



Danza Duende

DANCING our dreams...

(Proposal for Duende Work)

As students of Danza Duende, we can reserve a room and set a schedule (ideally minimum twice per week for an hour or more) to **dance our dreams**.

It is about intrinsically understanding what we feel and finding a way to turn this material into genuine and free creative energy

- We choose a piece of music and style of clothing with an attitude of intelligent intuition which «doesn't make» things, but listens to and sees what will serve that intuition in the best way.
- We do SHAMATHA meditation ... followed by calligraphy in silence. (*First Thought, Best Thought*). After that, we display them in our environment. If necessary, we can be up to 3 or even 5 calligraphies, but no more. These calligraphies could be of two kinds: one of them will be non conceptual, rather abstract, and it will be done in one stroke fashion. The other one will be reflective, trying to reduce the object of our research into a symbol.
- Then, again SHAMATHA, but this time with reflection, as if we were meditating on a **symbol**: "Can I resume the objective of this work in one word? ..." We write this word and also post it in our environment..
- Afterwards, we make an aspiration: "I will work in depth for my own good and may this action also be good for the world in which I live." We do SHAMATHA one last time by visualizing bright light in our heart.

Afterwards, we dance

- At first, we avoid choosing concrete style or theme of dance. We let go of the theme because it had already shown with the brush. It is not necessary to think about it again. In addition, we have a piece of music that we chose for this theme. So we let go of thoughts. It is like when you throw an arrow : after target, we let go. Just before going into deeper layers of our experience, we unwind to find a more relaxed state of mind afterwards.
- Gradually we see "something" is happening ... It becomes obvious because what seemed to be chaos, begins to take on a certain type of language. It is a phase where we can let go of the unwinding aspect and let us be overwhelmed by the wisdom within the energy manifested by emotion.
- At that point we begin to apply the principle of "First Thought, Best Thought", with repetition - a loving appreciation of "sensations". Then we let go and return to the freedom, or simply to inner break ...
- We let go and we return to the freedom.
- When we practice "*First Thought, Best Thought*" in this way ("*Sculpture*", etc..), it is appropriate to think that our body is trying to carve hollow shapes into a solid space, as if they were "molds" to create sculptures . The space is solid and body creates patterns in this space that we trust. These forms exist in space and since we are in the process of carving, they naturally come back. This is a way to think of space with radically different approach and it requires training. **The result is development of intuition, which gradually binds with the reasoning.**
- We can return to these forms whenever we want, because they are in space. We cultivate an attitude of TRUST, WITHOUT trying to remember ... We let the memory itself to trust space in a relaxed manner, without attachment to what happened. If we forget, it does not matter, the world already has enough movements. This should be our intellectual attitude: detachment, curiosity, perseverance, patience, love and commitment. The memory of space is growing gradually and one day, we just repeat the complete sequence without even realizing it!
- It is important to ALTERNATE moments of the sculpture with moments of freedom, so that it gradually becomes easier to surf from one to another..

In this way we are repeatedly traveling between freedom and forms that are created spontaneously.

It is advisable to try to maintain alert state of mind, both sincere and gradually more relaxed in emotion (To apply MAITRI).

- In case this process does not work right away : there are few possibilities. We can release all, or meditate a little bit, or relax, or dance without goal, BUT WITHOUT renouncing until the end of our session. Our mood is something fluctuating, we can

work with it, knowing that more we open ourselves to what is happening, more our mental state can transform itself from suffering into creativity. This allows our WISDOM to arise from any emotion we are in. That is why it is so important to clarify the generous nature of our intention before we begin the session. By doing that, our inner attitude becomes conducive to operating this alchemy, rather than falling into patterns of creating more suffering. This is not just the way to express ourselves outwardly, it is about deep transformation of the power of suffering into connecting to our love and natural wise intuition.

- When we begin to see what is happening, we take notes ... They are neither steps nor choreography. These notes are like POEMS. This is our PERCEPTION OF SPACE and DETAILS on the theme we are working on through our improvisation. At this stage, it is not yet suitable to structure the notes, but to remain free, without "set up" projects. We let "forms" emerge by themselves through these sessions. Later, we can efficiently refine this material.
- (For example : If we improvise on the theme of "Patience", before arriving at the patience itself, we will face many situations that are obstacles to the patience. Those should be processed one by one, not all at once.)

FINAL REMARKS:

- At the **beginning** we do not know what will happen. We only know that we have entered the room and that our intention is altruistic. We are not working JUST for ourselves, but for the world (knowing that everything beings create in the world is transforming the world itself). But this is all ... this is all that we know ... This allows us to find an open, generous and magical mental attitude.
- AVOID INTELLECTUALIZATION. If we realize that this is happening, it does not matter, but it is important to understand that we are not talking about philosophy, we are actually experiencing what we are. This allows us to experience our world in a deeper way, step by step. If we intellectualize, we are not living the experience, we are trying to comment on this experience. It is not the same thing. The goal is to stay fresh while discovering what we need to discover by going more deeply into this process.
- When we understand what certain movements represent and what they are, we will begin to repeat the sequences that were created. Sometimes, these sequences may change, such as "zapping". It is convenient to let this zapping happen, but without losing the thread, without escaping, and without changing our inner worlds ... This would be a way to escape...We can take breaks, walk, or simply come back to breath, but we always need to come back to what we are doing. This requires a little bit of discipline, but then it becomes very enjoyable.
- Thus, we will realize that our mental and emotional states are more profound, but they are more clear at the same time... When we arrive to this point, we clean all what we

"danced" to reach to the **essence**. This means "to polish" the dance, to eliminate what is superfluous and to let what is really meaningful to stay. We can "feel" it.

- We can work in the light of the day, at the sunrise, or at the sundown, in the darkness. Thus, we will also have moments in the dark, which would not be bad... change from dancing in the light to dancing in the dark or the opposite, is very interesting.
- The darkness helps us to disconnect from the idea "to have to do something good so that others see us and love us." We do not need this idea because it will corrupt the unity of our experience. If we feel that we are falling into this, we exhale, we walk a little bit and we return to our heart.
- USING MIRROR IS NOT SUITABLE. Using mirror in this work would be appropriate only **if we can see the Vajra wisdom reflecting on it**. Otherwise, it is better not to use it... We can use mirror only as source of knowledge, applying panoramic look in the final phase of cleanup.
- SOMETIMES, we can use shadows. But not too much..
- It is advisable to learn to work with ourselves without any objective ASIDE from being profound, curious, in love and sincere in this alchemy. For this, we need to be present...
- We should do this at least twice per week or more, of course! We can work on two themes together, provided that there is an interchange between them, even if they are expressed by different styles of movement. For example, we could dance simultaneously on unconditional love and on loneliness. These are seemingly very different things, but one will feed the other. We should always have the intelligence to create beneficial situations for ourselves and in this sense, to avoid dispersion without falling into a job too austere. It is also good to have completely entertaining moments between sessions.