

Life story (Keiin YOSHIMURA)

In 1945, Japan was surrendered on World War II. Since it we Japanese had been almost fascinated by the culture of the West and US in losing our own nationalism, roots, identity and soul. I started to practice both Japanese traditional Kabuki-Dance and western classical piano playing at 5 years old in the intellectual climate of Japan on those days. After that, at 7 years old, I stopped to practice Japanese traditional dance and kept to practice on piano playing according to the usual education policy of my parents. Then I majored in piano playing and practiced singing of western classical songs at the Musashino University of music.

In 1974, I graduated from that university.

On the other hand I practiced Spanish dance and the basics of classical ballet too.

But my sensibility as Japanese was not satisfied by this exposure to western culture. And I knew that the Japanese traditional atmosphere, appearance, heart, beauty and spirituality were never expressed by western music, arts and culture. And I understood that the every aspect of Japanese traditional culture were reflections of Japanese nature with the beautiful changes in four seasons. There are big differences of the aiming way at each art and culture between the West and the East, specially Japan.

I resisted to the intellectual climate of Japan in which almost all Japanese looked down, abandoned, left and forgotten own Japanese traditional culture. I stopped the life style which was influenced by the West and US. And I tried to keep Japanese way of life style. Then I concentrated to research and practice the Japanese traditional culture in many ways.

Those were Kamigata-mai, Noh Theater, Kyogen Theater, Shamisen music, Gidayu-bushi(the story telling of Bunraku), Chanoyu(Tea ceremony), Ikebana(Flower arrangement), Shodo(Japanese Calligraphy), Kendo(martial arts with sword), Kyudo(martial arts with bow and arrow), Waka(Poem in 31 syllables), Haiku(the minimum poem in 17 syllables) and others.

I have practiced Kamigata-mai with two masters, Yukio YOSHIMURA 5th head of Yoshimura School and Kisho YOSHIMURA 6th head. Master Yukio told me that “Daily life should be in arts. You had same quality in your performances with your daily life”. I had significant impression on Kamigata-mai with his words.

Since 1981, I have been studying on the “Noh Theater”. It is said that “Noh Theater” is the former, the source, the base and the parent of Kamigata-mai.

Fortunately I met two great masters in the world of “Noh Theater”.

One of them was the late Master Hideo KANZE who is one of the Kanze-ryu Shitekata(the family of actors as the leading roll). I was one of his students and I could get some hint for using the traditional way of expression on “Noh Theater” into new work on modern theater.

And the other is Master Izumi MIKAWA who is one of the Hoshoryu Shitekata and one of living national treasures of Japan. He always tells me “Be in Mu, nothing and selfless. You should be in one with the Nature. You should keep tender tastes on your out side, with strong heart on your inside. The nature is the teacher.”

I am making efforts to use those state when I play my performance, Kamigata-mai .

In 2000, I started the “Japan-India traditional performances exchange program”.

In 2002, I came to India and practiced “Kudhiyattam” by Master G. Venu in Irinjalakuda,Kerala as the student of the Japanese Government Overseas Study Program for Artists. Mainly I trained in “Nava Rasa” (how to play 9 emotions on the face) which is the traditional Indian way to express and it is very important way for Indian traditional performances. At that time I researched and practiced the Kalnataka music and Yoga.

In 2004, by the request of Master G. Venu, I have produced a full fledged exchange between “Noh” and “Kudhiyattam” with Mr. Ravi Gopalan NAIR in Trivandram, Kerala. 26 members came to Kerala to perform the Noh titled “HAGOROMO” from Japan. They made their performances each other. The Japanese troupe was moved with tears to see the “Kudhiyattam”. And other hand Indian audience was moved too and held their breath to see Noh “HAGOROMO”

I succeeded in this exchange and felt big happiness.

In addition, I have practiced Japanese traditional martial arts on Kendo and Kyudo to know the final, best and supreme things on physical and spiritual world. Through the practices of them I hope to get the complete breathing on Tanden(Swadistana Chakla), under part of abdomen. This breathing is called “Tanden Kokyu-ho” and known as Japanese traditional breathing. With this breathing and practices of Kata, the form, which has been polished up in long history, I try to get the being, moving and standing with no useless movement, no extra power, gentle and strong silence.

I have continued researching of spiritual practices to awaken the soul. I believe that it is the ground for human being.

Since 2000, under Swami Hari Om ANANDA, I researched and practiced

Hata Yoga in Irinjalakuda, Kerala and Uttarukasi Uttaranchel.

In 2011, On the International Sivananda Yoga Vedanta Centre in Neyyar Dam, Kerala, I took TTC(Teachers Training Course) and finished it. They awarded YOGA SIROMANI (Teacher of Yoga) to me.

In Japan, Since 2009, I have researched and practiced philosophy, spirituality, religion and Yoga with The Meridian Exercises for Ki Practice with Dr. Hiroshi MOTOYAMA who is a doctor of philosophy and spirituality. Also he is the head of his institute “IARP (International Association for Religion & Parapsycology)”.

In 2011, They awarded Teacher of Motoyama Meridian Exercises for Ki Practice to me.

Now according to the words of Dr. Hiroshi MOTOYAMA I am sitting everyday to do meditation for awaking the soul with broking the shell of selfishness of myself. I hope to purify and spiritualize the soul of every person in all over the world, with my performance, Kamigata-mai. I am praying to the God to guide me that I will be useful to change this world to the God's world that is filled with the Love, Wisdom and Harmony.

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