from the distortions brought by society. To rediscover the simplicity of the reality of life, from which we have drifted too far.

The exact opposite of modernity, which opposes the past and tradition, and views progress as an endless, infinite growth. Despite the soil, despite the Earth, despite everything. A death drive?

Contradictions

Against the current! The earth, water, air... What should belong to all living beings is now the object of trade. Medicine, research, and science only confirm the mercantile orientation of our society. From early schooling, competition and the law of the strongest lead young people by the nose. Trained for war, which we cleverly call by another name. Progress, for instance.

"The contradictions of our civilization have made us desert our bodies. The results are not always a pretty sight. Compared to peoples closer to nature, the body language of modern humans reveals serious mental disorders."

— Patrice van Eersel

Scattered thoughts...

There is fighting, and there is war—are they the same thing?

Countries, religions, ideas, power, pride, ego.

The martial arts, the arts of combat.

Being strong in order not to use strength?

The fight for life—

Is life a fight?

Are we made for happiness? For life?

And so many other things...

The body-landscape

*"I tell you: one must still have chaos in oneself to be able to give birth to a dancing star."
Thus spoke Zarathustra, F. Nietzsche*



*Bodhidharma (Ink, Shitani
Tessen, 1867–1954)*



Picasso (Head of a Man, 1964)



Franquin (Idées noires)

The learning of Chi techniques has never taken place in the incredible comfort we benefit from today.

The Trainers

Clothing, skin, soul

The world is changing and we are growing older, letting go of some of our certainties — which is a good thing — but sometimes also losing a bit of strength and enthusiasm — which is less so. The evolution of the world, the pandemic, wars, health, a loss... Sometimes, change brings movement for the better, and sometimes it's the final blow.

Like a child's clothing that no longer fits as they grow, our perception of L'Art du Chi adapts and transforms as each of us evolves. Although it remains a garment, it protects, beautifies, and becomes increasingly comfortable. Sometimes — all too rarely — the garment becomes skin. No more garment, now bare, just skin. But a skin that clings to the soul.

Vlady Stévanovitch

«Tai Ji Quan is beautiful. I feel joy when I teach it. I love observing, over the weeks and months, how the awkward gestures of beginners transform into harmonious movements. How grace settles into bodies once neglected. I love seeing the wonder on a novice's face when they feel the Chi for the first time. It's also a joy to see faces relearning how to smile. [...] All of this is beautiful. But still so far from true research, from total commitment. This is not the Quest. The Way is still far off.»

The Way of Tai Ji Quan, Vlady Stévanovitch.

Teaching and the Evolution of the World

With information at our fingertips, we think we know everything. Politics, mindfulness, world events, meditation, Tai Chi, anything at all, the master, the Chi... And then there are our social behaviors in the face of the global situation, whose direction influences us all.

Thirty, thirty-five, forty years ago, before spending five years alongside Vlady, I would take six-month periods to work with him. And I wasn't the only one. Today, I hear that it's difficult to set aside even a week, or just three days, to attend one of my workshops.

There are also, of course, positive aspects to the evolution of technology. We now have new teaching tools. Vlady didn't hesitate to use them to transmit his work. Since the pandemic, there have been Zoom sessions—it's another form of presence, alongside books and audio recordings. Following a Trainer closely has become easier. In the past, only a few people had the chance to experience this, as it sometimes required traveling thousands of kilometers.

Differences or Similarities?

It is the individual who changes and evolves—the techniques themselves do not. At their own levels, each Trainer continues to bear witness to this through their Chi practice and their Tai Ji Quan.

Variations reflect the evolution of the person, who gradually sheds what they think, along with their physical, genetic, and historical traits... The techniques thus become much clearer as the Trainer focuses on the life animating the matter of their body.

This is a path that should be examined with the utmost interest by all students and teachers. It is a chance to observe how life finds its way through various life experiences. To observe not the closing off or the avoidance, but the gradual resolution of oppositions.

A great lesson—one incompatible with students who need to conform to rules. Vlady wanted to train *explorers of the inner world*.

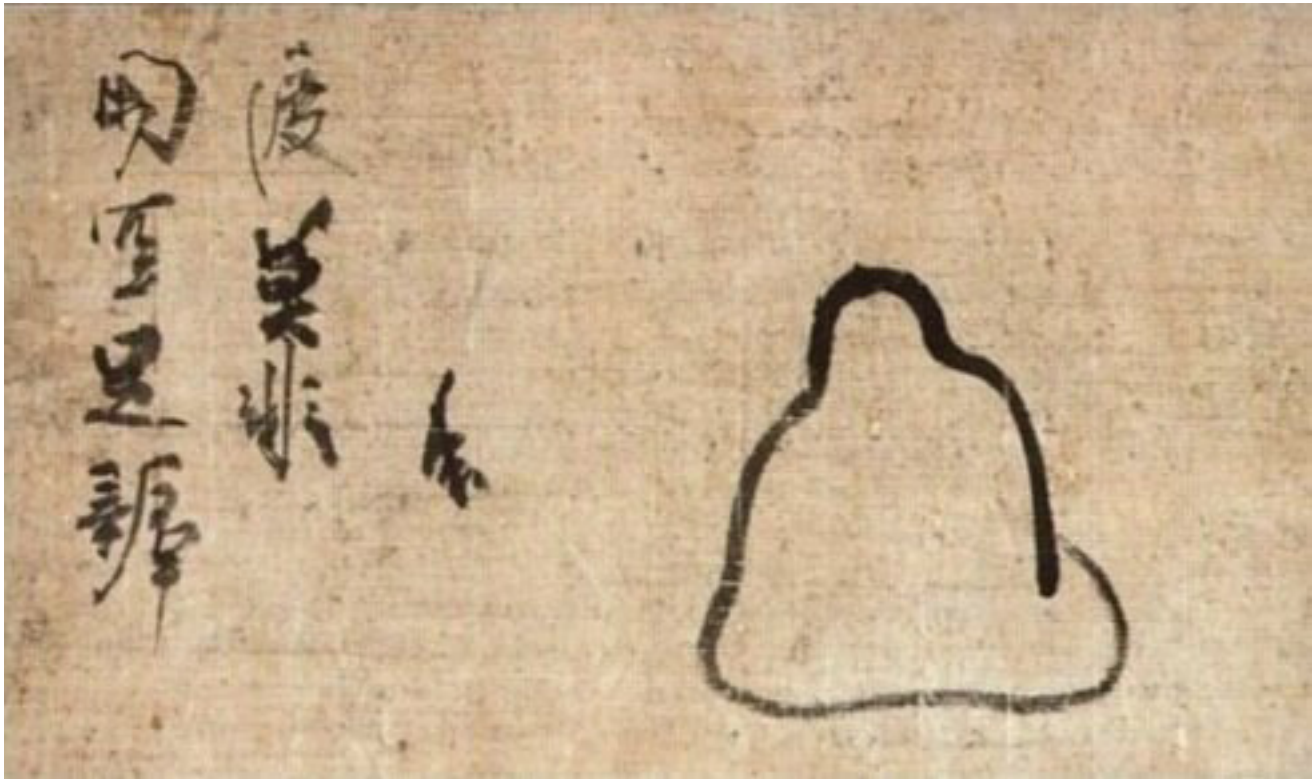
Transmission

Traditionally, it is passed from master to student. What becomes of that kind of transmission within the framework of a school? Because teaching is not Transmission. And yet, the example, the techniques, the practice—all of this brings benefits that always fulfill and surpass students' expectations. "But the Way is still far," said Vlady. Transmission has never been meant for everyone.

Elitism? There must be a spark, a resonance of soul, he said. Perhaps the right place and the right moment? Is it the student who is ready, or the master? Will the student be able to take up the challenge and keep alive the seed received 20, 30, 40 years earlier?

Sometimes what is transmitted dies out, sometimes it grows—more or less. There is nothing passive about transmission; nothing is acquired, everything is alive and active. Giving and receiving—two living, active movements.

Obviousness of transmission? Yes, at first in certain circumstances, then more and more often... Even though there's also the obviousness of imagination and the power of belief... of the crazy monkey!



Bodhidharma (Ink, Nobutada, 1565-1614)

“We work with *Chi* through the body”, Vlady used to say. *Chi*, to cleanse the body of the civilization that clutters and soils it. To experience peace, the peace of the body as an empty shell. Empty of all objects, all concepts, all knowledge. Only filled with Life.

A form nonetheless,
a shell we will also have to let go of.

L'Onde Vive

L'Art du Chi is a practice of health, well-being, and balance. It does not claim to be therapeutic, and yet it has soothed the ailments of so many of its practitioners. Simply because it enhances, eases, and supports what life already does naturally: allowing the Chi to circulate. It's a simple principle, foundational to everything.

Why have some societies understood this and developed their healthcare systems accordingly, while others rejected and ignored it? It's a question I often ask myself. Yet our bodies all respond to Chi; all living organisms perceive it—whether consciously or not. And those among us who become aware of this must undertake the journey toward a life that takes into account and embraces the presence of Chi.

Even when one grows up in this world, reminders are needed. Sometimes it takes stepping away to realize that feeling good in one's body is not a given but a result. And that result comes through concrete actions.

The practice of L'Art du Chi then reveals itself as a true gift of happiness. But this is not the only gift Vlady left us.

There is another one, to which I hold on with all my heart, for it is so precious:

The Living Wave diffused by the Qieko.

That gift is a real treasure—unique, mysterious, and with a depth still unexplored.

The Living Wave has found its way

Since 2005, quietly and patiently.

Then, a few years ago, came the time for us (Michèle, Colin, and myself) to decide what to do with it: let the project of the “Living Wave emitters” fade away, or embark on a new adventure.

It was during the Covid epidemic, in 2020, that we decided the former VEPS company should remain within the family, and that I would become its manager.

It wasn't a difficult decision—more like an obvious one.

The rest, however, was long and painstaking, until the release in July 2024 of the latest version of the emitter: the Qieko.

I'm carried by the certainty that Vlady's final discovery must be discovered by as many people as possible. He once joked that he dreamed the emitter would be sold in miniature, in plastic packaging, in any shop—bought like a magazine at a train station kiosk.

Of course, the idea isn't to have the Qieko mass-produced in China, but to make it accessible to a wide audience and to allow anyone—whether or not they practice L'Art du Chi, whether or not they are familiar with energy healing—to benefit from this source of Chi, so simple and so beneficial.

This is the mission I have taken on. And I dream, filled with the feeling of being on the right path, of study, of passionate research, and of endless development to finally bring this treasure out of its anonymity my father's revolutionary discovery.

Okay, maybe I'm overdoing it a bit—but the result of a lifetime of research deserves our attention.

And when that result is a simple device, emitting a sound with deeply beneficial properties, it deserves our full dedication.



What might become of the Onde Vive?

What a curious parallel one can draw between the Onde Vive and the transmission of the Art du Chi. The Onde Vive is a sound. It's a digital file. It was recorded, worked on, and it is here. For 20 years, it hasn't changed. It remains the same. Could we imagine that, if Vlady were still here, he might have improved it? Perhaps.

Maybe there would have been many versions of the Onde Vive—more subtle, more powerful.

Who knows what might have been developed? Precisely—no one knows. No one today has the knowledge, the sensitivity, the ability to judge whether the sound created by Vlady

can be improved.

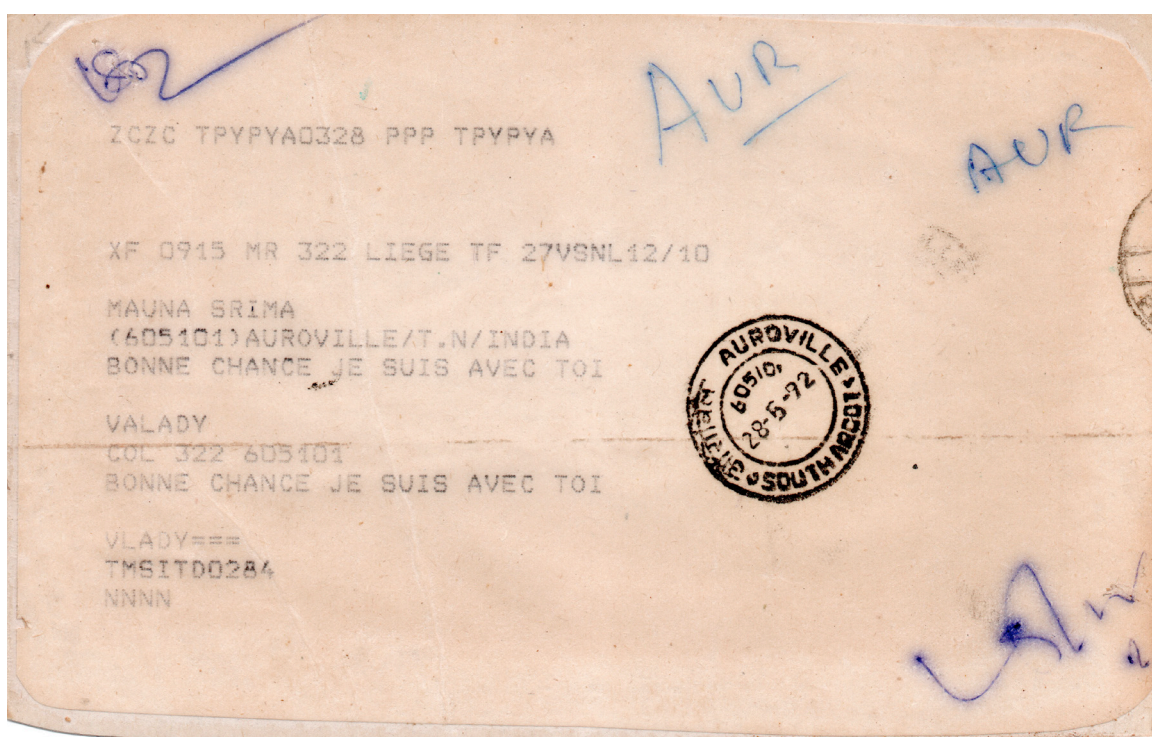
No one even knows exactly how it was made.

If we tamper with it, the perfect balance may be disrupted—and maybe the Onde Vive will lose its effect.

Or maybe our perception won't be sharp enough to detect the difference, but deep down, something will have been lost, and no one will be there to fix it.

So we simply won't touch it.

We will content ourselves with copying and pasting this precious file, and focus on improving the device itself: refining and perfecting its diffusion, working on the outer shell—so that the essence may be revealed.





The School of the Inner Way: 35 Years in Auroville

Inauguration

We are happy to announce that the School of the Inner Way has been present in Auroville for over 35 years and continues to thrive. Its existence began in the late 1980s, when Geneviève (now Turiya), newly arrived in Auroville, started offering Tai Chi sessions. A year later, she invited one of her teachers, Nicole, to come to Auroville. Subsequently, two Aurovilians, Heidi and Mauna, spent a summer at the school, which was then still located in Portugal. Other Aurovilians (Hans, Serge, and others) soon followed, drawn by the deep inner exploration proposed by Vlady.

Later, Mauna, a Dutch pioneer who had settled in Auroville in its very first year, joined the school's teachings for eleven months in centers across Portugal, France, Belgium, and Switzerland, often hitchhiking from one place to another, with a list of the 108 postures tucked in her pocket. Encouraged by Vlady, who named her a Monitor, she began to share the art with her community in India in June 1992.

At that time, Auroville (an experimental international township founded in 1968 and recognized by UNESCO) had already existed for more than twenty years, and Tai Chi was known there in various forms. However, probably due to Mauna's great enthusiasm and deep conviction that the school's approach offered a perfect system of body awareness for Auroville, Vlady's practice took root more and more deeply—and has remained ever since.

Parallel Vision

The original vision of Auroville invites its residents to work collectively toward a more conscious society while cultivating an individual psychic and physical inner search, applied within the framework of work and other outward activities. Aware that the Tai Chi approach through the «Inner Way» of the School — and in particular its intensive work with the Chi — would be an excellent tool for the development of the future city, Mauna set out to make this practice widely known by creating a network of about ten different locations within Auroville in order to share what she had learned.

At that time, Auroville consisted of around fifty small communities spread across 20 square kilometers, and Tai Chi sessions were held in many different places — schools, sports fields, community buildings, terraces, and rooftops. As the number of participants grew, Mauna tirelessly traveled the sandy roads under the sun to reach one place after another. Over time, the need for a space dedicated to practice became evident.

The Need for a Dedicated Space

In the mid-1990s, a couple of new residents arrived: Marco and Liliana, originally from Italy, and they joined the offered classes. Marco quickly became deeply involved, drawing on his prior experience in a Zen monastery in Italy, where he had learned breathing, concentration, and meditation techniques that had become part of his daily practice. He studied the School's forms intensively and took part in numerous summer sessions in Oppedette to be trained by Vlady, Michèle, and other teachers.

Eventually, Marco and Liliana built a house with a large garden, and its terrace finally became home to the Auroville branch of the School of the Inner Way...

Naturally, Marco became a teacher himself. Around 2003, he took over from Mauna in a spirit of friendship, and since then, he has trained between 20 and 40 people a year for over two decades.

Continuing the Practice

The following twenty years were enriched by Michèle and other teachers from France (Hedwige, Françoise, Nicole, Vanessa, Paul, Laurent, Fabien, Madeleine...) who came to Auroville to offer popular training workshops or simply passed through to inspire us. Many of Marco's students (Binu Kumar, Divya, Etel, Kaarthikeyan, Krishna, Marie, Savitha Rani) were encouraged to join the School thanks to these visits.

Starting in 2009, Marco (who had become a Professor) established a rigorous schedule. Every morning, for an hour and a half, he taught Tai Chi on the rooftop of their home in Sharnaga. In addition, he organized workshops for beginners and intensive courses to train students aspiring to become teachers. This regularity, offered by Marco for over 15 years, has allowed the practice to be sustained, enriched, and deeply rooted within the Auroville community, where classes are offered free of charge.

The sincerity, volunteer spirit, and dedication seen today in the group of regular practitioners who begin their day with Chi and Form (the three Forms are taught in alternation) follow the path Marco laid out until his recent departure.

While kingfishers and peacocks may sometimes enliven our sessions in the golden light of Auroville's early mornings, it is above all the seriousness and authenticity of what is learned and experienced that catch the attention of passersby drawn by simple curiosity. In this way, the study of the Inner Way, as proposed by Vlady, is also shared with Indian and international visitors intrigued by the Auroville experience.

21.5.93

Chère Mauna

Je ne sais pas si le
livre se vend, mais je reçois
beaucoup de lettres enthousiastes des lecteurs.

Tu connais le Passis
Trough, c'est le passage du
Chi ou Tong au coccix et au
sacrum. J'insiste maintenant
beaucoup plus sur cette technique
essentielle qui est souvent
négligée.

Bientôt

Love Vlady



A workshop with Michèle in Auroville in 2012. Marco is in the front right, wearing a black t-shirt.

Regular Classes and Workshops

In recent years, a new generation of practitioners has emerged in this field, and Krishna, Binu Kumar, and Divya — three dedicated Indian teachers — continue to carry the essence of The School of the Inner Way in Auroville. They are supported remotely by Michèle, Pierre, and Fabien, who have generously provided their help and teaching materials. Daily and regular classes now form the backbone of the practice for many, offering a consistent rhythm that supports both newcomers and long-time students. Two beginner workshops, organized in August and February, punctuate the year, providing an introduction for beginners and a focused space for deepening for more experienced students. And then, there is the retreat in the cooler mountains of Kodaikanal — an immersive experience where the art seems to settle into the body in a transformative way. These moments often leave a lasting imprint, as if something ancient and essential had quietly taken root.

As we enter the year marking the centenary of Vlady's birth, we are deeply grateful for the support of the FDSI, which made our training possible, and we are confident that the ties with the school in France will continue to be woven, so that Vlady's research may be known and lived in India. We wholeheartedly join the growing world of practitioners who deeply appreciate and thank Vlady for developing this teaching and this school, with its focus on both inner and outer growth.

We warmly welcome our teachers and colleagues from around the world, whether they come to visit us in passing or join us for our annual retreat at Bodhi Zendo in Kodaikanal. For more information: www.artduchi.in ; contact us at taichi.auroville@gmail.com



Group photo in 2012... A workshop with Michèle



Mauna teaching in Auroville, 1994



View of Liliana and Marco's house; we practice on their terrace...

L'Art du Chi today

I never met Vlady Stévanovitch! So what!

In the practice of L'Art du Chi, we experience the subtle.

This allows us to connect with the essence.

The transmission from master to master enabled Vlady to receive it.

Today, if we are willing to open ourselves to it, it flows through Michèle, our Dōshu.

Dare I imagine that she is the tantien of our school?

She guides us by continuing to open the path.

So yes, through this teaching I feel entirely in tune with Vlady's intention.

A universal understanding in harmony with the pulse of life.







The DOSHU

What is this?
A Japanese word that literally means: Master of the Way.
It refers to the person responsible for maintaining continuity and fidelity to the Way.
While respecting the teaching received, the Dōshu is appointed by the previous Master and gives direction to a school. They are the reference point.
What will become of this in the future of our school?

Times have always changed... but in our era, the way of life no longer allows for total commitment to a path. And yet, our teaching is sacred—it is a treasure all the more worth protecting because the world has changed. It is a trace of what life can be, of what a human being can be in the earthly world. There may be no Dōshu in the future, but we can safeguard and fiercely protect the teaching so that one day—perhaps?

Let us remain faithful to the teaching, for it was created through a succession of Masters who devoted their lives to the search.

Westerners often want to add their own two cents, their own understanding. They feel that without doing so, they cannot flourish.

But there is nothing to add as long as one has not managed to stop wanting.

What may eventually emerge will not come from us.

What does it matter whether it's done this way or that way?

The truth is not at the tip of the finger, nor tucked under the arm—it is the moon that must be looked at.

And yet, we must begin by following rigorously, millimetre by millimetre, absorbing everything: the form, the details, the rhythm, the technique, the meaning, the spirit—so that one day, perhaps, we may gaze at the moon.

Thank you for reading!

See you soon in the next issue!

Tantien mag, juin 2025.
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