



stillness is the master of unrest



Twin Cities T'ai-Chi Ch'uan Studio

Wee Wu-Tang—The monthly e-newsletter

October 1, 2010

From Sifu Ray

What a glorious month! Leaves change color; geese fly south, and the time for hot chocolate is upon us. Don't forget, it's also Paul's birthday month! Take your time putting on that heavy coat or turning up the heat in your house, and let your body adjust to the cold.



The Lion Dancing team will practice Saturday Oct. 9 from 2:00-3:00. You can still come and try out.

The teaching and learning seminars begin October 16. If you are a regular tutor, want to become a tutor or are looking to understand the teaching and learning process more deeply, these seminars are for you.



We plan to participate in the Art Crawl in our building October 8-10. We will show Master Mark's artwork, sell some T'ai-Chi materials and promote the activity of our Studio. Come and see, or even volunteer for a shift. Talk to Rondi.

There are many opportunities for starting any of the new classes in the fall schedule. If you have any questions, just ask.

*"They were humans. One could not owe anything to such beings. They were creatures of a few breaths, frantic to eat and breed before their brief span of days was done. What could one of her kind owe to something that died and rotted swifter than a tree! Could one be in debt to a butterfly or a blade of grass?"*



-The Dragon Tintaglia (from Robin Hobb's *Mad Ship*)

### Teacher Training Seminars / Refresher Course

Saturdays, 6:00-8:00pm

October 16; Teaching & Learning Styles: part 1  
November 13; Teaching & Learning Styles: part 2  
January 15; Class Structure  
March 12; Tutor Training and Update

Seminars are free and open to any current studio members. If you are a regular tutor at the Studio, you need to attend either the October or November session PLUS the March session. There are new policies and teaching strategies being instituted for assimilating new students.

### T'ai-Chi at the Walker Art Center

by Rondi Atkin

On Saturday, September 4, a small group of Studio members and friends gathered outside the Walker Art Center to do T'ai-Chi. The experience was *amazing* – which comes from the Latin root "confuse." And so it did.

Our gathering at the Walker was not intended as a formal demonstration – there was no introduction or intentional audience – we simply stepped onto a paved surface outside the Walker's entrance, across from the Sculpture Garden, and while people milled about – entering and leaving the museum, sitting at tables sipping beverages and eating snacks – and with a flock of children flying red kites in the field behind us, ten of us did T'ai-Chi.



I have done formal demonstrations before, where people specifically come

to watch. And even when there isn't a stage, I have always felt the presence of what is called, in theater, the "fourth wall": an invisible screen between performers and audience. But on Saturday, that wall disappeared; once we began the form, moving slowly through space slowing down time, people who had been milling, lingered. A transaction occurred—our movement, their pausing.



At one point, while doing Repulse Monkey, I was startled when I looked over my left shoulder and saw Ann doing the form behind me. It was like unexpectedly

seeing myself in a mirror. Except, it wasn't my physical image being reflected: it was my chi, so that—for a moment—Ann's energy became mine.

When we finished the form, we continued with sword, saber, fan, and two-person. Those who watched and we who participated were, on a Saturday afternoon, visibly and energetically confused by T'ai-Chi.

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