



The Body expresses movement.

When our Body *recognises music*, it responds *in resonance*.

When the body *registers awareness* for particular experiences, like rhythm, it responds *with patterning*.

Resonance and Patterning are shaping mechanisms for choreography, or loose sequencing. These are two key features to dance but we are not just restricted to these capacities.

The Body weaves in Cycles.

Salutations are a part of formalised and non-formal scripts in dance. Often they are *site specific with resonance to land and time-coding*. As in faith, prayer may be time-corresponding. Similarly in spiritual dance, our motifs may be centred around light, timing and land-storytelling.

Our body essentially responds to a Landscape and based on our own personal vibration. Energy development teaches us that we are not a bound script of individual energy alone, but weaving body cognitions responding to multiple dialogues and energy comprehensions. Collective movements thus are a strong vehicle representation in tribal dance, with tribes, and in group dance – speaking of the *generative movement* that can only be comprehended as ‘weave consciousness’ if dancers come together.

The body wants to understand the body itself and it’s age, familiarities and organic capacity – the body being physically capable of creative style. Several dance styles respond to Cycles and are essentially based on the above through weave-formatting, one of which is Bellydance.

For more about Dance and Drum, you may read the overview of stylised dance and variation on the website.

Bellydance recognises 'feminine' hip movement and 'undulating, curvilinear abstractions', in-tune and 'with rhythm' evocative of temple light vibration. It also reflects source recognitions and socialised energy currents from other integrated recognitions including familiarity with the horse, combat, and formation. Motifs include snake arms, camel migration sequences and lifts.

It is important to recognise that the figure 8 movements, jewels, hip drops and other turning movements are a part of sequences that *evoke* flow, circulation, continuous energy and repetition. They speak of some of the rhythms that are in our 'turning conscious weave' and also the permeation of patterns awareness: vibrating atoms, circling planets, and body parallels in energy to larger sources and configurations.

The womb and capacity of female is subtly acknowledged through the dance. The term Goddess tends to be interwoven element as body movements of a natural shaping connect to body rhythms, biology, site, land and cosmos.

A salutation tends to be used loosely and specifically in conscious dance and honouring sometimes in site-available circumstance whereby the land impresses energy scripts. It is important to see how Cycles inform the Dance respects in sequence.

Dance is an spiritually movement expression & release that commonly gets mentioned through articles because it has a foundational awareness in Vibration, not just the body-moving.

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