

UArts



SCHOOL
OF DANCE



Notes, Meditations, and Reflections on a paradoxical
form: An approach to a movement born of the African
Unconscious.

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and Meredith Rainey.

In partial fulfillment of the requirements for
the degree of Master of Fine Arts, Dance

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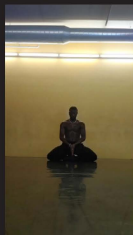
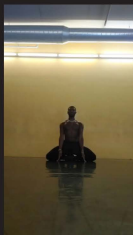
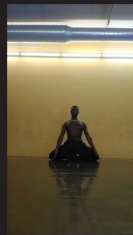
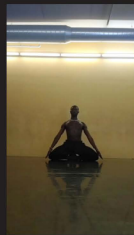
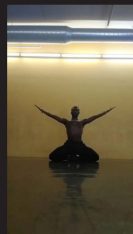
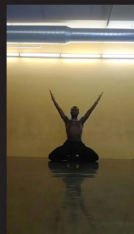
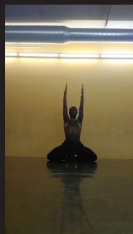
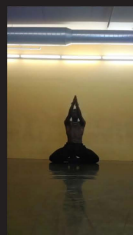
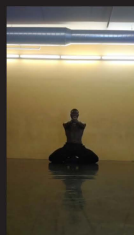
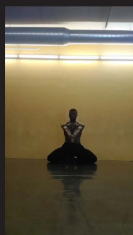
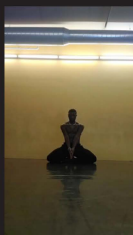
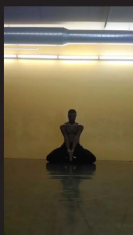




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Thesis Precipis

This thesis seeks to form the basis for an approach to movement as a conversation, reaction and negotiation between internal and external forces – projected into and onto multiple spatial dimensions, contextualizing the body through the union of mind-body processes.

Thought-Form-Action

In search of a scientific method, I reached backwards in order to spring forward. There are essentially three focal points of my work these last three years.

- The Diagram of the principle of the law of opposites(Elements and Qualities) and the journey through states of consciousness and matter (Planes of correspondence, embodiment, Cosmology, and Astrology). *The Generator. The Womb. The cell. Atom.*
- Kemetic Yoga, or Sema Tawi (Smai Tawi) as a foundational movement and meditation practice. Understanding the Tree or Web of life as a conduit for understanding the journey through different phases of life, and the embodiment of archetypes of human and cosmic consciousness in their relationship to the cultivation of the self. *Interconnected. Interdependent.*
- 3. The Shift Deck: A movement meditation, and improvisational prompt deck of cards. *Meditation, Improvisation, Cultivation*

This is an approach to understanding and cultivating the fluctuations of energy in and around the body. In this work, I seek to understand the nature of change, its causes, and its effects – both being results of the varying patterns of organization of elements from a cellular level. *An ordering principle.* A cosmology for moving through life unencumbered; finding and constructing pathways, from thought to form to action.

- Generating, projecting, inscribing, and displacing energy.
- Replication, Regeneration of code
- Ripples in Space time. Time Warp.
- Accessing the Bio-magnetic field. Electrical impulses and signals circulating through the body.
- An examination of components of Kemetic yoga. Movement and meditation, states of mind
- Revealing the pattern and decoding its structure.
- Transmuting energy. Shifting

Embodiment: Cultivating the principle and activating the form.



I am

A Paradoxical form
transcending space and time,
I am divine.

I am a multitude of whole forms coalescing as one Being,
All Mynd.

Fluctuating Energies
Shifting between polarities and
Points of reference, no true disparity
seeking clarity in this present moment.

I am a paradoxical form transcending space and time.

I create. I shape. I evolve.

I trace. I bend. I fold

Awakening the radical potential that lives within.

In this time, this present moment

I am the sum of my past present and future selves.

The energy that is being generated by my body tethers me to this physical
plane.

I am one in a series of many possible variations on a theme.

I Contemplate. I Gather. I Generate.

I Contain. I fluctuate.

The Levee will not break.

Most of the human body is made up of the elements Hydrogen, Oxygen, Carbon, and Nitrogen. The remainder is made up of at least 16 other elements, in various amounts. These elements as well as many others are made of sub-atomic particles arranged and rearranged all serving a function in the web of life. Each of the following sketches, diagrams, and writings describe in the best language I have, an approach to moving bodies in space. It is pathway towards an awareness of self in relation to fluctuations of energy, the existence of the body in space-time, and the activation of thought creating form and manifesting action (dance).

Elements- Process- Interaction- Result/Byproduct

The Diagram of the Principle of the Law of Opposites.

According to Yoseph Ben Jochannan, in a paper in which he lectured on the philosophy behind the Diagram of the Principle of the Law of Opposites, “Created by Africans of the Nile valley and Great Lakes High Cultures Before the 1st Dynasty in ca. 300 B.C.E or 4100 B.C.E probably as early as 510 B.C.E...” it was a symbol that depicted the Inner self our African ancestors spoke about with respect to the “transmutation of the soul”, which is still the basic prerequisiteto realize the “deification of man”.

Below are key components of the philosophy of the DLO

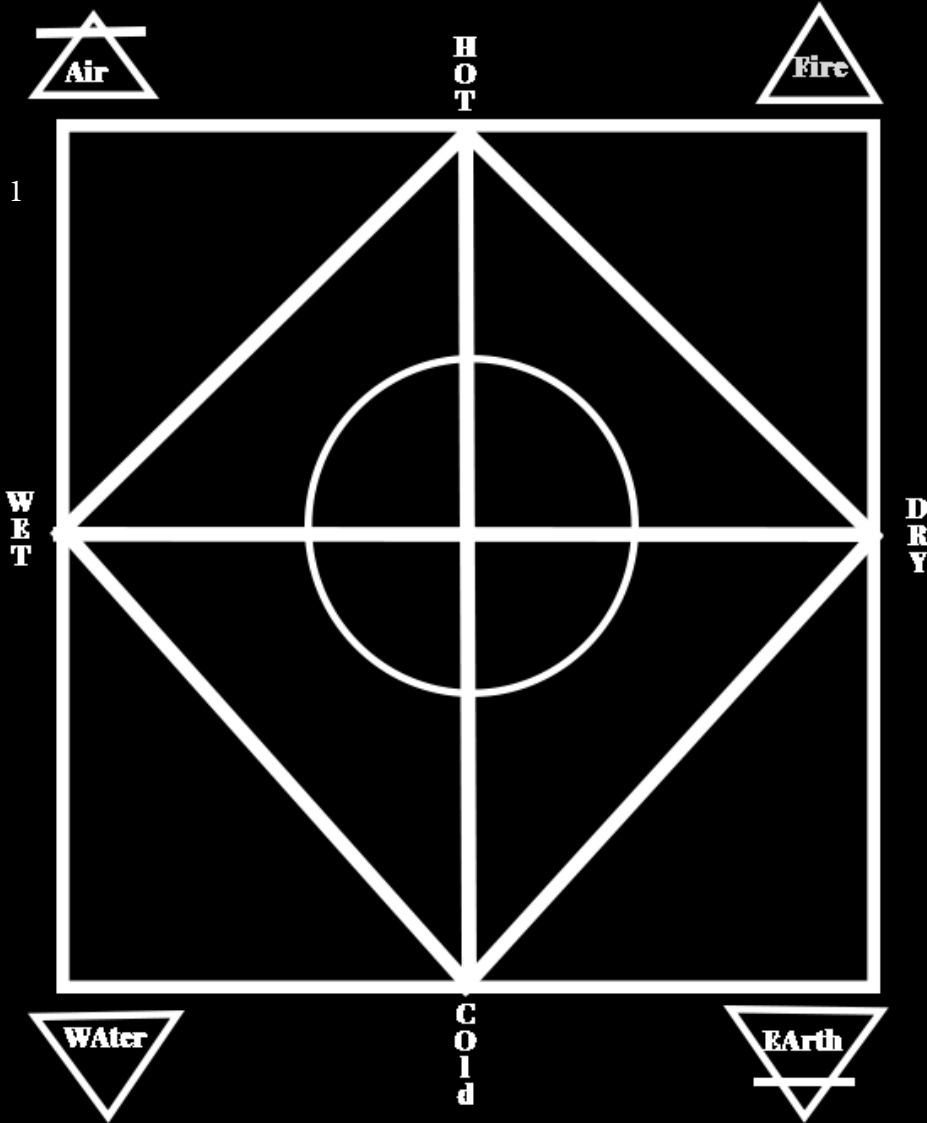
Component 1: Opposites contraries, or *compliments*

Component 2: Transmutations or the fluidity of change. Cause and effect.

Component 3: The functional life of the Universe caused by the Four Elements.

The Four Elements and Four Qualities

Fg. 1

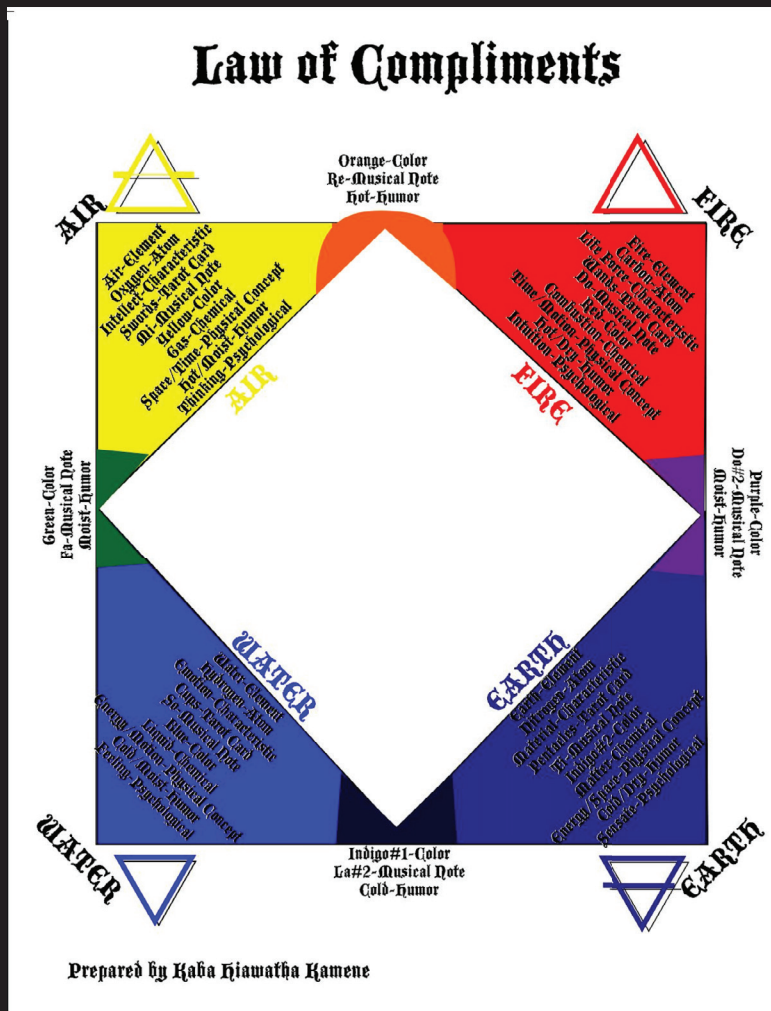


- The composition of 1 Square within another Square pinpoints the function of the Elements with the other Qualities.
- The establishment of the Inner Square on the hypotenuse shows the relationship of a given right angle.
- The corners of the Square show midpoint connections of the four Right-Angle Triangles in the Inner as well as Outer segments”

“Understanding the Philosophical concept behind the Diagram of the Principle of Opposities”. Joseph A.A Ben Yochannan.

. Kaba Hiawatha Kamene spoke about the diagram for ancient Africans, being a conduit for understanding the composition of the Universe, the foundational elements of Kemetic Cosmology. He explains how Ancient Africans conceptualized the elements, colors, and basic frequencies of sound within this one diagram. We never really learned much about African understandings of Math and Science, even though it is documented that Africans not only created and sustained mathematic and scientific processes, they excelled at it. It would have helped at that time to understand that my people who were enslaved in the Americas and elsewhere had knowledge of math and sciences that predated Western notions of the organization of natural systems.

It is inspiring to know how much we were able to conceptualize and integrate into the fabric of African societies. Much of this still lives within us, but must be awakened in a new sense.



I would draw and redraw the diagram repeatedly, trying to etch the image into my subconscious. I made a few choice additions to the visual representation, adding more lines, expanding those levels and dimensions, then introducing arcs, spirals, circles and color. This helped to create a three-dimensional representation of space with its ever-expanding and dimensions across the galaxy (a map, matrix, grid, program). Placing the body inside of this matrix added layers and dimensions to the atmosphere the body inhabits. (The program). With the addition of a circle in the center of the Diagram of the law of opposites, we add rotation, and spin to the equation. A rotation of the elements.

The Square (Cube), The Spiral , The Sphere , The Eye (Focal point, I, Subject), The place

This diagram, being a conduit for the transmutation of the elements of the self and the cosmos, also functions as a lens to understand the composition of the visual spectrum through the eyes.

Points. Lines. Shapes, Colors, Frequency

- Additive and deductive reasoning principles.
- Multidirectional impulses and signals, magnetic waves, and frequencies.
- The brain uses the senses to understand its environment and interactions with others.
- The brain sends and receives signals from various parts of the body to understand and regulate its systems.

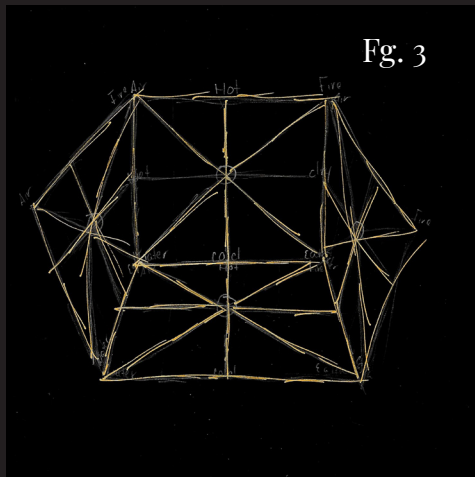


Fig. 3

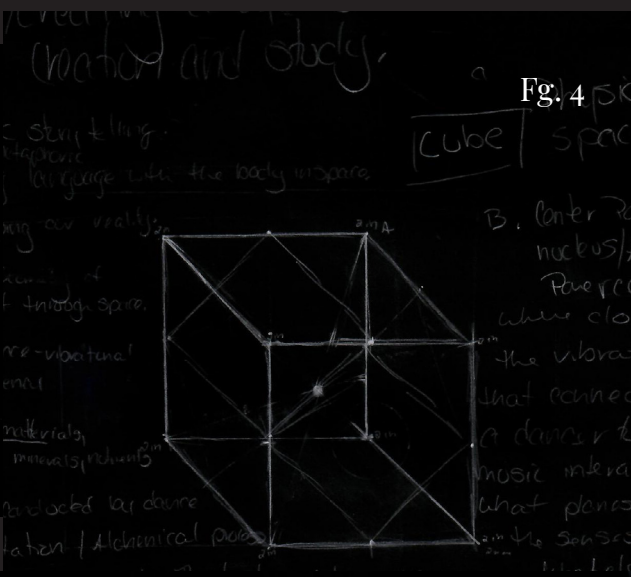


Fig. 4

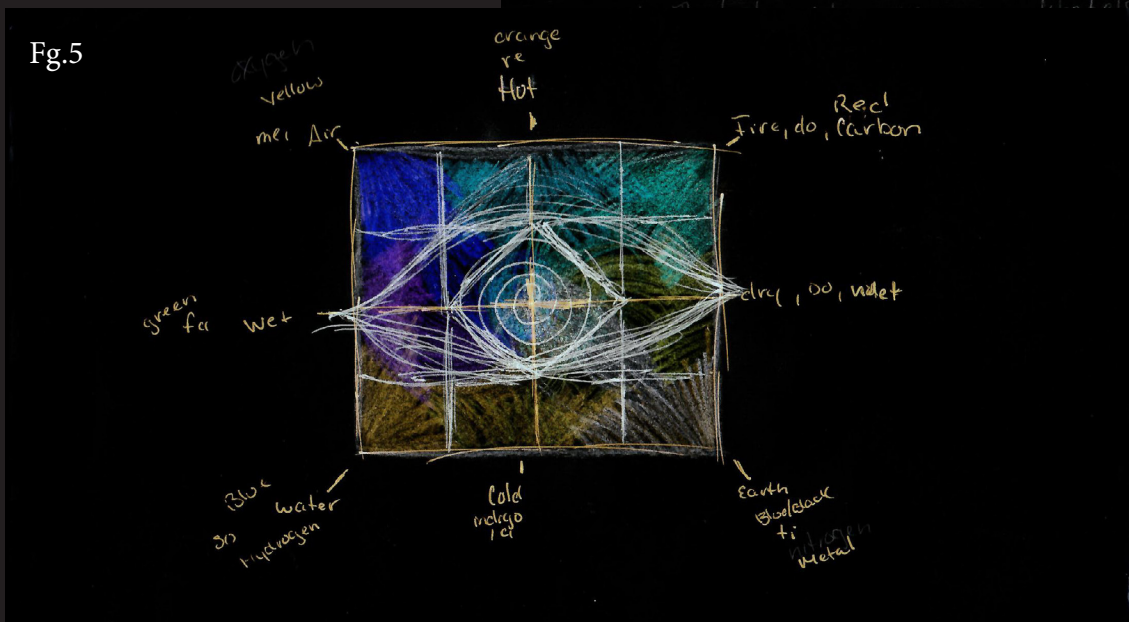


Fig. 5

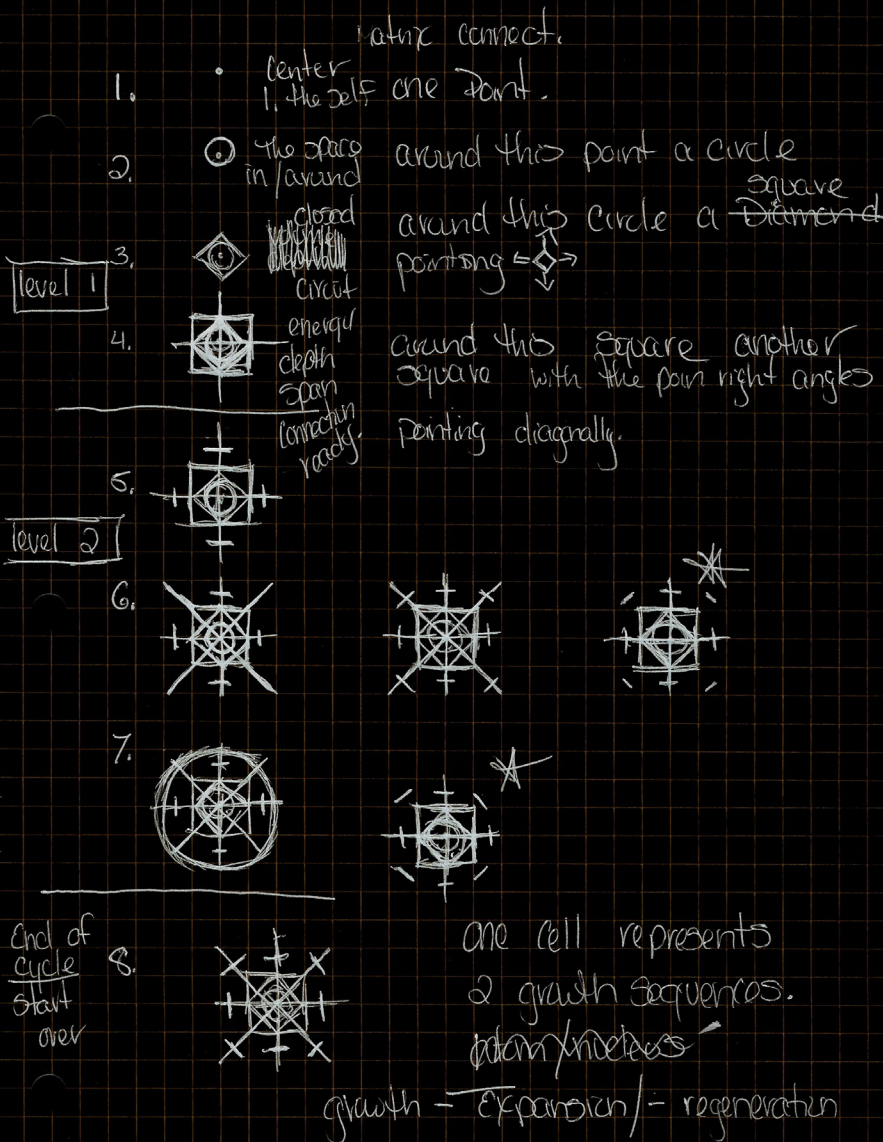


Fig.6

Expansion
 Contraction
 Dissociation
 Dissolution
 Coagulation

Fig. 7

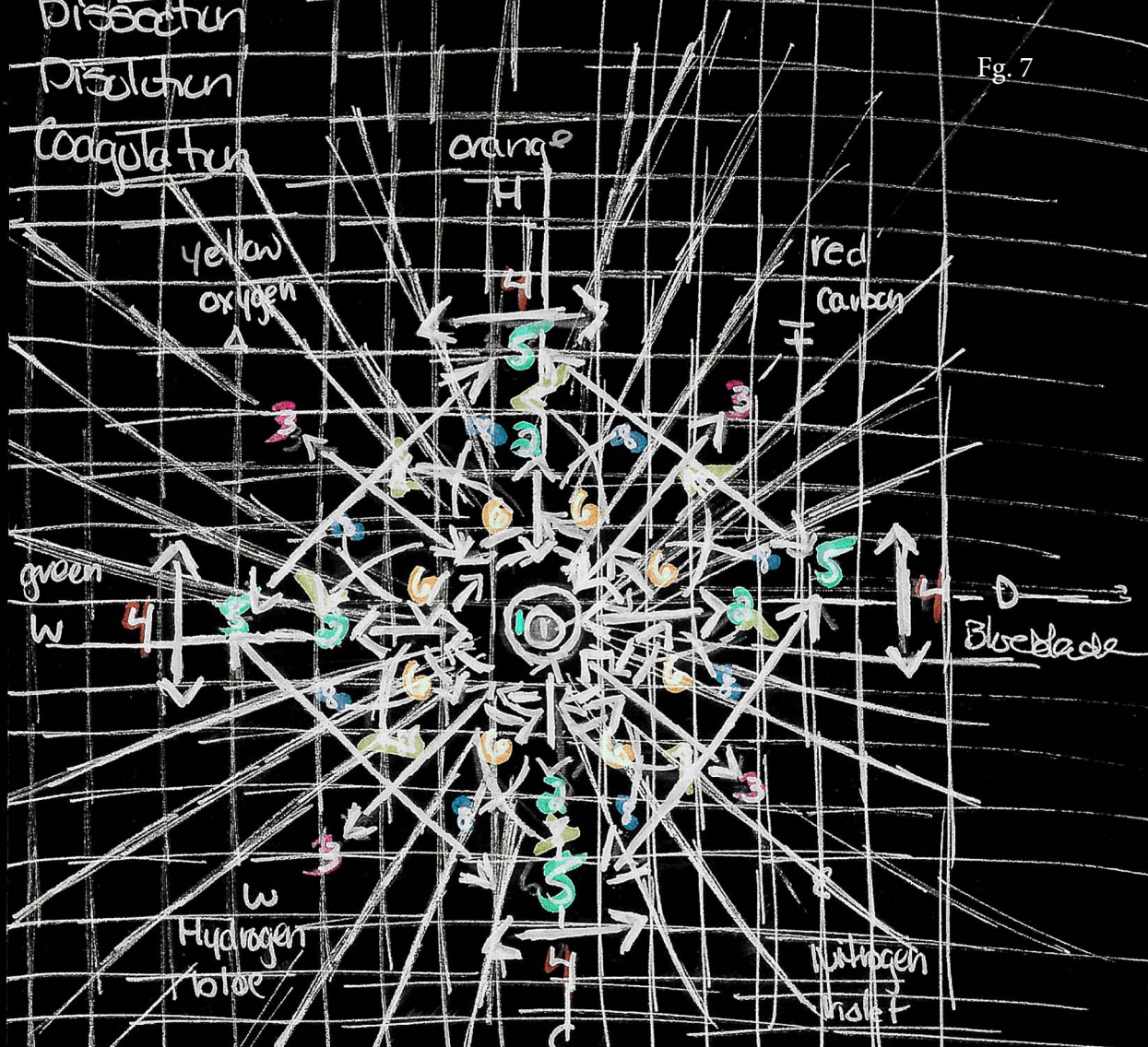
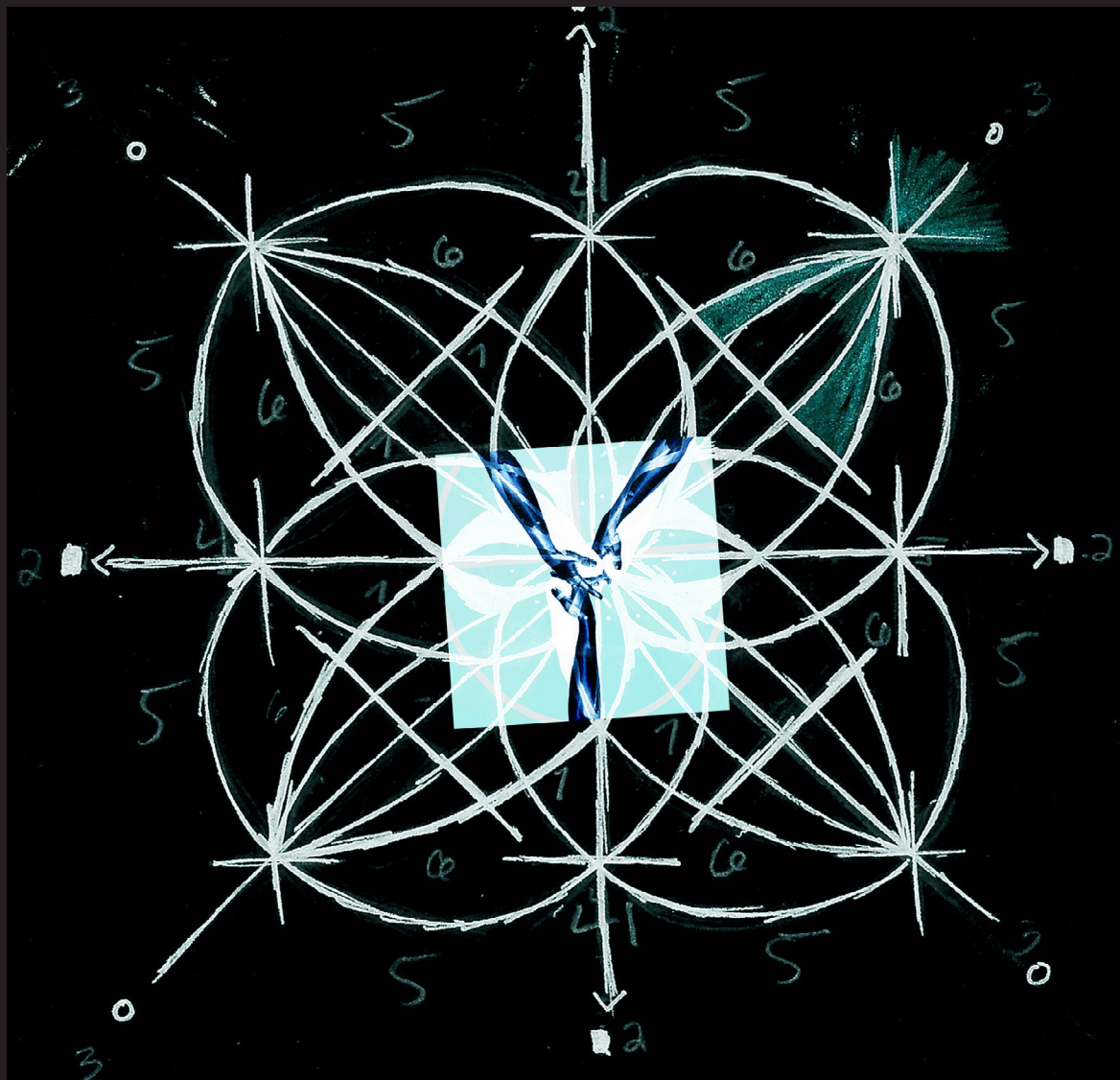


Fig. 8





The Generator contains the elements and qualities of the Universe as well as the potential energy generated and stored in the body.

Field generator. Stabilizer. Expander. Contractor. Microcosmic creator.
The womb, Great Spiral. The Brain, The Heart. The Gut.

Orientation , differentiation, Contraction and expansion of energy and space.

Fig. 9

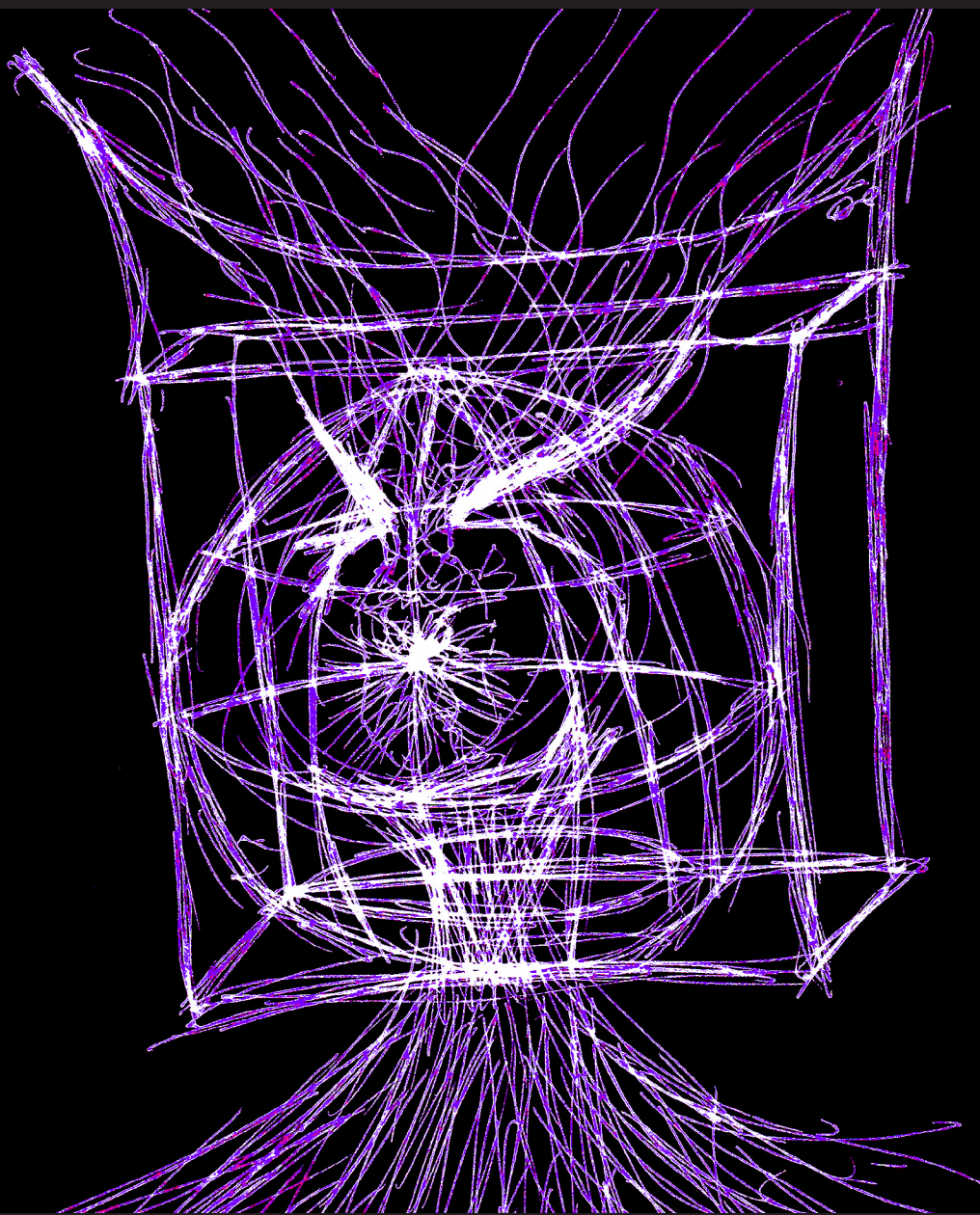


Fig. 10.



In the womb, we are made, a microcosm of the elements of galaxies both near
and far away.

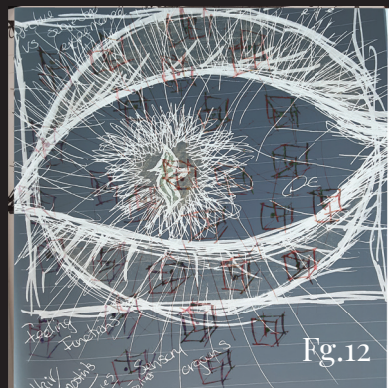
We are made of stardust and the remnants of collapsed celestial bodies.
What I present is a model that understands the “body”- both Corporeal (physical) and Ephemeral (energetic)- is of undifferentiated matter (shapeless, formlessness). Through the polarization of the energy coursing through the body, we can access an all encompassing range of motion and fluidity of change in the
body.

To transcend this form:
We learn
We adjust
We accumulate
We participate
We illuminate
We emancipate ourselves

I desire to :
explore the infinite and boundless spaces beyond my body
to traverse the cosmic web of the mind space.
to give a sense of freedom to the body so the spirit may soar.
to deny gravity its control and bend space-time to my will.

My goal was to conceptualize the way I understood the body moving in space from a perspective that embodies the science and philosophies that emerged from what Edward Bruce Bynam calls the African Unconscious, a field of resonance that we all have the capacity to connect to.





Movement is the negotiation of the heart and the mind expressing themselves as the articulation of the joints and limbs, creating moving shapes and symbols inscribed into space. There is nothing impossible for the body because the mind sets the limit. When we challenge our minds to expand beyond the realms of the possible we tap into the superconscious realms of reality. That which is beyond us, things like our memory, dreams, and fantasy. These things are experienced through a prism, a crystalline structure that emerges when the right conditions are met. So, this is our goal, to tap into the limitless potential of our minds and harness it to access the limitless potential of our bodies.

Defining boundaries just to escape them. Constructing borders just to erase them. Falling in and out of portals. Tracing the concentric circles around the body with your limbs and joints as if the rings of saturn began to flip and rotate around the planet. In this model you are Point o. Everything revolves around you while you simultaneously orbit other energies or bodies.

Kemetic Yōga

“Kemetic yoga was rediscovered through an attempt to define yoga in a way that people of African descent could relate to it. Kemetic yoga acknowledges the African/Kemetic/Kushite origins of Yoga and seeks to make the link between Africa and Egypt, the Indus Kush civilization prior to the Aryan invasion and traditional African systems of knowledge and spirituality”.

(Yoga Skills Method training Manual, Yirser Ra Hotep)

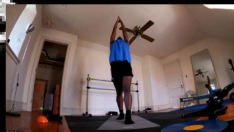
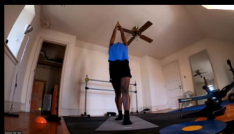
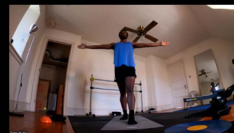
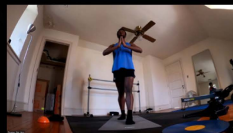
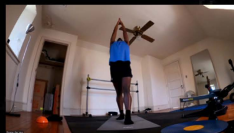
My intention was to understand the principles of Kemetic Yoga as a potential-foundational movement practice involving meditation and reflection, cultivating a system through which one can strengthen the connection between mind and body, generating at will the necessary mental faculties needed at various stages of life, or as this applies to meditation and dance; understanding the

proper energetic frequency to tap into specific to the task at hand. The main postures and poses of Kemetic Yoga are representative of The Neteru. The Neteru are the archetypal forces of creation and consciousness. They represent energies present here on earth and within the cosmos. They are not worshiped; they are principles to embody and cultivate within oneself.

“The system in Kemet for spiritual training involving postures, breath training, sound, and meditation was Sema Tawi. Its purpose was the unification of the upper world of the spirit and the lower world of the body and the emotions, symbolized by the unification of upper and lower Egypt. In India, this system with similar postures was called yoga”. Dark light consciousness, melanin serpent power, and the matrix of reality. By Edward Bruce Bynam.

Kemetic Yoga and the system embedded in the teachings of Ancient Kemet help to build the scaffolding for the principles of embodiment within this approach.

The Tree of or web of life functions like a connective tissue between the Element/ Quality and the various aspects of both human and cosmic conscious experience. The principle of embodiment or attunement is inherent in dance forms as one needs to embody (to take on and become) the energy, rhythm, and coordination of the style through the activation of mental and physical processes. The movement through the tree of life can also be seen as a journey through the energetic centers of the body (the chakras and energetic fields), where we tap into the necessary states of being recognizing all that resides within.



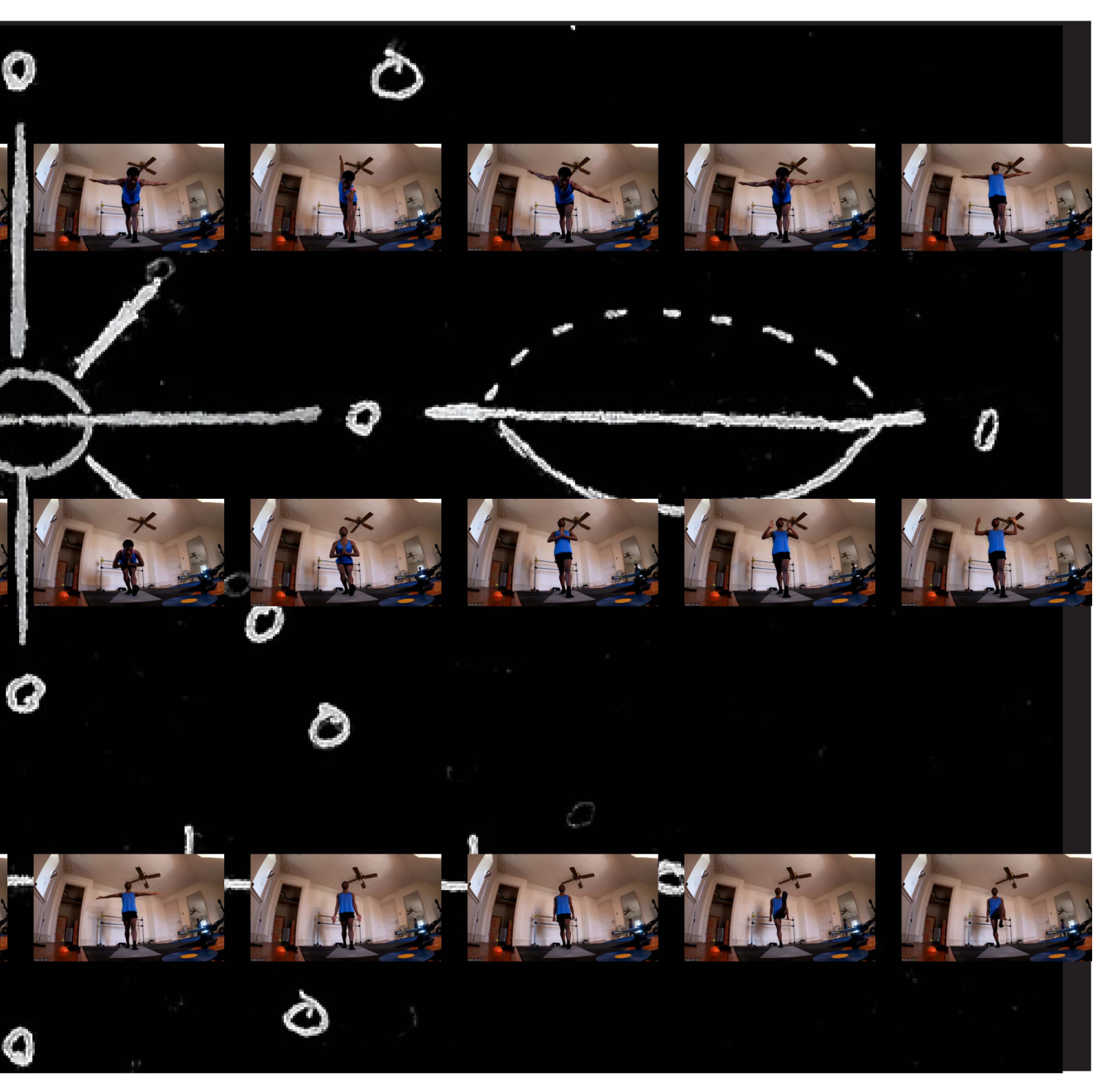


Fig. 13.a

The netewo / tree of life cosmic / human
Mental / spiritual / physical

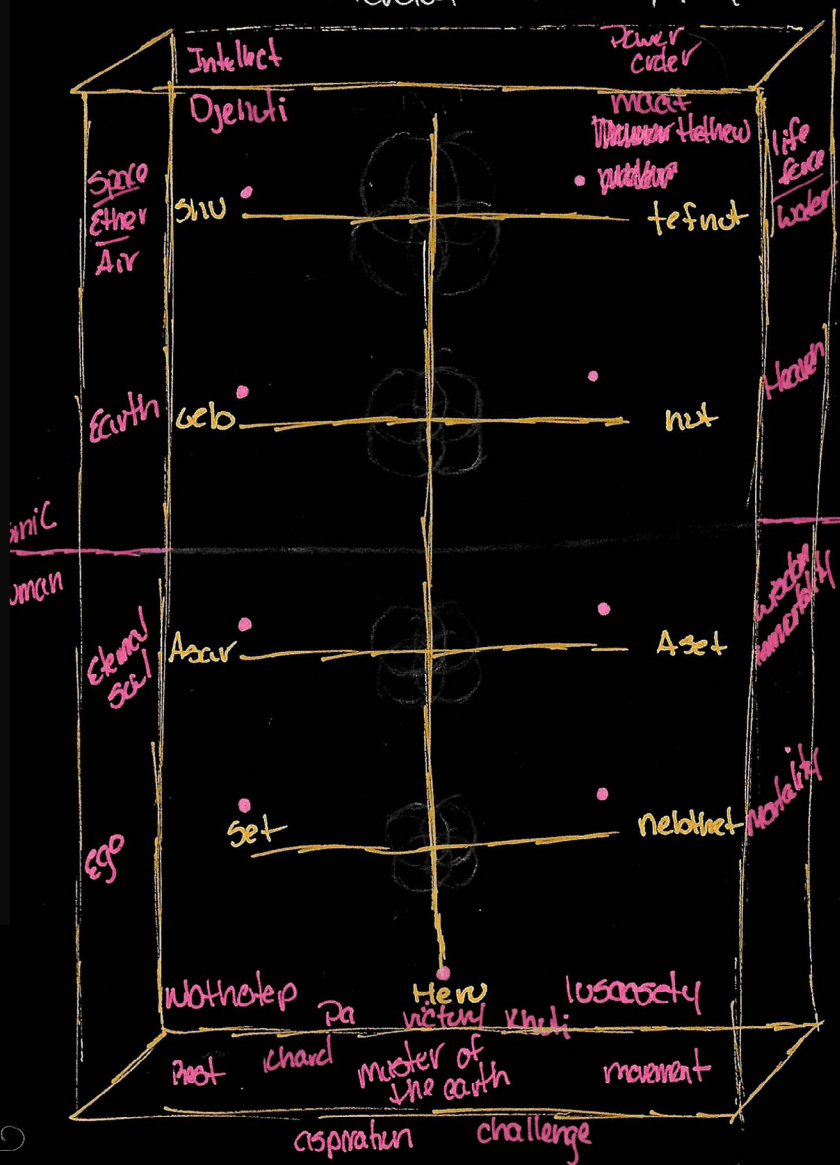


Fig. 13.b

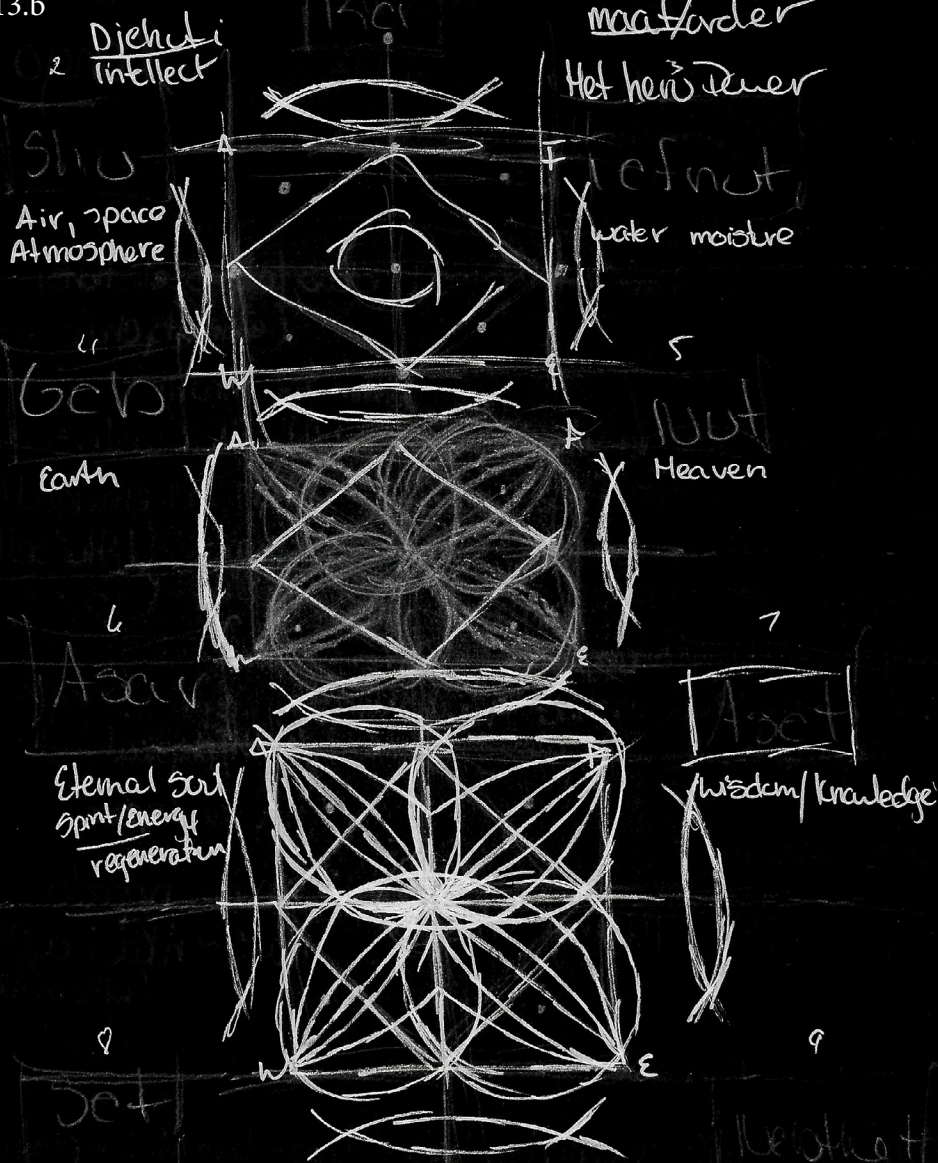


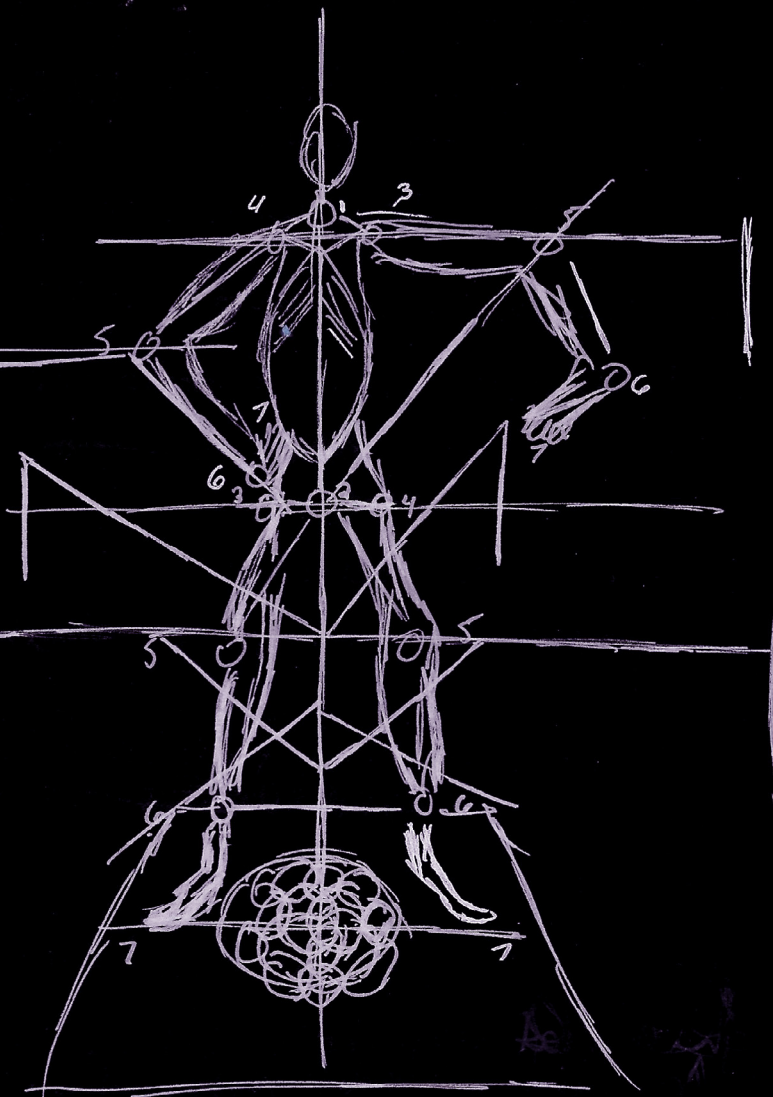
Fig. 14

Plane #1 is
any point
in space
from the
top of the
head to the
sternum. (Upper)

Plane #2 is
any space
below the
sternum to
the waist/
hips. (middle)

Plane #3
is all the
space
below the
hips down
to the floor.

(lower)



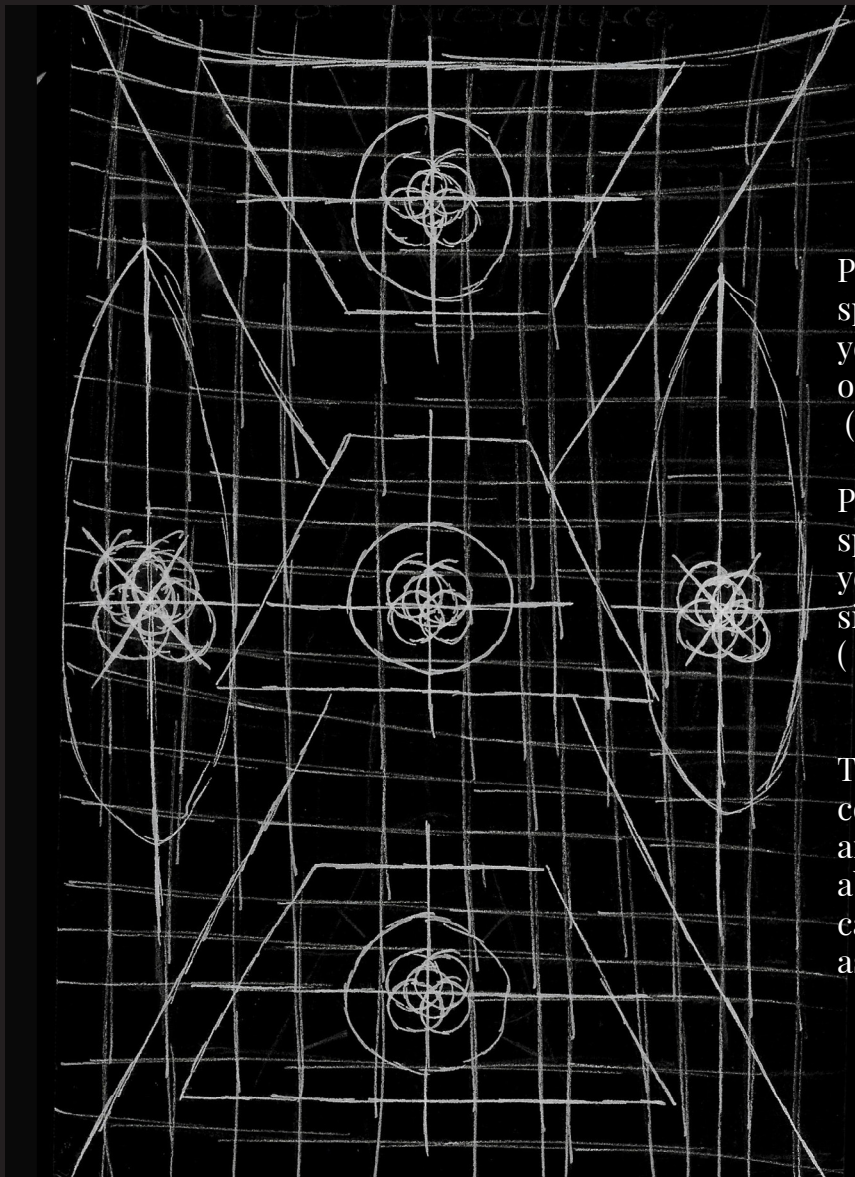
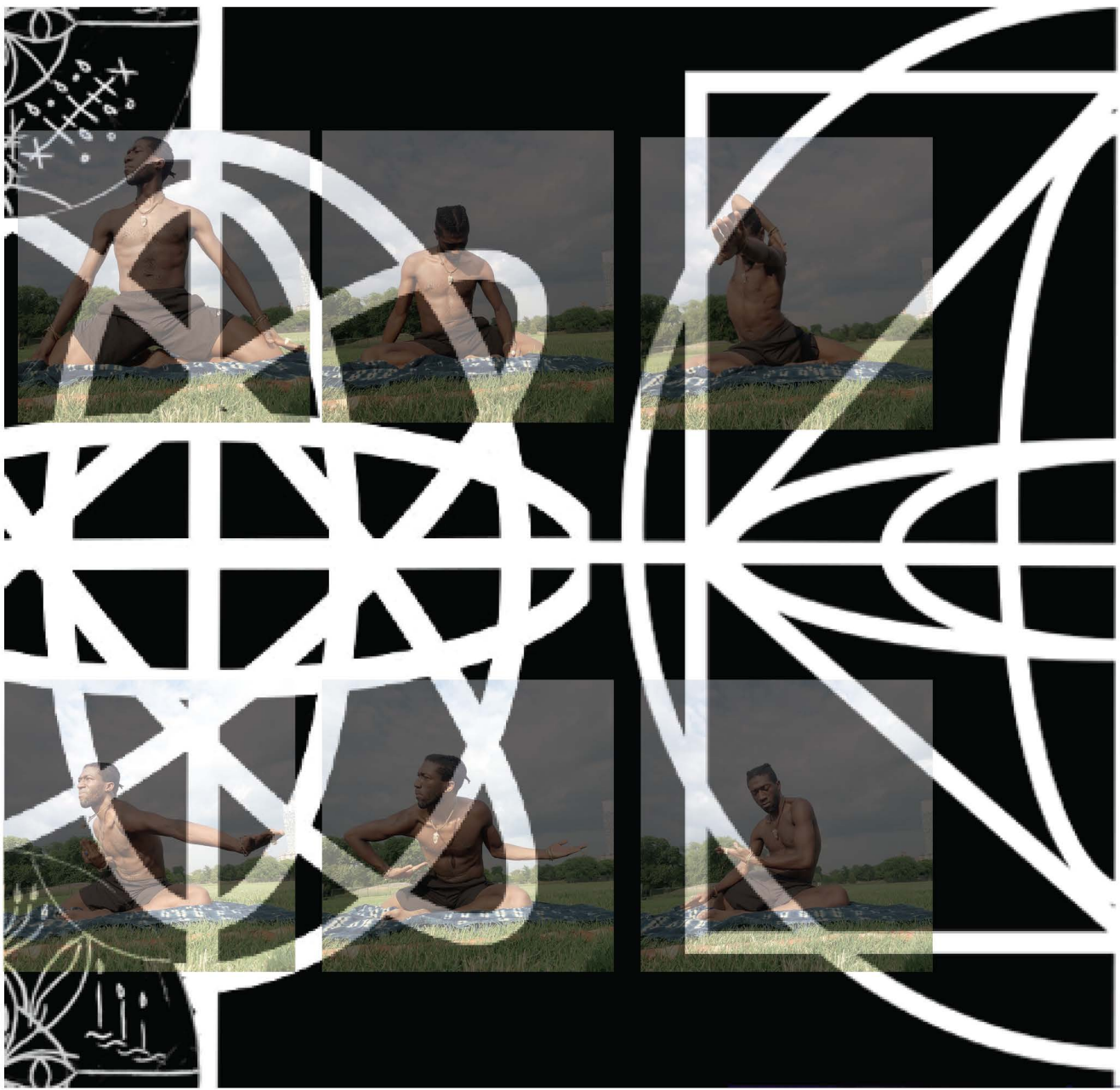


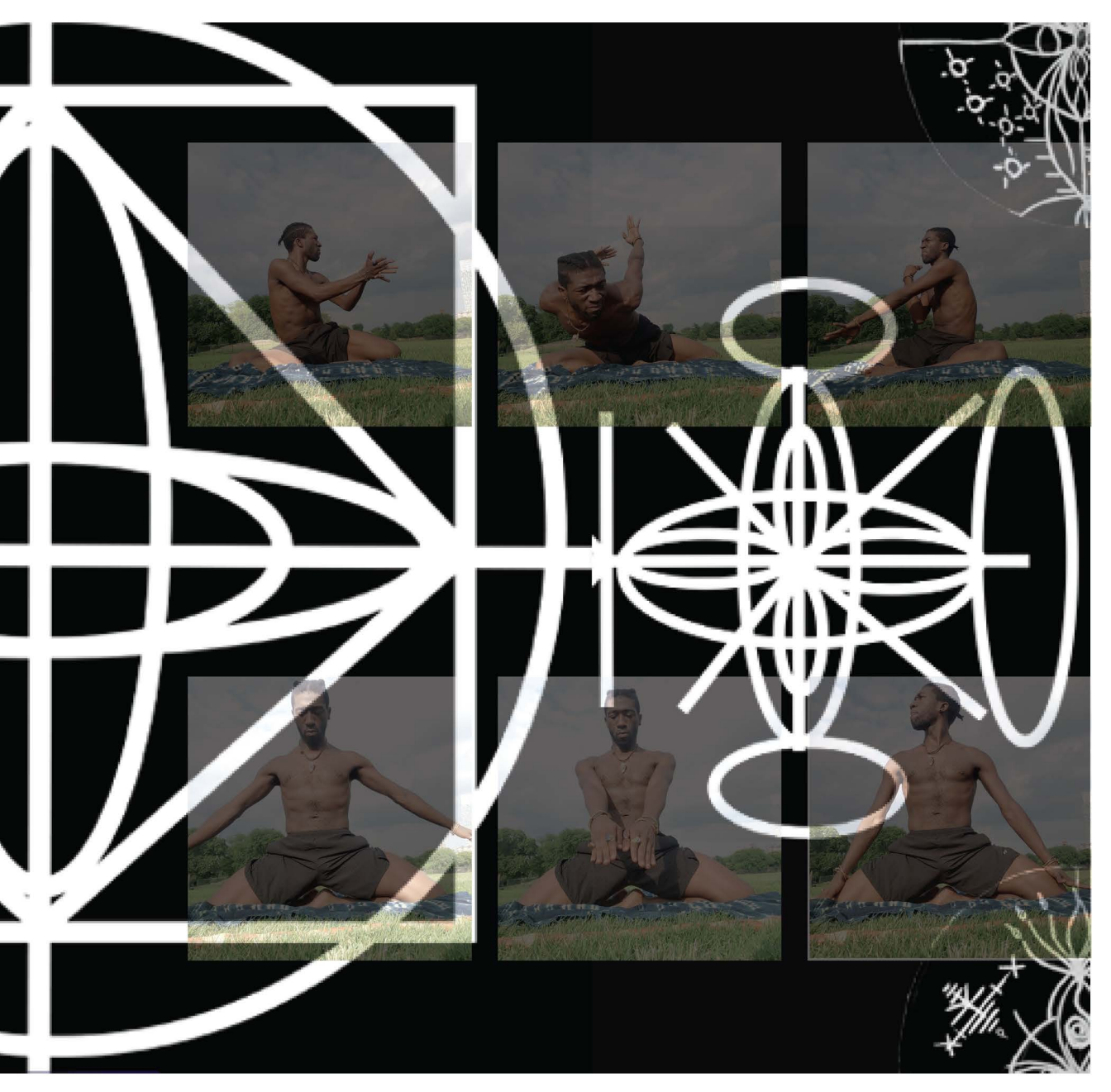
Fig. 15

Plane #4 is any space in front of your field of view or motion.
(Seen)

Plane #5 is any space behind your field of vision or motion.
(unseen)

These planes of correspondence are interchangeable. Each space can be organized as you desire.





The conjuror

I am Whatever I decide to be. I may fluctuate between joy and pain. Tolerance and disinterest. However my humanity is not up for debate. I am a man who cries who feels deeply, who senses the fluctuations in my environment and within my own vessel. I am Whatever I decide to be. I am a Black Man

born of a Black God and Goddess
who came to this plane to bring me into existence.

Resistance is futile
Love is the strongest force known to man.

I am
You are
We are
the personification of the transformation of energy and matter.

I am
Whatever I desire to be.

In time you will see
that we are the solution.
We are the architects of the future.
We are here.
Our time is now.



Movement: the conduit and the Gateway

Meditate. Process. Charge. Activate.

Tap in. Activate. Harness. Balance

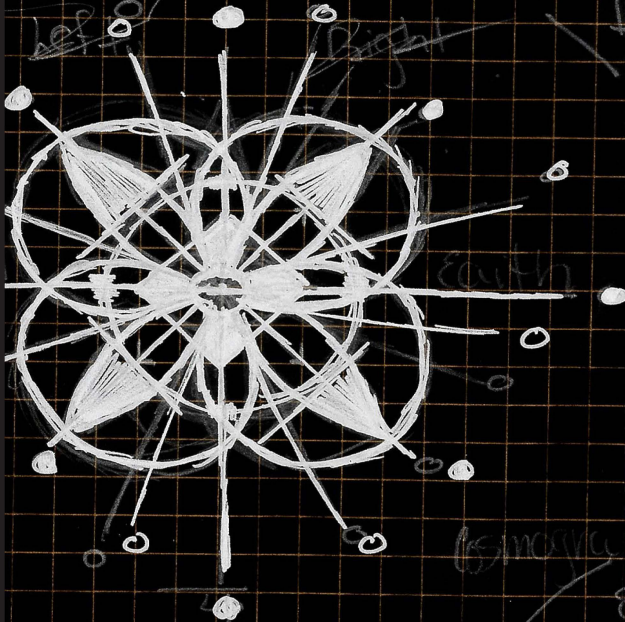
Decode. Recalibrate. Rearrange.

I've concluded that at this time this method doesn't have a name. I've considered calling it the shift method, or some variation of Sema Tawi as a system that integrates movement and meditation it could be considered a system of Yoga, of which there are at least five. The Word Yoga means to Yoke, or bind. So, in this method, we are consciously connecting our thoughts with our actions. *The Yoga of action and the Yoga of wisdom.*

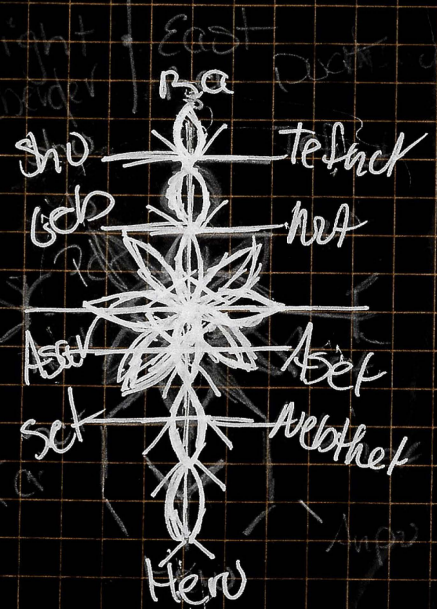
As I dive further into studying Ancient Kemet I understand that this method functioned scientifically. The Neteru, being manifestations of the creator (or the first to emerge, Aton(m) the self) act as reference points to the potential kinds of energy and states of mind that exist within us and in our environment. To see manifestations of the divine all around you, a cosmic interplay of forces that are visible and invisible to the naked eye. However, we tap into these spheres and codes daily.

Combining the Diagram of the Principle of the Law of Opposites and the Tree of Life Philosophy.

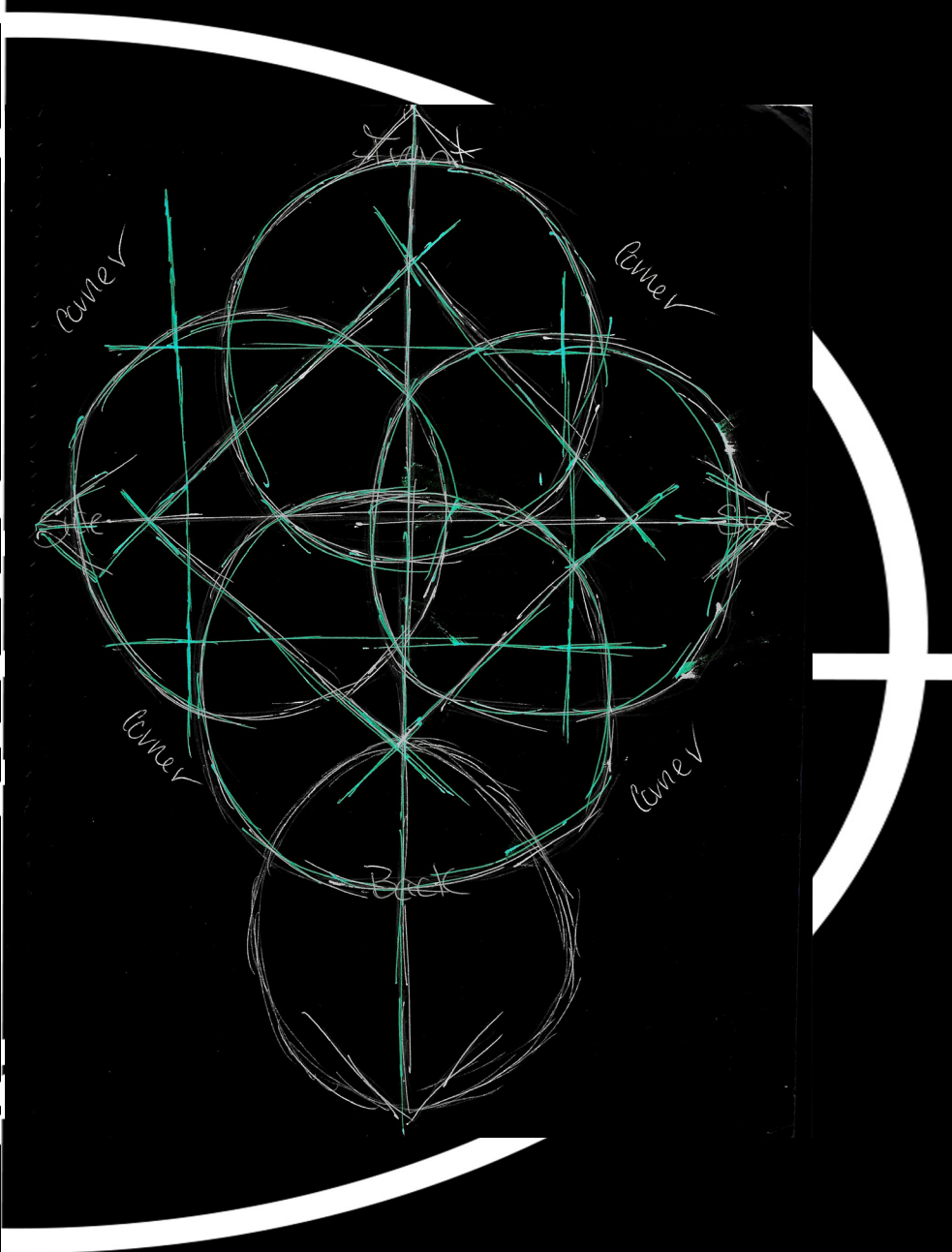
The tree of life functions as the scaffolding to construct levels above and below the original plane. In a typical class with me we may start on the floor. This space represents the abyss, the void, the watery world, or the cosmic womb (spiral). Following a growth cycle the original cell replicates and then expands (or in this case changes level, moves up, down or out from point o). From the floor we activate the core muscle groups, meditating on the principle of heat to warm the body and prepare it to stand. When we come to a standing position the body is primed and ready to begin moving through space. Forward, Back, and to each side of the body. Always finding our way back to center. Slowly tracing and dissecting the lines of energetic force and interacting with the +/- spatial dimensions of the body.

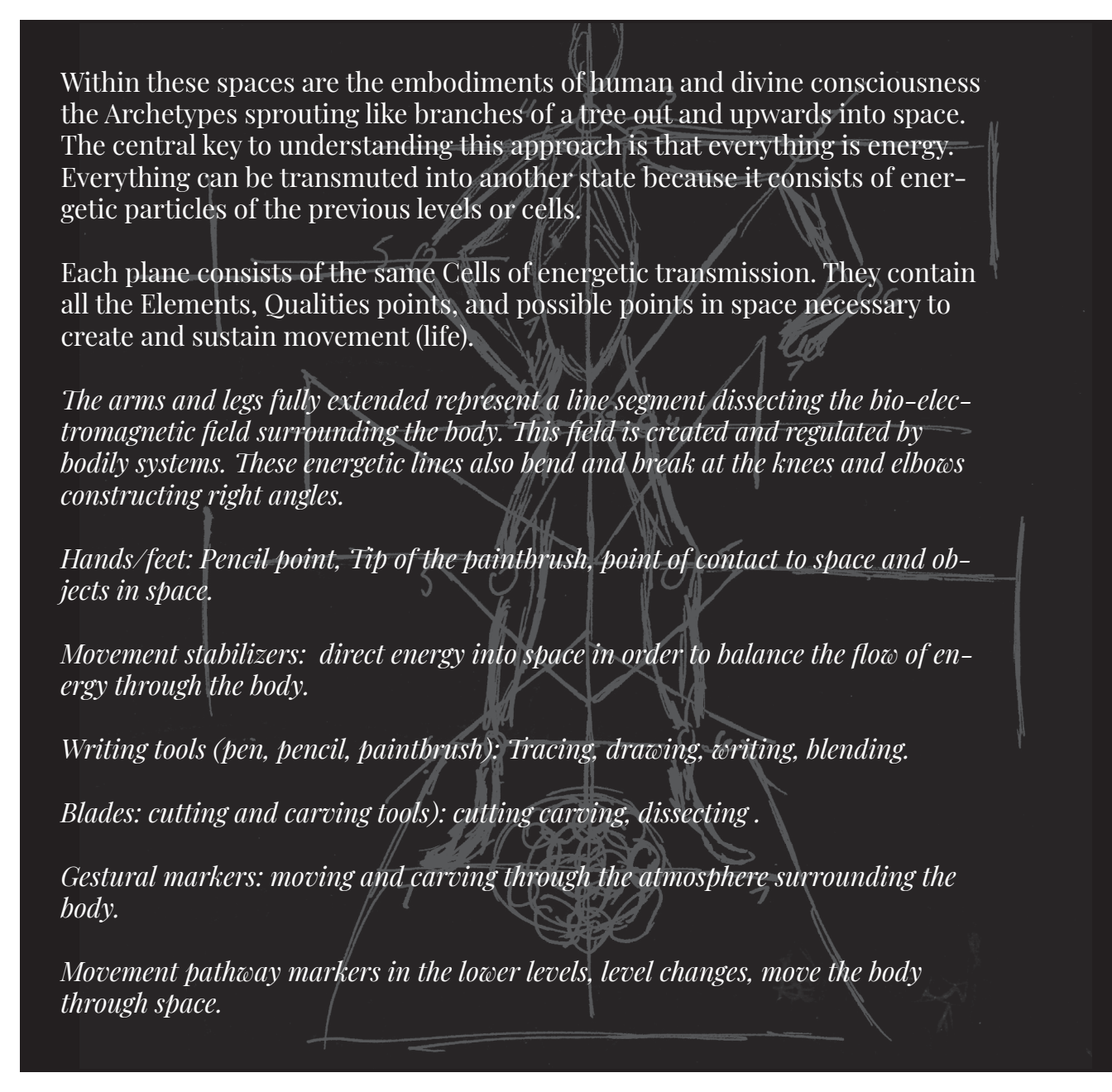


Kenneth
Tree of
1 wife









Within these spaces are the embodiments of human and divine consciousness the Archetypes sprouting like branches of a tree out and upwards into space. The central key to understanding this approach is that everything is energy. Everything can be transmuted into another state because it consists of energetic particles of the previous levels or cells.

Each plane consists of the same Cells of energetic transmission. They contain all the Elements, Qualities points, and possible points in space necessary to create and sustain movement (life).

The arms and legs fully extended represent a line segment dissecting the bio-electromagnetic field surrounding the body. This field is created and regulated by bodily systems. These energetic lines also bend and break at the knees and elbows constructing right angles.

Hands/feet: Pencil point, Tip of the paintbrush, point of contact to space and objects in space.

Movement stabilizers: direct energy into space in order to balance the flow of energy through the body.

Writing tools (pen, pencil, paintbrush): Tracing, drawing, writing, blending.

Blades: cutting and carving tools): cutting carving, dissecting .

Gestural markers: moving and carving through the atmosphere surrounding the body.

Movement pathway markers in the lower levels, level changes, move the body through space.

The Head, sternum, and pelvis are (axis points) between the upper and lower. Separating the internal organs from the remainder of the body. The Torso/ Abdominal Cavity/ Ribcage shields the heart and lungs.

The head is the Highest axis point in the body.

It governs thought (mental processes) and communicates to the rest of the body via the nervous system. By balancing the head over the spine and the joints we create a fluid sense of motion. (rebounding), Where recovery is the priority. Always coming back to the center. A sense of directing space to move around the body.

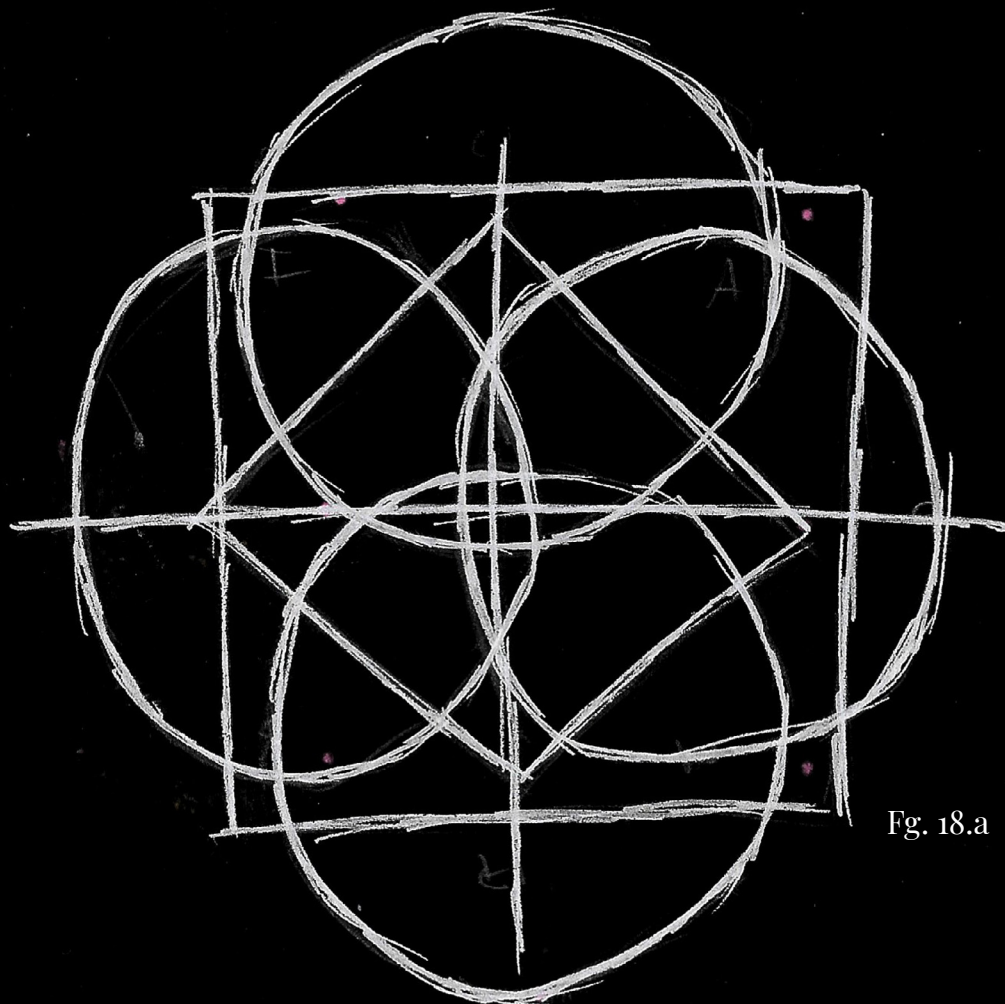
Evasive Maneuvers.

The Spine = North/ South Axis. From Head to toe.

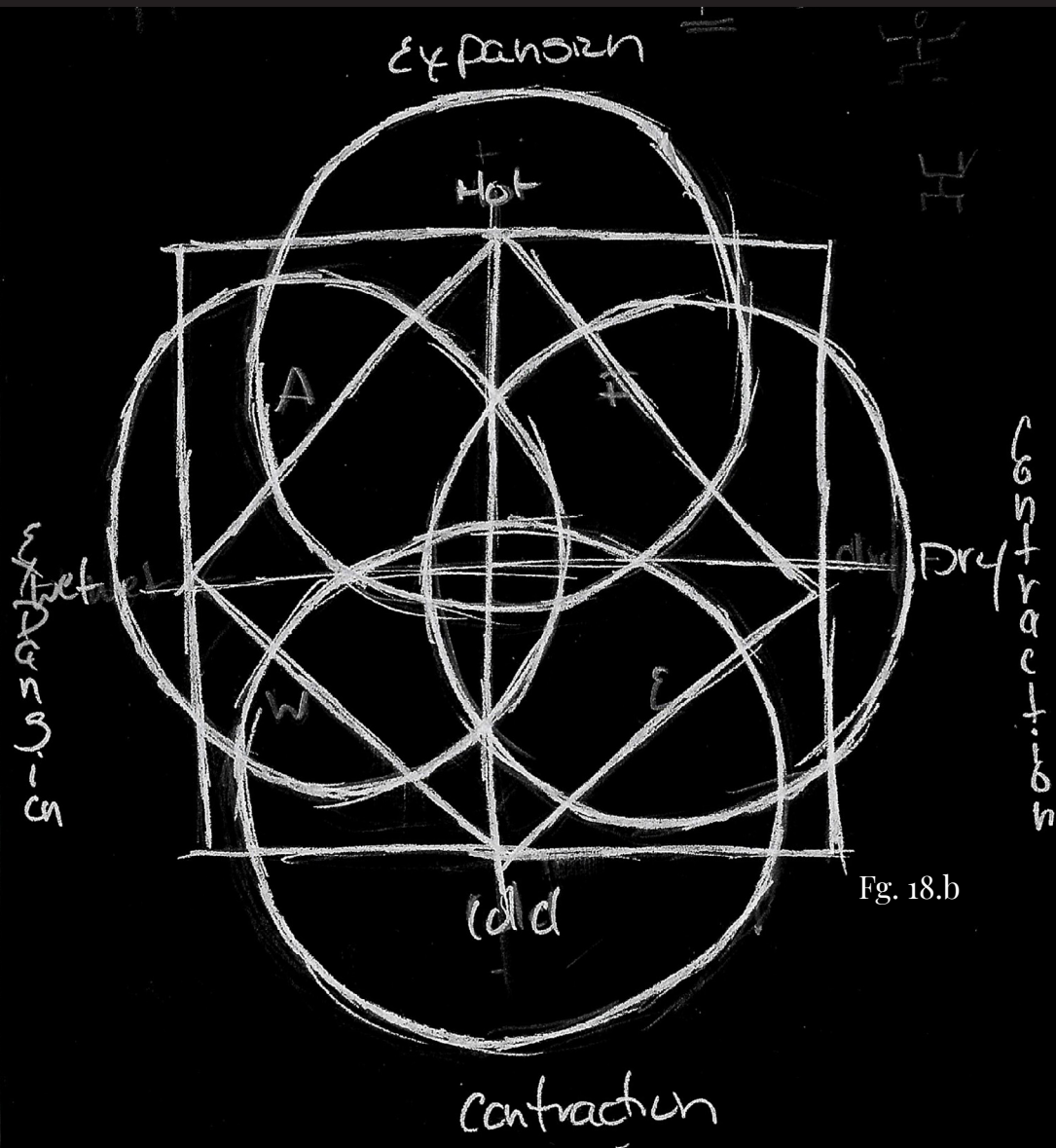
The Shoulders and Hips = East/West axis. Fingertip to fingertip, Midline to fingertip (right angle), Toe to toe, Midline to toe (right angle).

The movements of the limbs and joints trace, dissect, and converge with the lines of force around the body as well as interact with the dimensions of space around the body (atmosphere).

We train the mind to construct the program. The program is the method, the approach or the work itself. We self-realize by activating the mental processes. We self-actualize by implementing the program(s) and gaining the enlightenment, or lesson contained within. We train the body to transcend the form and enter another space. A space of connectivity with the spaces in and around you. We train the mind to control the body. We train the body to transcend the limitations of the mind.



Fg. 18.a



Moving practices:

All points in space exist in varying planes and dimensions of space-time. As we move through space on this floating ball of water earth sky and fire, we experience seismic shifts, electromagnetic waves, solar flares and so much more because this planet is one of many existing in this galaxy. When we take a creative visual approach to bring information together our capacity to reach beyond becomes exponential. I think that cosmology, astronomy, and astrology have appealed to me because they changed my relationship with my place in the cosmos and how subtle and not-so-subtle forces work in around and through me. The body moves through these planes and dimensions seamlessly fluctuating between mental, physical, and emotional states. The body is always in the process of being excavated from the space it inhabits to reveal the movement; the form; the dance.

Practice #1

Awakening: Sunrise Movement meditation (sunrise, sunset backgrounds)

Find a place where you can observe silence for a few moments.

Begin by taking in as many deep breaths as you need to feel at ease.

As you take in your breaths activate the intention of rising like the morning sun.

The background of the entire page is a collage of six images showing a person in a meditative pose (sitting cross-legged) with their arms extended in various directions. The images are arranged in a 2x3 grid. The person is wearing a dark top and pants. The background of the images is a light, hazy outdoor setting. The text is overlaid on the images in a white, serif font. The text is arranged in a 2x3 grid, with each block of text corresponding to one of the images. The text is centered within each image block. The text is as follows:

Body scan from the ground up.

With each breath bring your attention to each part of your body.

Starting with the feet, then the ankles, and continuing until you have scanned the whole body from soles of the feet to the crown of your head.

Pay attention to any feelings or sensations that arise.
As these feelings arise release them through the exhalation of the breath.

Continue scanning back down the body from top to bottom.
Repeat this as many times as you wish until you feel ready to proceed with your day.

You can follow this step by tracing the morning sunrise or sunset with your arms.

Trace out a sphere in space starting from any point in space you choose until you reach the beginning again (clockwise or counter clockwise). Using the same arm trace the horizon line separating the sky from the earth. Continue this process by tracing with your fingers all of the details in the skyline or view in front of you. Visualize while you trace.

Practice #2

Movement and meditation: The Trace.

Activating the Generator.

Step #1 Body scan.

Using your arms trace a sphere around your body filling this space with the energy generated by your body.

Forward along the midline of the body and to the side dissecting the body along the shoulder line.

If you need heat apply heat, if you need moisture bring in moisture.

Change the atmosphere around your body as your trace the sphere around you. This sphere is a representation of your energetic body. *Protective and reflective.*

By generating this field, you connect yourself to your surrounding while also creating an energetic barrier of protection around you.

Step #2. Generating a field. Check the atmosphere. Taking the temperature.

Filling/Feeling the space around you.

Close your eyes.

Take in 5 deep breaths through the nose and out of the mouth.

Connect with each of the five senses

Sight

Sound

Smell

Touch

Taste

As you interact with this space your senses connect to the feelings that

emerge.

Once you have done this you can shifting your weight from one foot to the other, testing your balance, and sensing the ground shift beneath your feet moving your arms along the lines of the sphere you have enclosed your body in.

Forward, Back, and Side to Side.
North, South, East, West

Are there any places in your body where movement feels restricted?
Backpedal and Retrace.

Where do the movements of your arms and the shifting of your feet place the remainder of your body in space?

Use this moment to cultivate a greater awareness of who, what, when, where, how, and why you are.

Step #3 If you find yourself making the same choices stop and then restart making a new choice each time. Once you have completed this step return to a neutral position and complete your final body scans from the Sole to the Crown and from the Crown to the Sole setting your final intention for the day ahead.

Practice #3

Finding balance. Going with the flow: Finding Balance: Going with the flow.

Begin this practice with a body scan and basic tracing exercise.

Movement principles:

Rhythm and flow.

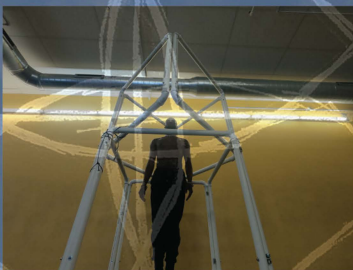
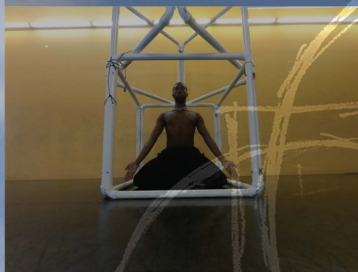
Accepting fluctuating energies. Integrating your hopes and desires into the equation. Move things into place, or out of the way of your dreams.

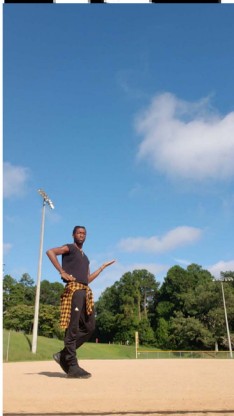
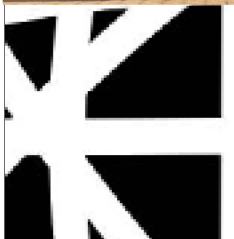
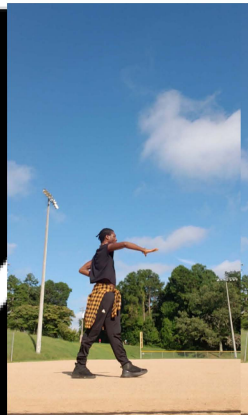
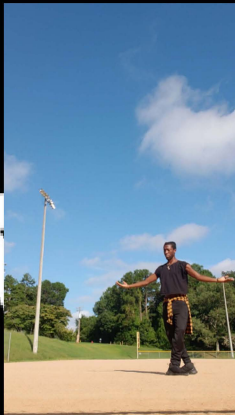
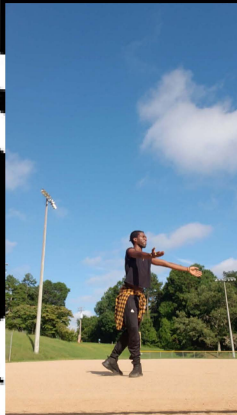
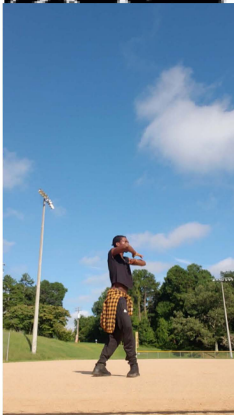
Think and reflect on where you are in life (in the present moment). Think not about yesterday or the days to come to focus only on the present moment. Begin to move from the torso (abdominal cavity) in circles, clockwise and counterclockwise.

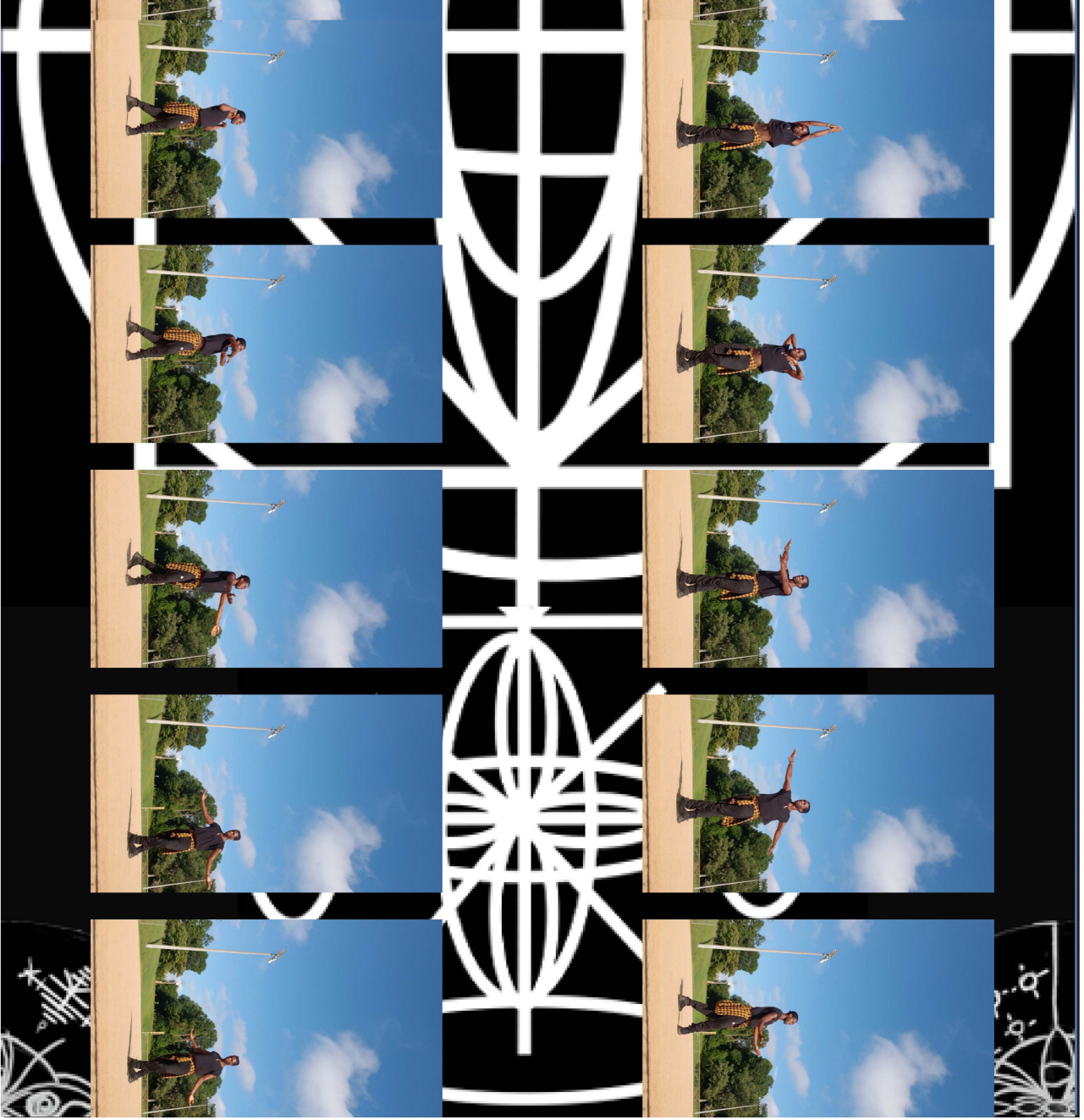
Extend the arms into the space around you and dissect the space, sensing the atmospheric pressure that surrounds your body.

In your minds eye, envision the barriers you created in your trace and try to move them, manipulate their placement and structure.

Repeat this process as many times as you like, changing tempo and repeating choices. Try to find as many pathways as possible. If you get stuck, go back to the beginning and trace your way through the uncertainty. Each time you begin to concentrate on a circumstance, idea or feeling that is preventing you from finding balance or maintaining direction and flow. As you move through the space identify these things and move them out of your way







Basic movement and meditation principles

Reflecting on the cultivation of energy within, accessing the mind/body connection

1. Self-realization and self-actualization from mind to body
2. Space is abundant in all directions unless there are bodies or objects in your path
3. Energy is transferrable from one point in the body to another, and from one body to another.
4. The four elements, qualities and cardinal directions are always present. Use them.
5. Balance requires a subtle kind of work. A stillness in knowing where one is.
6. Energy never dies.
7. All energy can be transmuted
8. All fluctuations can be rectified (balanced, or brought under control).
9. Upper body: begins at the head. Ends at the sternum.
10. Midbody: begins at the sternum. Ends at the belly button/hips.
11. Lower body: begins at the waist/hips and ends below the feet
12. The arms are the main point of contact between the body and the atmosphere above and around you. As they interact with the spaces in proximity to the body, the shape, and nature of the position may change depending on the

density of the space around the body. *Tracing, drawing, painting, erasing.* All joints have a purpose. Movement is only inhibited by flexibility, strength, and range of motion, these things are limited yes individually to each person but can be increased over time, with work and patience.

13. The feet are the main connection to the ground (Earth, Physical plane). The feet can be utilized in a few different ways...

Flat foot– Gliding or sliding across the floor. Gentle pressure is applied so that movement comes with ease. The toes are slightly raised higher than the heel so that the ball of the foot and the heel have a connection with the ground. The foot acts like a wide flat tipped marker making bold shapes and lines in the space.

Heel raised– The heels can be raised just slightly, enough for the foot to still appear flat on the ground; Half raised heel, the main point of connection is the ball of the foot; fully pointed foot with the toe touching the floor. Inversion of the foot and ankle are the remaining options. Generally done as part of the warm-up seated on laying on the back and then the inversions are introduced at the barre and further utilized in the center. (Always working from one end of the spectrum to the other; expansion and contraction, cause and effect) anatomy and kinesiology.

14. Midbody: I see the midbody having a cross-section with the upper and lower body (hips and shoulders). This is a point where the sections meet and create a horizontal plane in space. The spiral is most consistent in this space. The coil between upper and lower bodies.

The spine connects to both to the north and south poles of the torso/ abdomen. A large percentage of the body's electromagnetic charge comes from the midbody through the organ systems.

15. The upper body functions very similarly, if not identically with a few ex-

ceptions to the lower body. The same dissection of the corresponding plane/ dimension of space. Ball and socket joints tilts forward and backward to a degree. Rotates left and right to a degree

16. Depending on the nature of the energy carried through the joints or limbs the energy will cause a change in the shape, structure and flow of movement.

Movement principles list #2

1. The use of internal and external rotation
2. Form and function: Understanding the mechanisms of the anatomy of the human body regarding a -coordinated use of the upper and lower extremities.
3. Movement, articulation, and activation of the spine, Hips and major joint centers.
4. Use of the Head, Arms, Hips, Legs, and Feet
5. Rhythm, Coordination, syncopation,
6. Weight Transference
7. Balance; Standing on one leg, Standing on two legs. Moving from one leg to the other
8. The opposition of the extremities: Upper and Lower bodies working in opposition and in tandem.
9. Use of force: Activation of internal energetic sources and the utilization of those forces projected externally.
10. Rotation, Turning
11. Ascension, Jumping
12. Moving thru space
13. Musical Phrasing, Syncopation and Coordination.
14. Memory and Retention
15. The Use of breathing in conjunction with movement
16. Movement Dynamic - Using the Elements of Earth, Air, Fire and Water and

the Qualities of Hot/Cold/Wet/Dry. Alchemizing the body. Transmuting the form. Metamorphoses from one stage to the next.

17. Precision

18. Incremental growth and progression. Levels

19. Clarity and use of the Directions of the Body. Front, Back, Side, Diagonal

20. Squaring the circle

22. Tracing the sphere

22. Dissecting the sphere

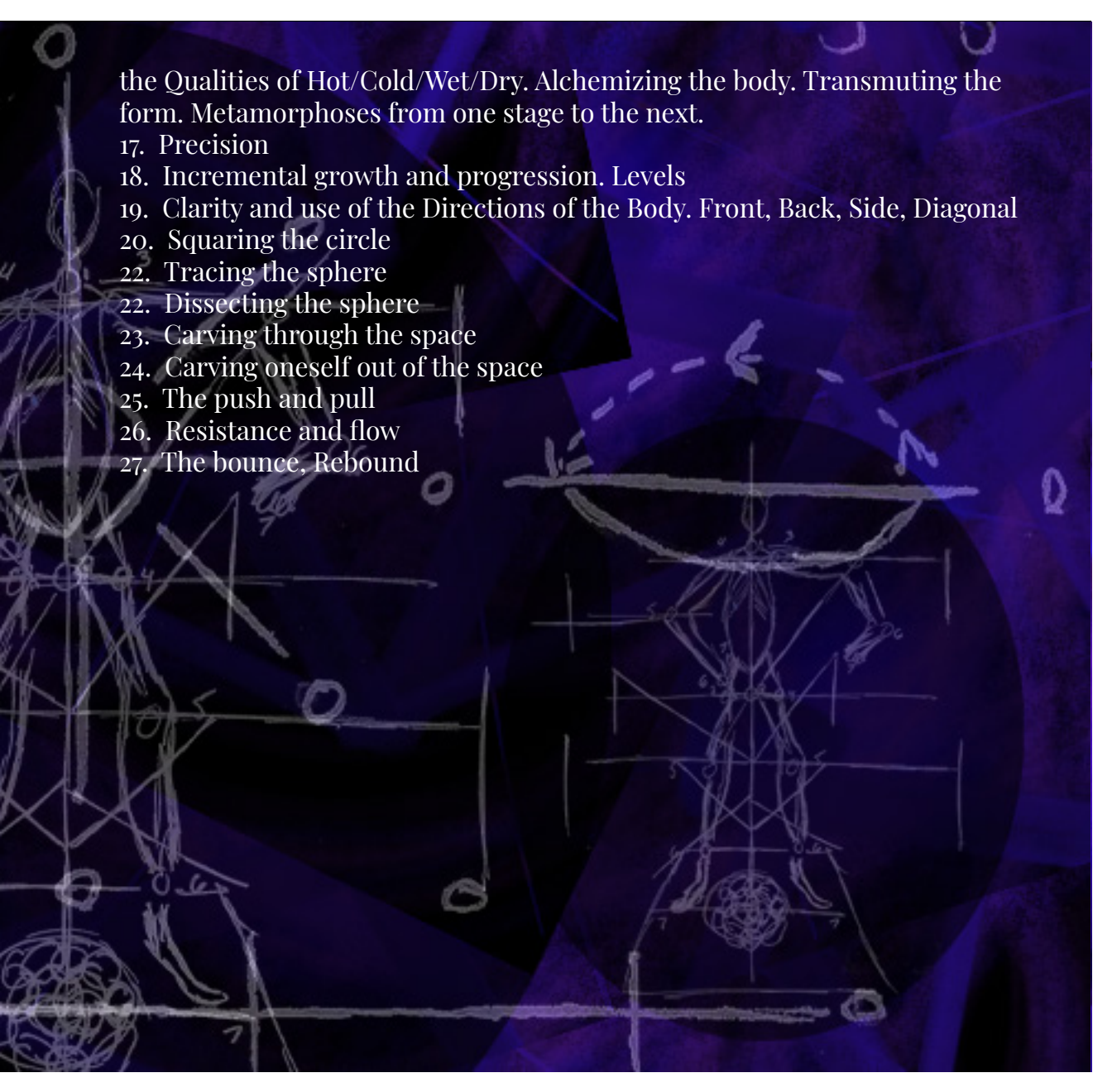
23. Carving through the space

24. Carving oneself out of the space

25. The push and pull

26. Resistance and flow

27. The bounce, Rebound



Planes of Movement (*Anatomy of movement by Blandine Calais-Germain*)

Coronal plane (Frontal): Divides the body into Front and Back (anterior and posterior)

Adduction: moves the extremities towards the midline

Abduction: moves the extremities away from the midline

Sagittal plane: Divides the body into Right and Left sides

Flexion; moves the extremities forward

Extension: moves the extremities backward

Transverse plane: Divides the body into Upper (Superior), Medial, and Lower planes (Inferior).

Medial rotation: toward the midline (internal) en dedan

Lateral rotation; away from the midline (external) en dehors

Anterior: Facing forward (into the sightline)

Posterior: Facing backward (away from the sightline)

Superior: Located at the top, upper body

Medial: Towards the median plane (from the sternum to the belly button)

Inferior: Lower body

Lateral: Away from the midline

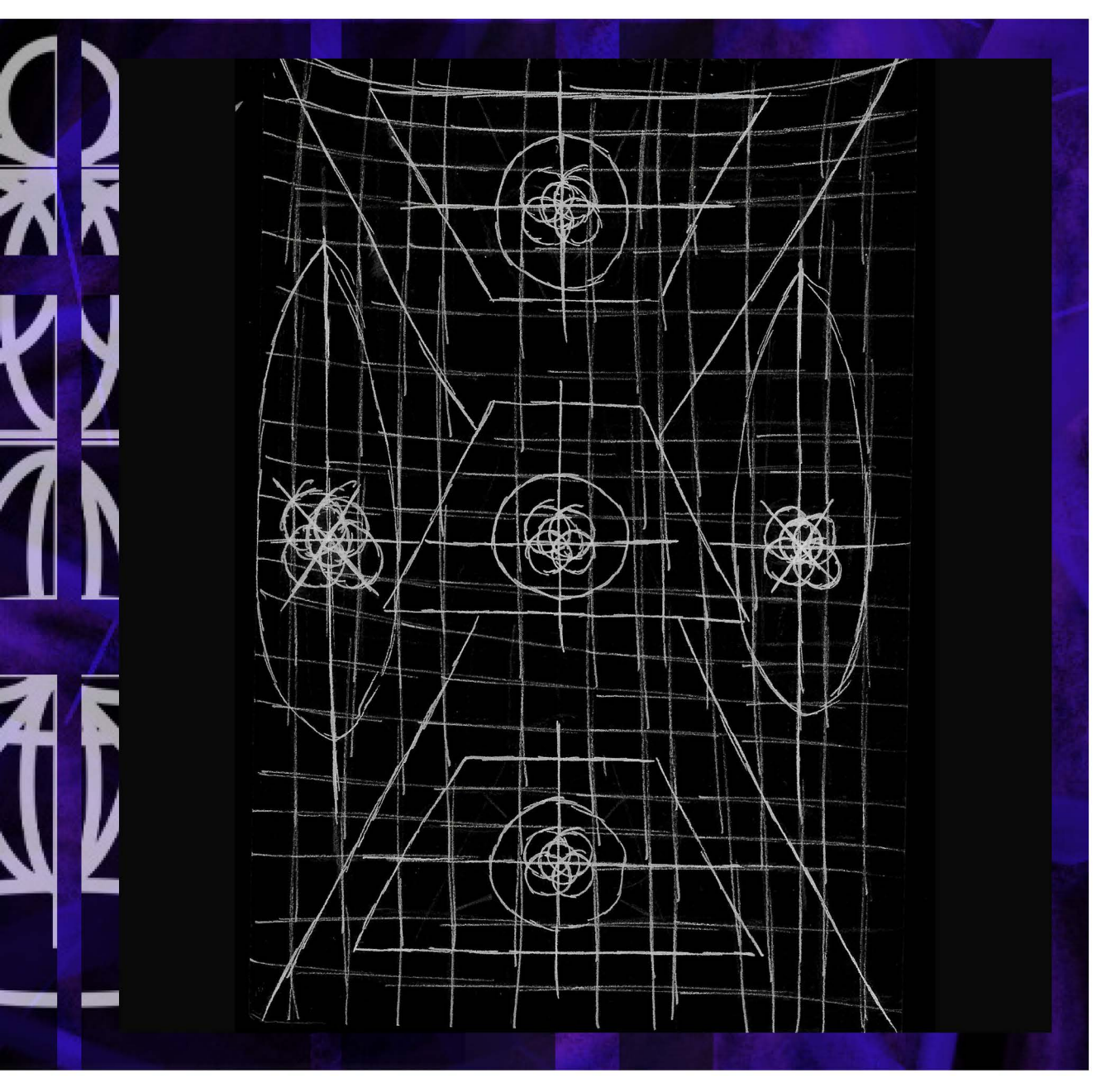
Proximal: Close to the trunk

Distal: Away from the trunk

Ball and socket joints: Hips and Arm sockets (synovial joint), allow movement in all directions

Hinge joints: Flexion and extension: the surface of one bone fits against the other

The elbow, knee, Interphalangeal, Metacarpal Phalangeal, Ankle



In class with me you will come to an understanding of the body as being Fluid and undefined until activated through the application of mental processes. These mental processes are internal and activate the subtle energetic forces activating the extremities and movement centers.

My research understands the body as:

Site

Tool

Conduit

Plane of Correspondence

Movement as language

Movement as code

Movement as a conduit for transmutation/transformation/change/healing

Each movement is a character in the code.

Each step is a line of code (a function) of the system or program.

The phrases' function is determined by its code; The particles of information contained in its movement.

To advance or retreat

To shield or reveal

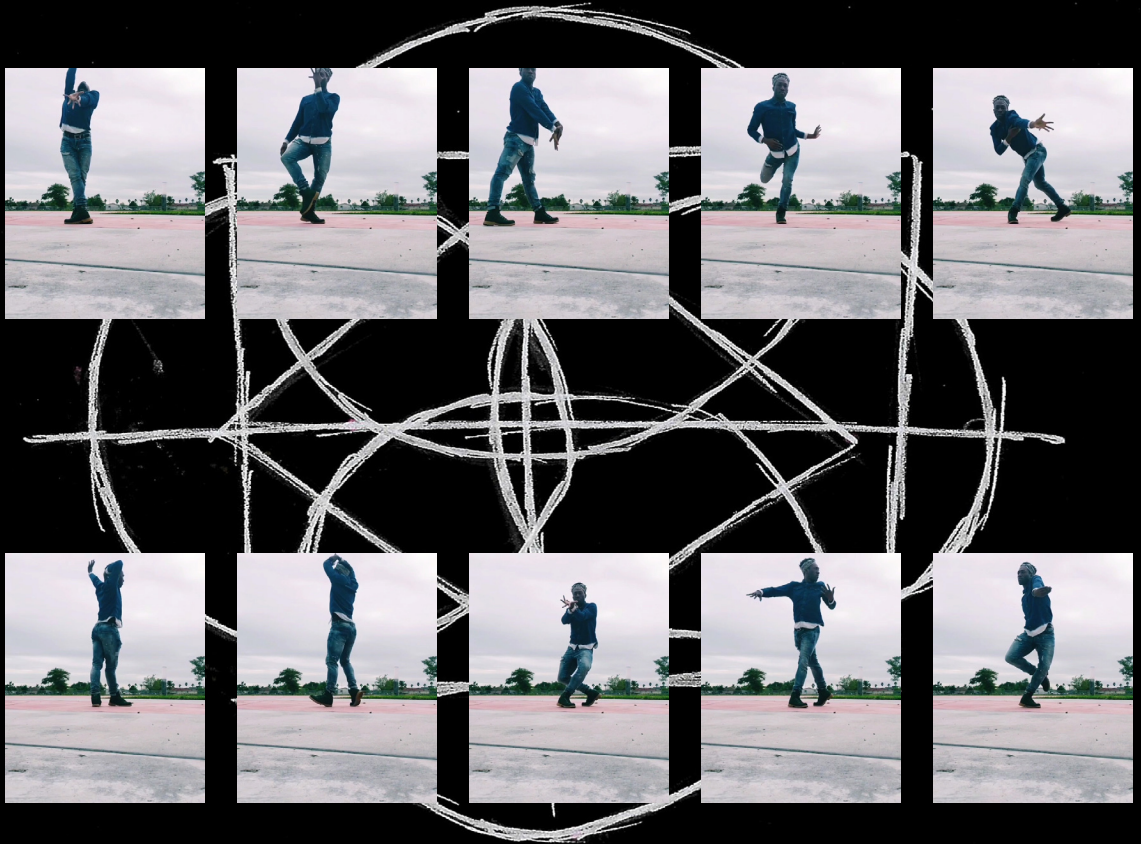
To push or to pull

Intelligent design requires the relationship between form and function to be clear.

Each code's function is determined by its elemental components.

Code can be predetermined, or it can be randomized allowing for new connections to be made within the program.

The body, as being situated inside of a Sphere, and that sphere is located within a cube. This cube with four sides has three levels and within each of these levels (planes or dimensions of movement) are points through which the body connects and moves through.



Spinal Flex Kriya

(Darklight consciousness, Edward Bruce Bynahm)

Arch and curl, Spinal Flexion and Extension. Spinal twists.

Seated with legs extended or crossed.

Seated meditation pose 1

KemetiC Yoga: Sahu Pose (seated variation), Sesh Pose 1, Mesu Heru (child pose)

- Gently hold on to your ankles or shins. Inhale as you lengthen the chest forward. Reach forward from the sternum. Keeping the chin stable as you reach the chest/ribcage as far forward as you can over your legs. (inhale forward for 4 counts)

- Exhale for four counts as you curl open beginning with the sacrum up through the spine to the chin. Gently engage the lower abdominals on the way back up. Allow the lower back and the pelvis to gently tilt forward and back.

- Action begins with the breath as if the body is breathing for the first time after emerging from the womb. The spine arches and curls from the pelvis through the spine. Generating and moving energy through the body.

Repeat side and side and on the diagonal.

Basic arm placement: rested on the thighs, holding the ankles, hands on the shoulders, arms extended at shoulder length/height, above the head, or just below the navel or sternum stretched in front of you.

Begin with taking breaths in for 4 counts and then change as you are able or desire.

Kneeling/sitting with the feet flexed and weight on the toes.

Kemetic yoga: sesh Pose Varaaation 1&2)

Inhale - flex the spine forward

Exhale flexes the spine backwards.

Repeat 10x's

Hands on the shoulders

Inhale and twist to one side. Starting the twist from the farthest point from your center, the elbow. exhale twist back to the center.

Repeat 10x's

Hands cupped at the heart center (pendulum swing) The Seed.

The elbow Arcs Left and right activating an upward arc/curve

Reach the elbow diagonally up toward the sky taking in a full breath to each side

Repeat 10x's

Fully Standing

Kneeling or standing upright

Arms flowing over the head tracing the Sun/ Moon on the Horizon.

Beginning with no bends in the elbows. Trace the lines along the North, South, East and West axis points of the body (circles, arcs, curves). Then trace the lines along the midline of the body. Starting with one arm (one side of the body), then the other, completing the series by using both arms, tracing both concentric and eccentric circles around the body.

Follow these steps by adding right-angle movements through the space, paying careful attention to the previously inscribed lines in space.



Practice #4 Moving through space:
Step and repeat
Using our visual spatial grids on page

—
Step #1: Create a sequence of points in space to move to and from, always coming back to the center.

This is your code or pattern. Repeat this sequence until you have it sufficiently memorized. Take steps only along the straight lines and the spaces of the grid. These steps can move forward and back, side to side, or on any diagonal line within the grid allowing for only minimal directional changes. Remember to find your center.

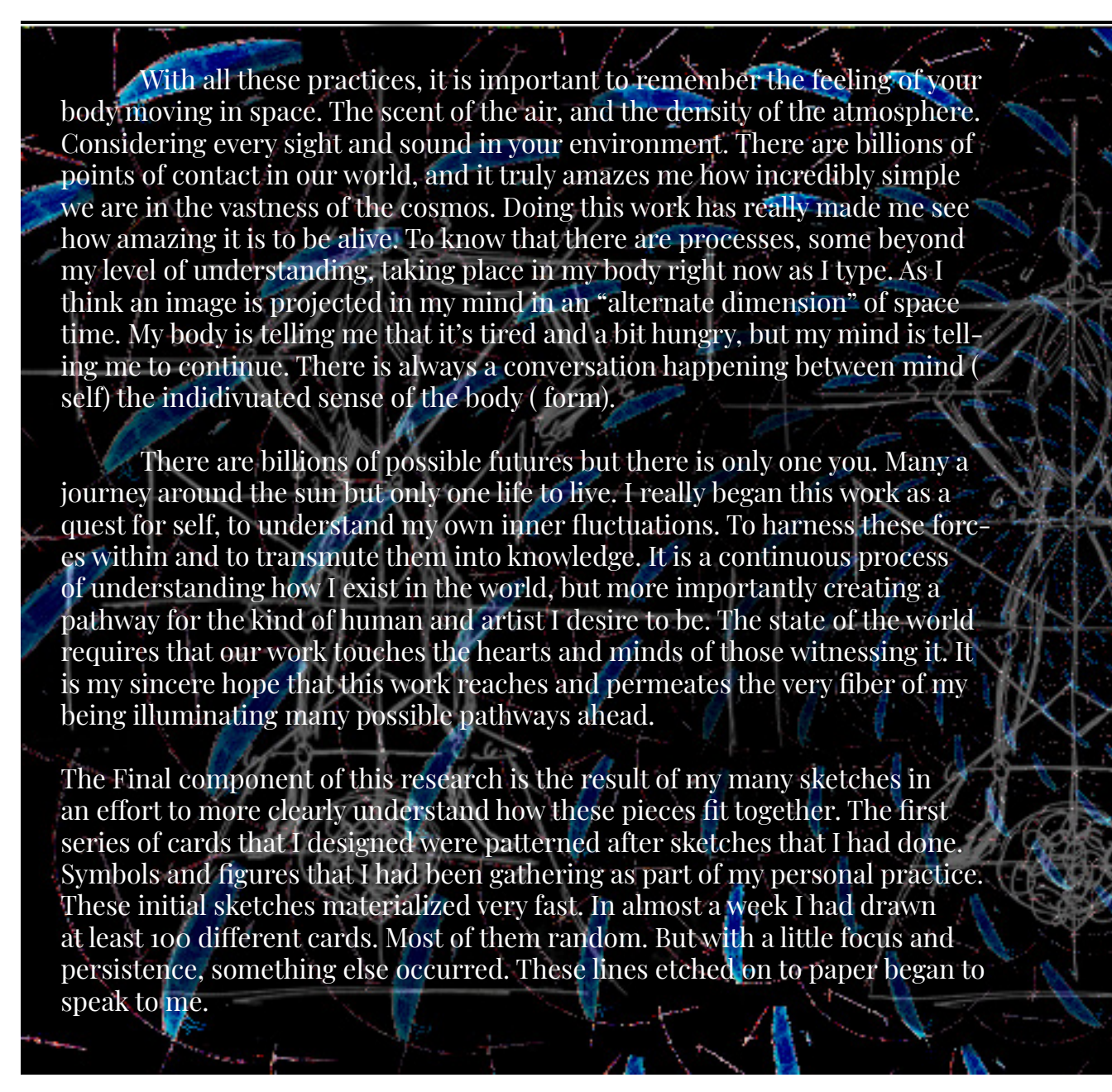
Step #2: Continue your pattern, this time adding quarter, half and full turns along the arcs and circles within the diagram. Repeat this as many times as you like. . Allow your quarter, half and full turns to disorient you, but always find your way back to the center.

Step #3: Create a pattern for the arms to move through. Slowly add the arms as you move through space. Begin by tracing a sphere around your body

beginning at the Upper level (Plane #1), The Median level (plane #2), and then the lower level (plane #3). As you add the movements of your arms start with simple line drawings in space. Consider the barrier lines of the grid and their placements at each level.

Step#4: Rearrange your pattern and the sequence of arm movements. Transfer the pattern of the legs to the arms and vice versa. See how many different combinations of orientations of movement you can create.

Front, back, Side, Diagonally
Above, Below, Beside
Step, Trace, Repeat

The background of the entire page is a dark, textured surface. It features a complex network of thin, glowing blue and red lines that appear to be part of a larger, unseen structure. A faint, light-colored grid is also visible, overlaid on the other elements. The overall effect is one of depth and complexity, suggesting a cosmic or digital theme.

With all these practices, it is important to remember the feeling of your body moving in space. The scent of the air, and the density of the atmosphere. Considering every sight and sound in your environment. There are billions of points of contact in our world, and it truly amazes me how incredibly simple we are in the vastness of the cosmos. Doing this work has really made me see how amazing it is to be alive. To know that there are processes, some beyond my level of understanding, taking place in my body right now as I type. As I think an image is projected in my mind in an “alternate dimension” of space time. My body is telling me that it’s tired and a bit hungry, but my mind is telling me to continue. There is always a conversation happening between mind (self) the individuated sense of the body (form).

There are billions of possible futures but there is only one you. Many a journey around the sun but only one life to live. I really began this work as a quest for self, to understand my own inner fluctuations. To harness these forces within and to transmute them into knowledge. It is a continuous process of understanding how I exist in the world, but more importantly creating a pathway for the kind of human and artist I desire to be. The state of the world requires that our work touches the hearts and minds of those witnessing it. It is my sincere hope that this work reaches and permeates the very fiber of my being illuminating many possible pathways ahead.

The Final component of this research is the result of my many sketches in an effort to more clearly understand how these pieces fit together. The first series of cards that I designed were patterned after sketches that I had done. Symbols and figures that I had been gathering as part of my personal practice. These initial sketches materialized very fast. In almost a week I had drawn at least 100 different cards. Most of them random. But with a little focus and persistence, something else occurred. These lines etched on to paper began to speak to me.



For the purposes of this text, I will only explain what these images signify to me.

Snake- Energy, transformation, Life force.

Tree- Life, roots, stability, the journey from seedling to a fully matured tree.

The tree of life philosophy.

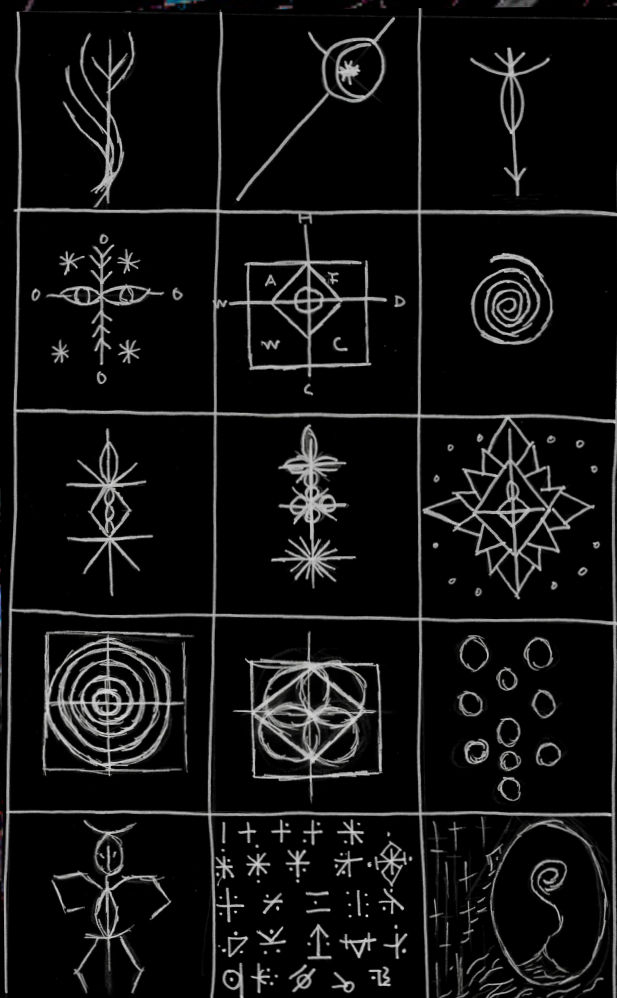
Cosmogram- The nature of movement through the cosmos, creation, and destruction, Cycles of living and dying. Astrology, cosmology.

Eye- Consciousness, Perception, The Mind, The self, Will

Experimentation led me to these symbols for a reason. Experience helped to understand their purpose in my life. The next set of cards I designed were representations of the numbers 1-12, representing the Astrological signs. Over time following my gut and using both the Diagram of the law of opposites and aspects of the Tree of life, a system was cultivated that guided me through the creation of these images. Initially, I didn't really have a plan of continuing but again I followed my gut, and below are the results. I've tried not to count how many actual cards I've drawn since the summer 2021 but at this point, it is somewhere near 200, most of which will not make the final cut. I won't show or share all the cards in this book, but I do want to discuss briefly a few parts of the deck and how I have come to use them.

The purpose of this deck is to activate meditative and improvisational practice. A practice that opens the gateway to the cultivation of the self and in the process a pathway to an unencumbered way of moving.

Fig. 10



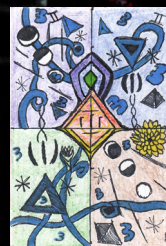
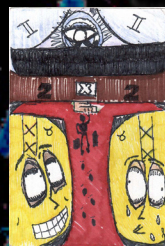
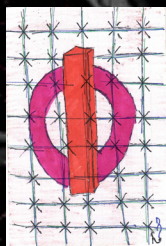
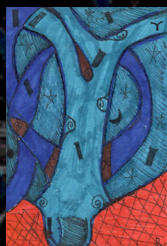
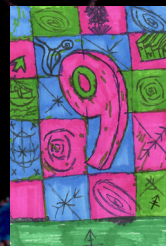
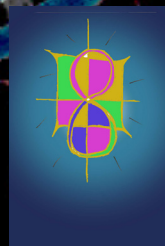
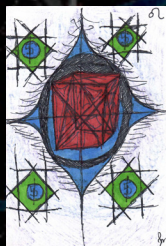
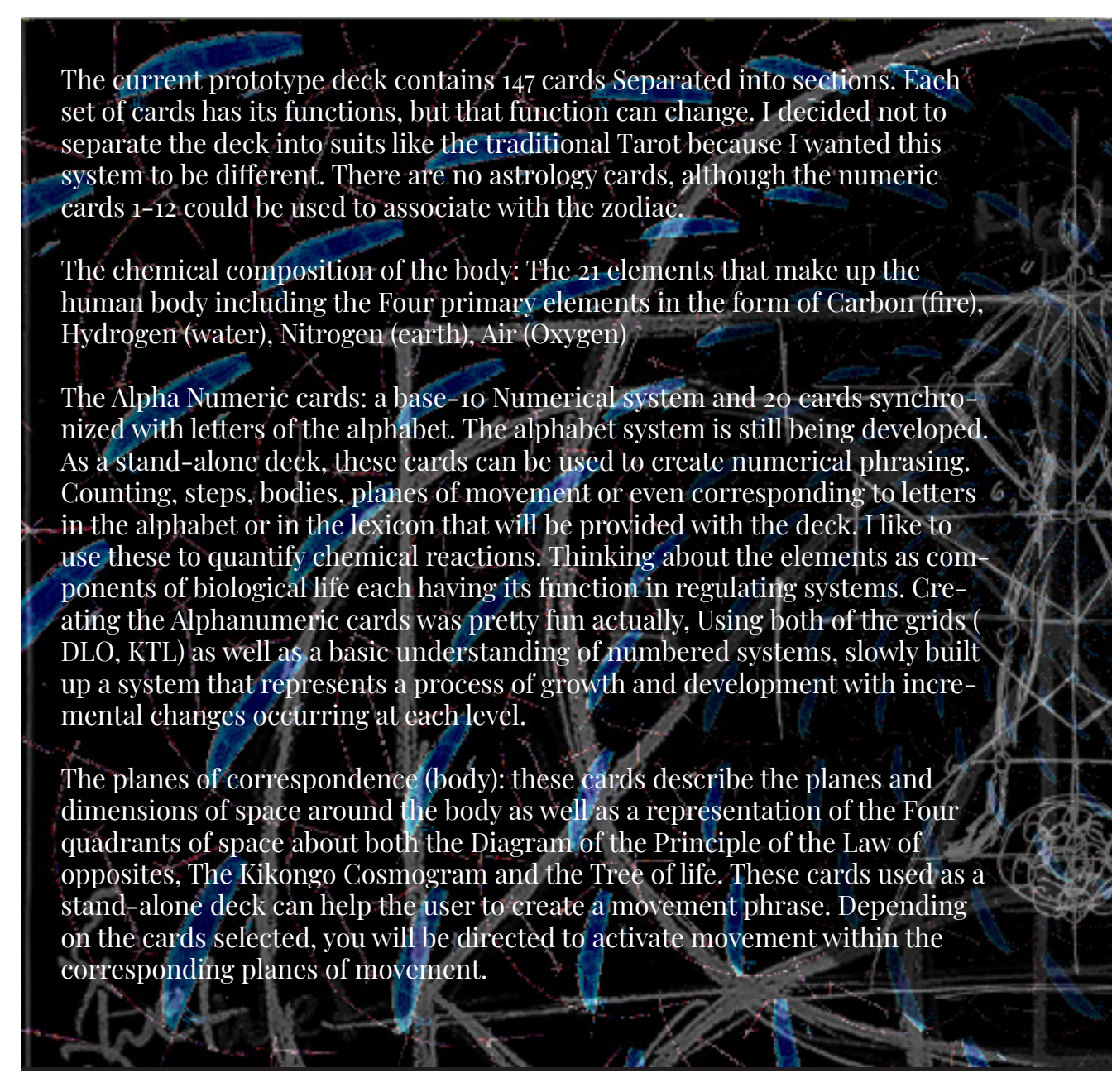


Fig. 20





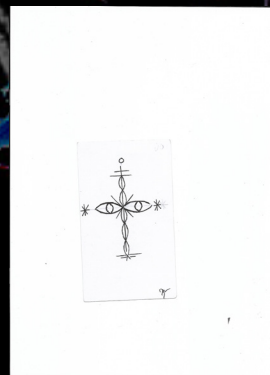
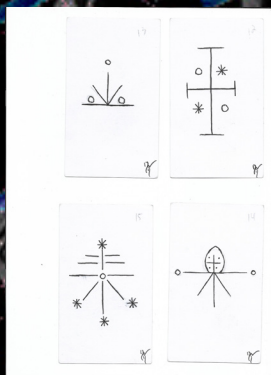
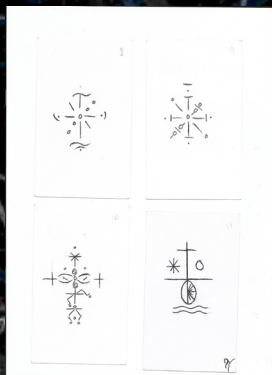
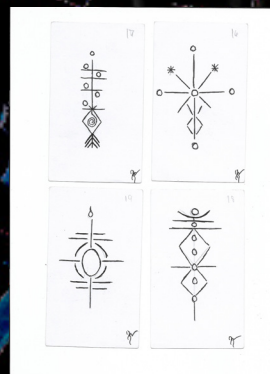
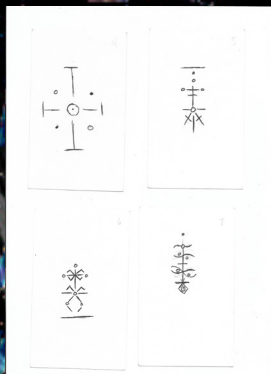
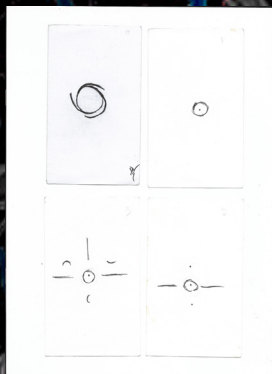
The current prototype deck contains 147 cards Separated into sections. Each set of cards has its functions, but that function can change. I decided not to separate the deck into suits like the traditional Tarot because I wanted this system to be different. There are no astrology cards, although the numeric cards 1-12 could be used to associate with the zodiac.

The chemical composition of the body: The 21 elements that make up the human body including the Four primary elements in the form of Carbon (fire), Hydrogen (water), Nitrogen (earth), Air (Oxygen)

The Alpha Numeric cards: a base-10 Numerical system and 26 cards synchronized with letters of the alphabet. The alphabet system is still being developed. As a stand-alone deck, these cards can be used to create numerical phrasing. Counting, steps, bodies, planes of movement or even corresponding to letters in the alphabet or in the lexicon that will be provided with the deck. I like to use these to quantify chemical reactions. Thinking about the elements as components of biological life each having its function in regulating systems. Creating the Alphanumeric cards was pretty fun actually, Using both of the grids (DLO, KTL) as well as a basic understanding of numbered systems, slowly built up a system that represents a process of growth and development with incremental changes occurring at each level.

The planes of correspondence (body): these cards describe the planes and dimensions of space around the body as well as a representation of the Four quadrants of space about both the Diagram of the Principle of the Law of opposites, The Kikongo Cosmogram and the Tree of life. These cards used as a stand-alone deck can help the user to create a movement phrase. Depending on the cards selected, you will be directed to activate movement within the corresponding planes of movement.

Fig. 21



Body: Planes of correspondence

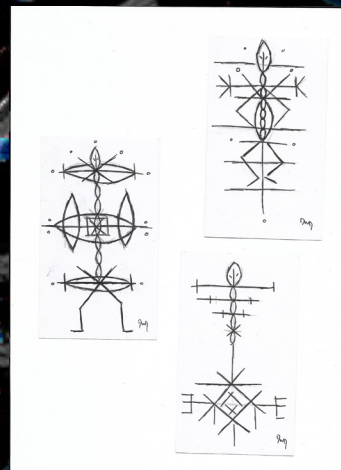
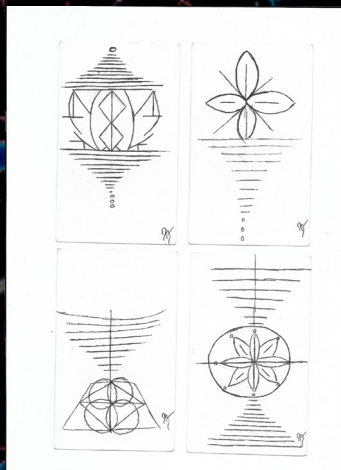
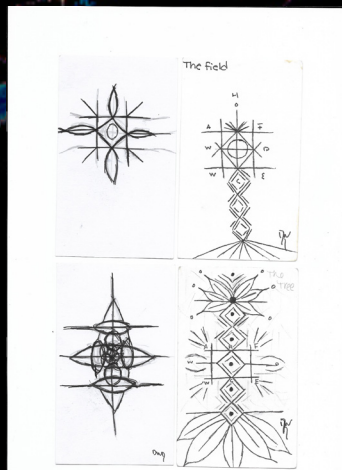


Fig. 22

Fig. 23

The Journey cards

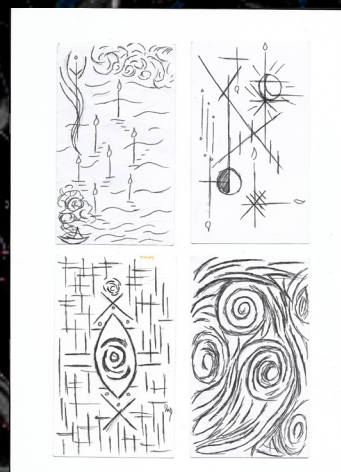
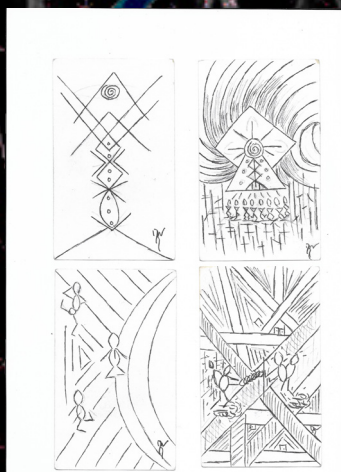
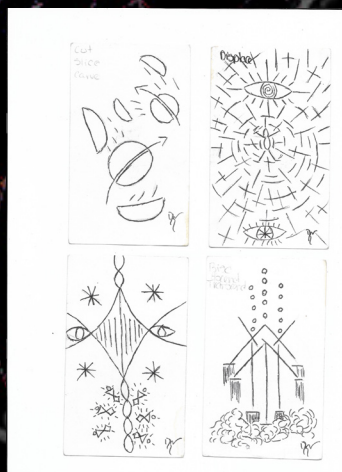
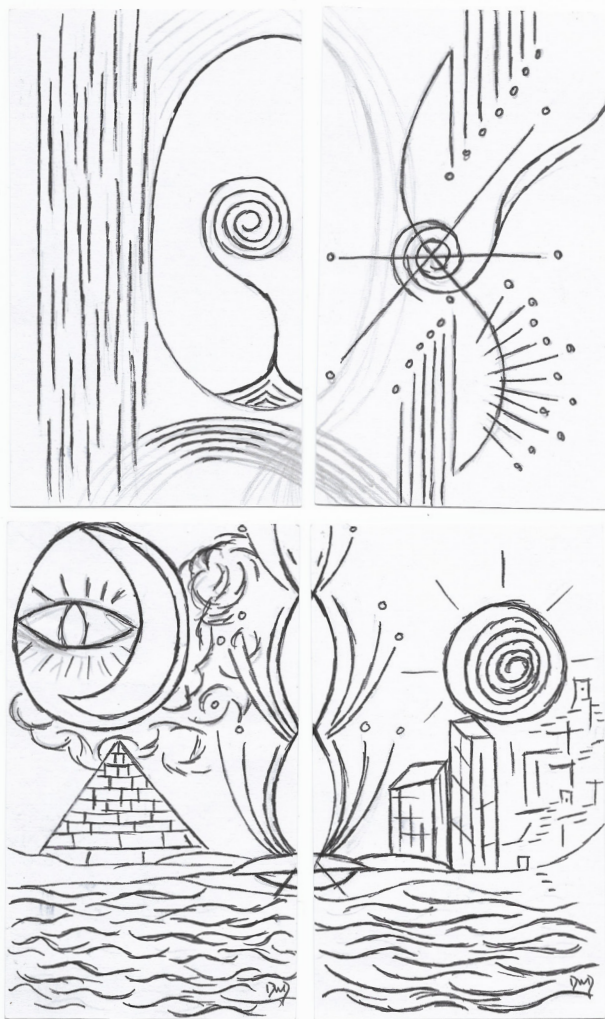
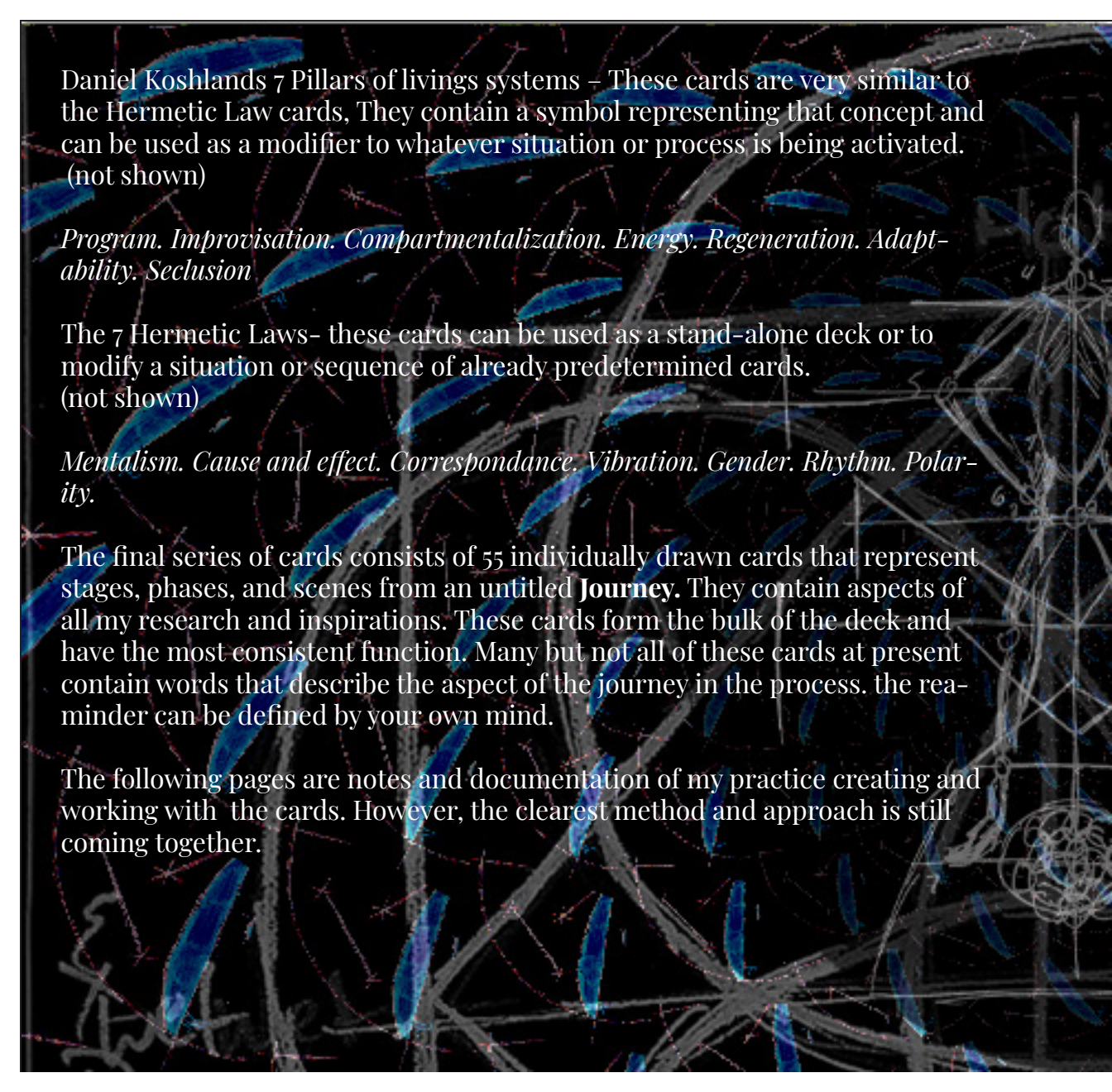


Fig. 24



The background of the entire page is a complex, abstract pattern. It features a dense network of thin, intersecting lines in shades of blue and red against a solid black background. Some lines are straight, while others are curved or form small loops. The overall effect is reminiscent of a technical drawing or a complex web of connections.

Daniel Koshlands 7 Pillars of living systems – These cards are very similar to the Hermetic Law cards, They contain a symbol representing that concept and can be used as a modifier to whatever situation or process is being activated. (not shown)

Program. Improvisation. Compartmentalization. Energy. Regeneration. Adaptability. Seclusion

The 7 Hermetic Laws- these cards can be used as a stand-alone deck or to modify a situation or sequence of already predetermined cards. (not shown)

Mentalism. Cause and effect. Correspondance. Vibration. Gender. Rhythm. Polarity.

The final series of cards consists of 55 individually drawn cards that represent stages, phases, and scenes from an untitled **Journey**. They contain aspects of all my research and inspirations. These cards form the bulk of the deck and have the most consistent function. Many but not all of these cards at present contain words that describe the aspect of the journey in the process. the remainder can be defined by your own mind.

The following pages are notes and documentation of my practice creating and working with the cards. However, the clearest method and approach is still coming together.

improvisational modalities

Fig. 25

• Points in space "Celestial Bodies"

- Warp + Bend space time. ∞ Space time gravity, weightlessness.
- ^{Shift} Change your elemental composition.
- Planes + dimensions (Temporal Jumping time/space travel)
- Codes

• Situational Improvisation

- Using the deck of cards (Full deck or Parts)
- Use the cards to create a The wheel
- phooe, scenarios, (entity)

- Look for interactions (if then) Causet effect
- Fluctuations
- Actuating matching shifting
- Dole shift or melody
- The break down
- Correspondence Causet effect
- mental magic

Vibration

Alpha-Women

A-Z +

1-270

tracing
projecting
flaming
breaking
whacking
balancing

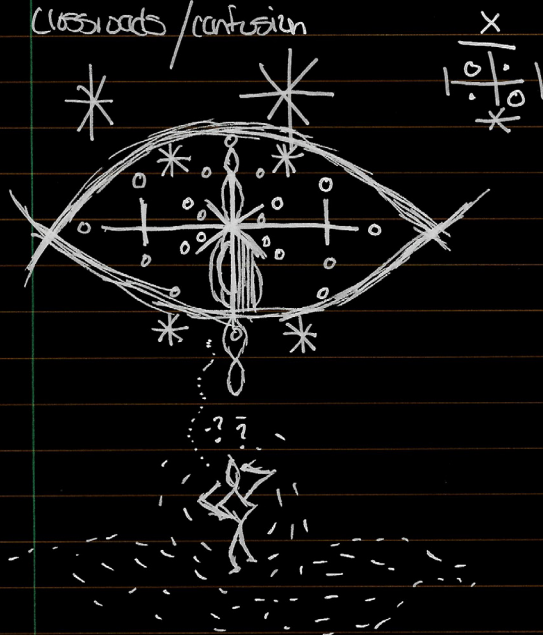
didie
Bend
Arch
Pop
Lock
wind/air

thinking Feeding Sevens

conscious / energy expansion

Fig. 26

crossroads / confusion



7 pillars of life / Hermetic laws

7/21/22

Fig. 27

Alpha-numeric Deck
Story cards

Program Cards

Open
Fluctuations
individual
Geometry

Awareness / orientation / ~~transcending~~

10 portals

#73

G

O/F

1.

7

15

9

7

6

9

1.
1.
1.
1.

1.
1.
1.
1.
1.
1.
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1.

1.
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1.
1.

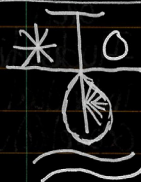
1.
1.
1.
1.
1.
1.
1.
1.

1.
1.
1.
1.
1.
1.
1.
1.

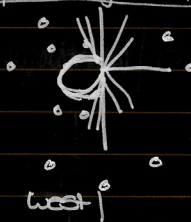
1.
1.
1.
1.
1.
1.
1.
1.

now with all of the
information you have
accumulated build your phase
affirmation, choreography class

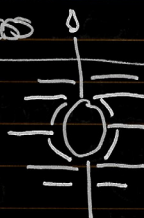
Fig. 28



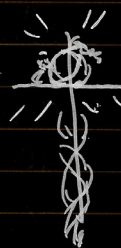
13
M
melanin



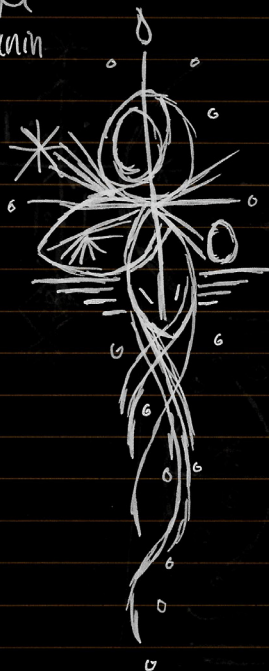
west



16
Purge



transformation



Most

Sept 5, 2000

Meditation

Finding Peace amidst chaos.

Displace / Center /
Focus
Calcium

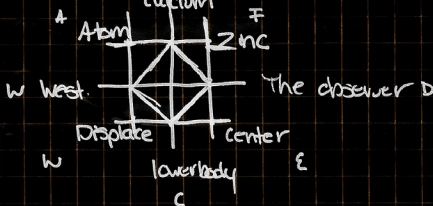
Inner Atom / Atom

Zinc

16 Cards

Idle Star
The Spiral

Fig. 29



Medicine??

H- Calcium / bones / teeth / bone, chalk
Fluorite, 30% percent of earth's crust
Metal, Alkaline Earth Metal

Zinc / trace mineral. needed for enzymes activity. DNA growth of cells
building proteins, healing damaged tissues, immune system

Calcium / strong bones / teeth / nerve signaling

Using the cards drawn.

Provide what the elements + qualities are saying to you.

Create a phrase / sentence / Affirmation

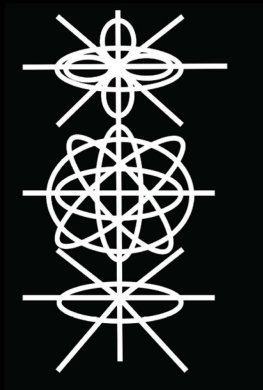
The cards can be a guide through meditation
or for a movement practice

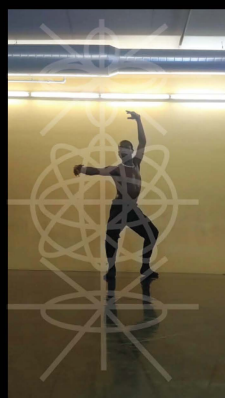
I am centered and focused.
displacing energy beyond me.

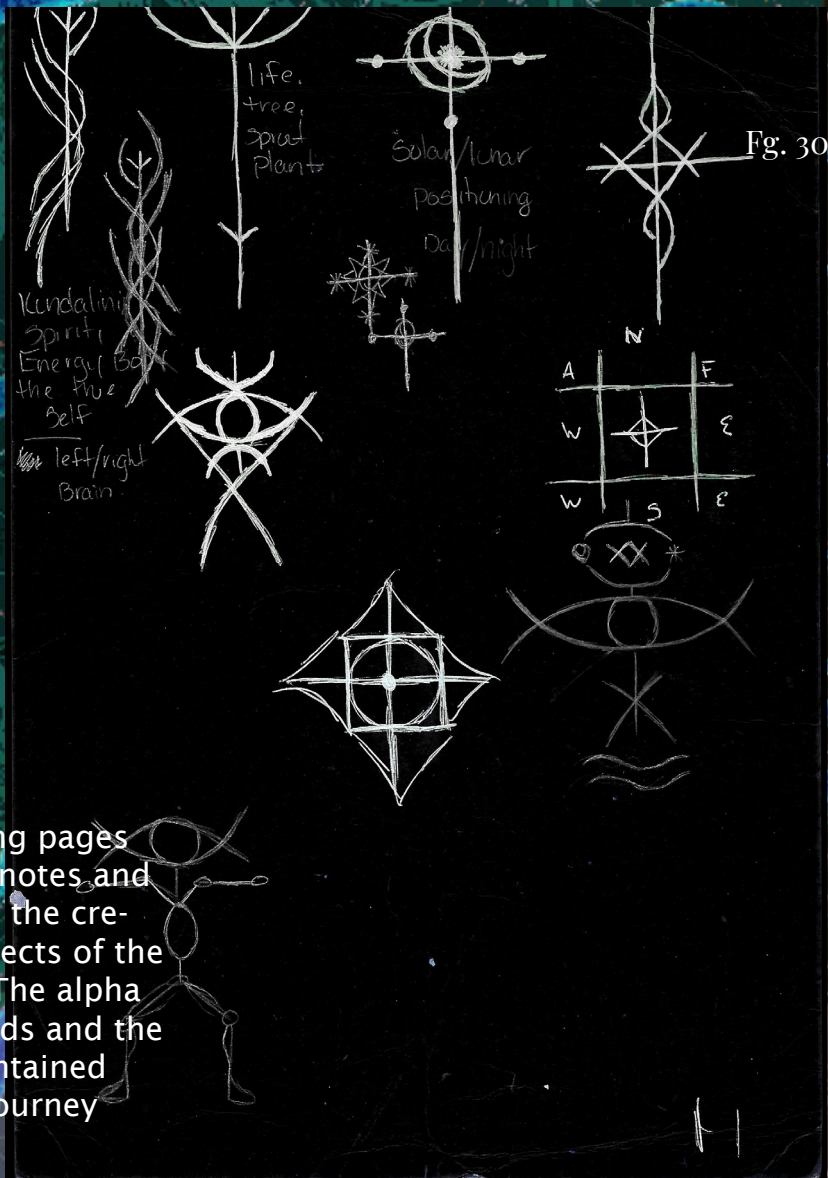
The observer
grounded
stable
determined

watching the west

16 card
spread
meditation
intention
Affirmation







The following pages contain my notes and sketches on the creation of aspects of the shift deck. The alpha numeric cards and the symbols contained within the journey cards.





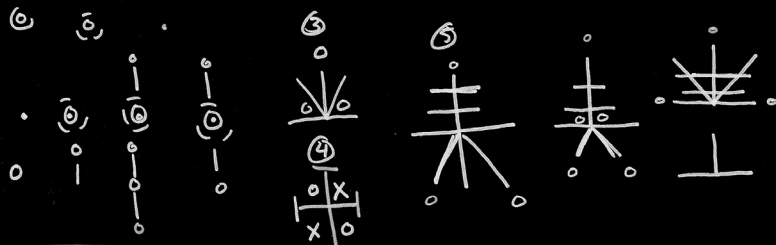






 change on 4 | incremental growth.
 Expansion + contraction.

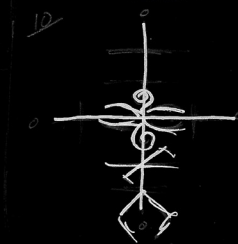
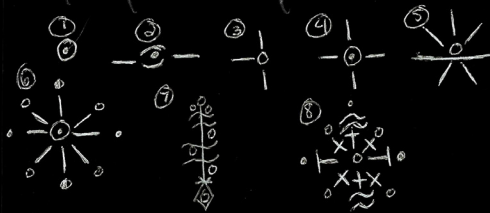
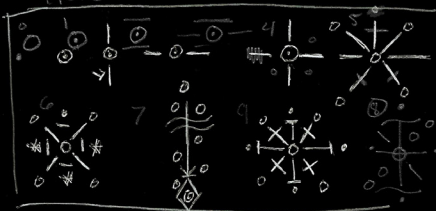
Fig. 31



Alpha-Numeric System. Foundations of the visual spectrum, fonts.
 lines = arcs and curves spirals,
 segments 




1st expansion.



1 + + + *

Fg. 32

1	2	3	4	5	6	7	8	9	10
I	II	III	IV	V	VI	VII	VIII	IX	X
1	+	*	*	*	*	*	*	*	*
1		++	++	*	*	*	*	*	(*)
1	=	I	++	*	+	+	*	*	*
1	=	I		*	*	+	*	*	(*)
A	B	C	D	E	F	G	H	I	J
11	12	13	14	15	16	17	18	19	20
11	1=	1I	1	1X	1*	1+	1*	1*	1O
21	22	23	24	25	26				
=1	=2	=I	=	=*	=*				
	+	+	+	+	+				

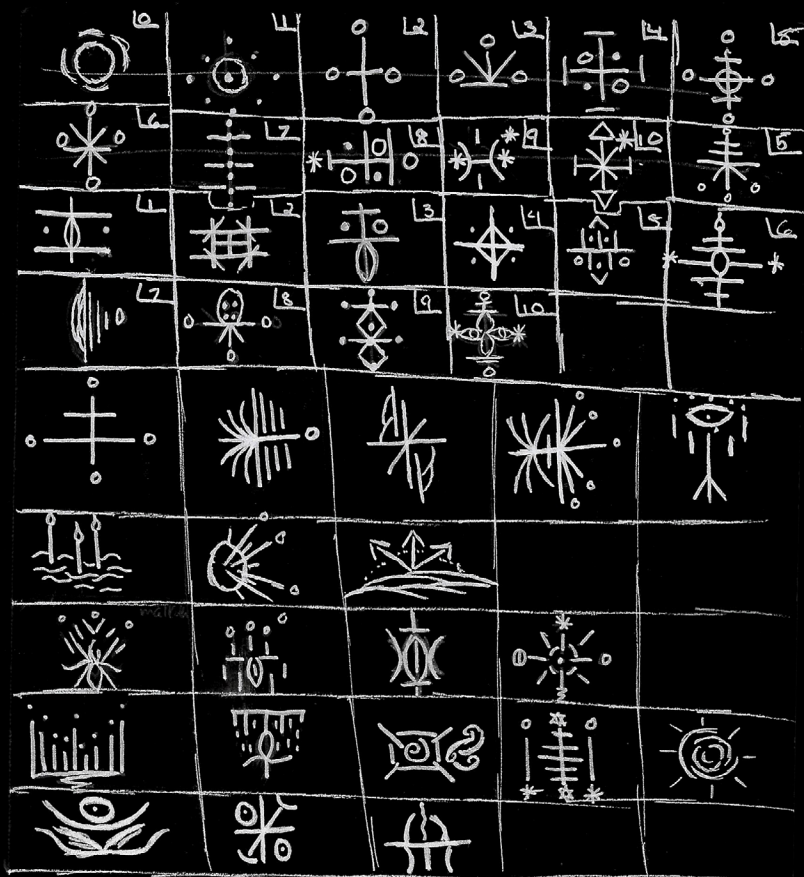


Fig. 33

Base 8 numeric system

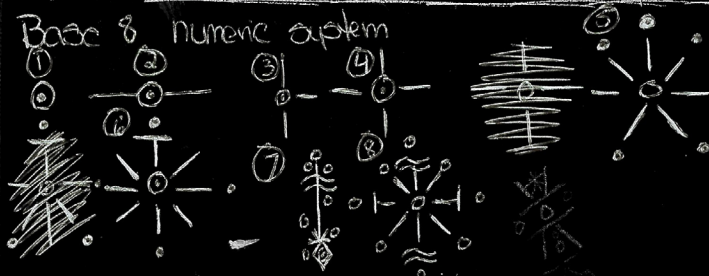


Fig. 34

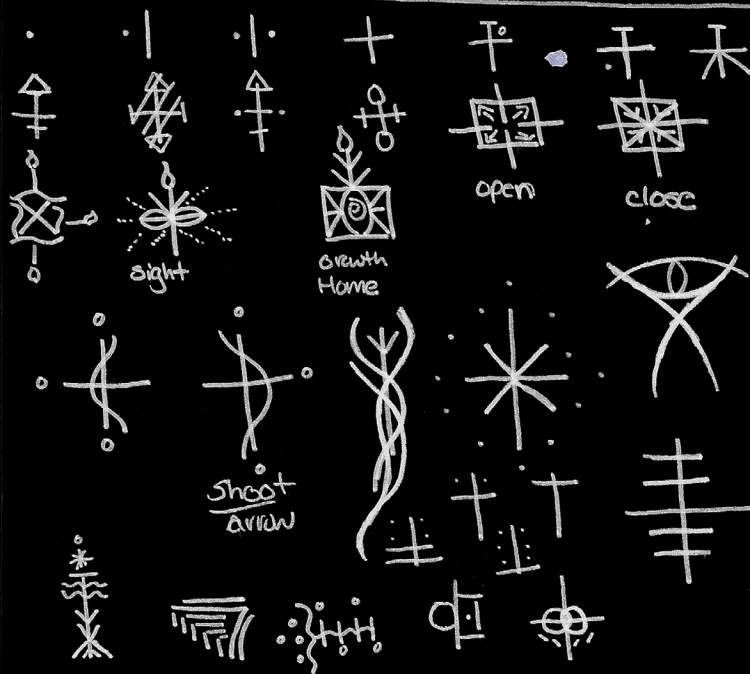
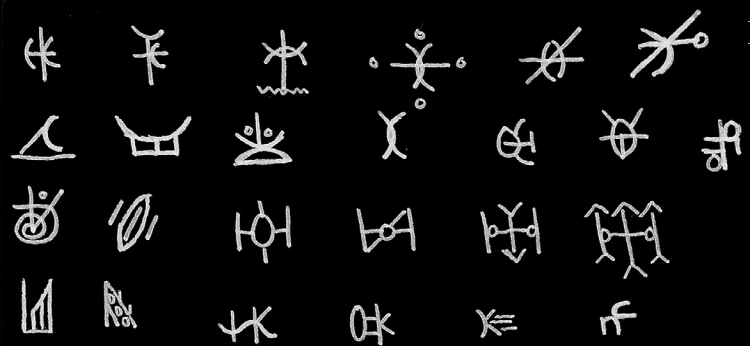
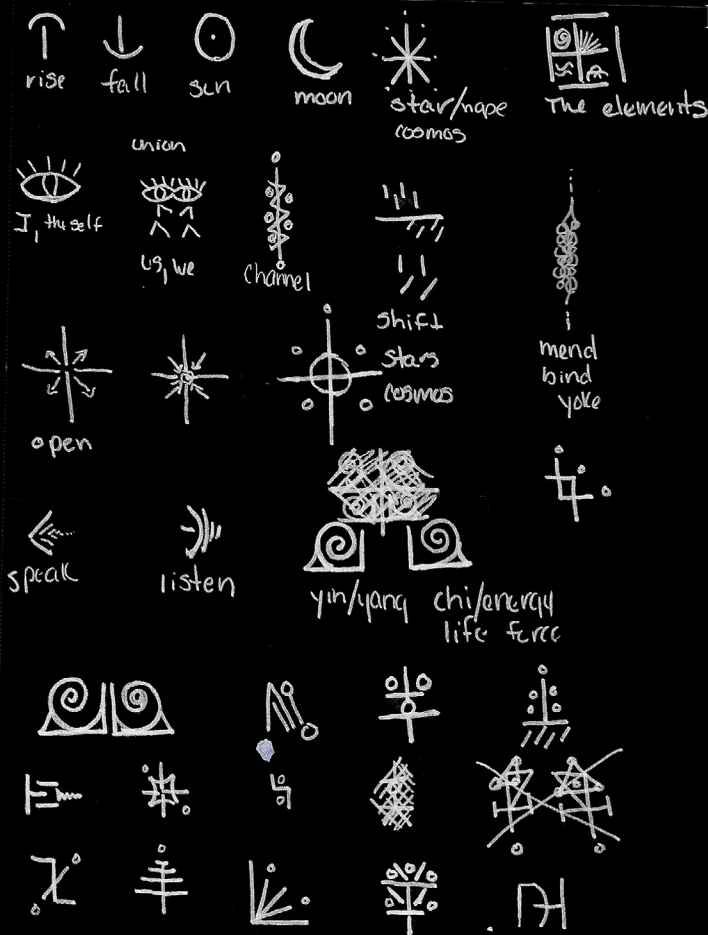


Fig. 35







Quotes from The hidden Connctions by *Fritjof Capra*

1. Living networks create, or recreate themselves by transforming or replacing their components. In this way they undergo continual structural changes while preserving their weblike patterns of organization.
2. Autopoiesis- Self making. pg 10
3. Creativity- the generation of new forms is a key property of all living systems. pg 14
4. Carbon, hydrogen and oxygen are the only atoms that regularly form multiple bonds. pg 18
5. cellular life functions in a watery environment. pg 18

The Transcendence of Form by *Robert Gulick*

1. Form springs from duality, from the nature of polarity, the primal cyclic oscillation of being and non being, hence the vibrational nature of existence. (pg 5)
2. Man is a multi dimensional being, not in the sense of physical space and time, but in terms of the dimensions in which he is conscious: the physical-energetic mental, emotional and the superconscious or spiritual. He (she, we, they) are not (their, our) bodies, thoughts or feelings, which are all manifestations for experience. He (she, we, they) are something beyond these, eternal and unlimited. (pg 9)
3. The planetary electromagnetic field has a geometry similar to the human field. (pg 17)
4. The physical dimensions of the planet relate directly to human states of consciousness....beta, alpha, theta and delta..” pg 18
5. The body as a whole, not just the brain is an information processor. pg 21
6. (Heart Sutra-Prajnaparamita sutras) The buddhist teachings of transcendent wisdom) Form is the first of five aspects of the mundane mind (form, perception, thought, feeling, and understanding). All are empty having no permanence no intrinsic reality in themselves. pg 9

Darklight Consciousness: Melanin, Serpent power, and the Luminous Matrix of Reality

by Edward Bruce Bynam, PHD

1. The energies of not only the brain but of the body, the earth and the wider cosmos are intimately related to our own consciousness as it extends into the unconscious and the superconscious realms of experience. pg 5
2. The ancient Heliopolitan tradition of ancient Egypt/ kemet held that all of creation emerged out of Chaos, and then the Primeval waters of nun, in an orderly fashion, which gave rise to the world as we know it....out of mind and pure consciousness came thought, utterance, and material creation. The ordering principle of opposites then appeared: boundlessness and its opposites, darkness and light, the hidden and the observed. Then the five states of matter: Fire (atom/atum), Liquid (water), solid(earth), gas (air)- all were projected out of an infinitely small space. All are in sympathetic resonance and harmony with each other. Each in some way reflects and has some information about the others. pg 35
3. The human nervous system is sensitive to these Earth Stellar phenomena. It detects this geomagnetic process emerging from the center of the earth.....it also experiences electromagnetic reverberation oscillating in the cavity between the earth;s surface and in the ionosphere as electromagnetic radiation circles in the globe. (the schumann resonance) pg 42

Our African Unconscious by *Edward Bruce Bynum, PHD., ABPP*

1. The world process is literally one of personalized spiritual forces interacting and interconnected with each other within a non-linear casual matrix of space, matter, intentionality, and time. (Akiwowo)” pg 111
2. Matter itself, from the quantum mechanical view is localization of waves and rhythms of probability superimposed on each other but not absolutely located in one area, rather having its boundaries extended throughout the universe of energy and information” pg 112
3. The earliest known metaphysical and philosophical codification of active perception of the endless transformations in nature and human life can be seen in the book of coming forth by day, more commonly known as the Egyptian book of the dead, compiled more than some 3,500 years before the birth of christ. pg 116

T he Kemtic Tree of life by *Muata Ashby*

1. Three realms: The Ta(Earth), Pet(Heaven) The Duat(Netherworld) Ta: the gross physical plane .Pet: the abode of the gods, goddesses, spirits, plane of thoughts, where evildoers are punished but where the righteous live(heaven). The Duat: Amenta, its the realm of Amen(Amun, the supreme hidden one. Creation springs from that which is subtle (spirit) to that which is gross (the earth)
2. The actual work of differentiating undifferentiated matter into forms of creation is done by sound vibration, charged with life force energy, directed by thought. Which engenders movement exciting the primeval matter and polarizing it, coagulating it, into the forms of creation”. 81
3. “Awareness is a factor of relative motion it is an action that the mind performs. If that action were to cease to exist from the perspective of that mind, that mind has ceased to operate, to move. “ 84

The Elemental composition of the human body in varying amounts: Hydrogen, Oxygen, Carbon, Nitrogen, Calcium, Phosphorus, Sulfur, Sodium, Potassium, Chlorine, Magnesium, Silicon, Iron, Zinc, Copper, Manganese, Fluorine, Chromium, Selenium, Molybdenum, Cobalt. (Elemental, by Tim James, pg 4)

1. List of Illustrations and diagrams

opening image: Me, me and more me: Photo credits: Da' Von Doane (editor)
Rachel Neville, marco Gianovella.

1. Diagram of the Law of the Principle of Opposites. Original diagram presented by

Yoseph Ben Jochannan. Adapted by Da' Von Doane.

2. Diagram of the Principle of the Law of opposites prepared by Kaba Kamene.

3. A view from the stage. Four panels (faces) of the DLO form a representation of stage space. Front, back and Side.

4. The Cube. An adapted DLO which creates a representation of an enclosed space. The generator. (DD)

5. DLO containing the basic color wheel and musical scale. Adapted by Da' Von Doane from the work of Kaba Kamene.

6. This sketch shows a version of the development of the dimensions of space in relationship to the DLO. It also contains the basic movement principles of orientation, differentiation, contraction and expansion of energy and space. The Cell, atom, Particle by Da' Von Doane

7. The Map, DLO containing the four elements and four qualities, the primary colors as well as movement principles of orientation, differentiation, expansion and contraction. Adapted by Da' Von Doane, from The DLO by Yoseph Ben Jochannan and Kaba Kamene

8. DLO with concentric circles depicting inner circuitry of the generator. Sacred geometries.

9. 3d energetic matrix depicting energy moving in and through the generator. By Da' Von Doane.

10. Untitled by Da' Von Doane. One of a series of drawings that came out of this work.

11. Geometric forms abstract. DLO, Cosmogram, by Da' Von Doane

12. The minds eye, by Da' von Doane

13. a, The tree of life. Diagram by Muata Ashby, Adapted by Da' Von Doane.

13. b Tree of life showing the interrelationships between the Neteru, showing the ways in which we fluctuate through different states of being. This diagram adapted by Da' Von Doane also shows the DLO and concentric circles on each plane of the Tree of Life in relation to the dimensions and planes of correspondence of the body. Upper, Middle, Lower.
14. The Body abstracted in space. DD.
15. Planes of correspondence. Upper, Middle and Lower by Da' Von Doane.
16. Concentric Circles along the planes of correspondence by Da' Von Doane
17. Concentric Circles by Da' von Doane

18. a and 8.b Concentric circles by Da' Von Doane.
19. Symbols from The Shift Deck by Da' von Doane
20. Astro numerology cards by Da' Von doane
21. Alpha numeric card by Da' Von Doane
22. Body: planes of correspondence cards by Da' Von Doane
- 23,24, untitled journey cards by Da' Von Doane
- 25-29, notes on the practice by Da' Von Doane
- 30-35, generating code

Photo credits

Cover photo by Rachel Neville. Edits by Da' Von Doane

Photo grid #1, Screen snips from Improvisation practice at The University of the Arts. Da' Von Doane.

Collage, Source Photos by Rachel Neville and Marco Giannavola

Photo Grid #2, Improv screen snips. University of North Carolina School of the Arts. Da' Von Doane.

Photo Grid #3, Kemetic Yoga Practice with Yirser Ra Hotep. Zoom video capture. Da' Von Doane.

Central Park Movement and Meditation practice. Da' von Doane

Source images- Uarts Improv stills, Rachel Neville. Edits by Da' Von Doane.

Sunset in Harlem. Da' Von Doane

Photo Grid #4, Winston Salem Improvisation. Da' Von Doane.

Photo Grid #5, Florida Improvisation. Da' Von Doane.

Photo Grid #6, Florida Improv -2

Photo Grid # 7, Uarts Improv-2

Background Collages by Da' Von Doane.

Illustrations 1 and 2- Untitled. Movement as a visual arts practice: Accumulation and replication. A Lot of these abstract drawings contain trace elements of the images from the deck.



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