

Dance as Metaphysical Quest

There is a common contact point between dance, defined as the art of motion, and metaphysics, defined as the science of the first cause and principle of motion.

Let us therefore explore dance metaphysically and ask the question what does the dancer seek through dance?

Although dance was central in human experience, penetrating all spheres of life in ancient Greece, it was difficult for the ancient Greeks to comprehend how the natural movement of dance was possible. In fact, the essential question is how is it possible to move from A to B if we must travel in finite time the infinity of distances that separate A from B (Aristotle's question)? For the mortal and analytically thinking Greeks, travelling an infinity of distances in finite time is an absurdity, and any motion from A to B that involves an absurdity is an impossible or illusory motion. Only a supreme being possessing the divine qualities of synthetic reason and infinite energy, can travel within finite time the infinity of distances between A and B without absurdity.

If motion is a real property of nature and not an illusion, then how can we save motion from the above-mentioned analytic critique? Why is our analytic understanding incapable of comprehending motion? What is the first cause and common source of all motion from which the infinite series of secondary motions are derived? What is the founding principle that allows continuous motion from A to B regardless of the infinite series of distances that separate them? What qualities must our moving or dancing bodies have, to allow us to think about and accomplish continuous motion? What form must the movement of dance have, to be in harmony with its founding principle?

If ordinary experience shows that we can in fact move from A to B despite their infinite separation, it is because in reality we are not mortals but divine beings free of time.

It follows that the ultimate end of the art and science of motion is to discover our hidden divinity that grounds our everyday motion, a discovery which would be impossible if we were truly mortal beings. This invisible divinity, which we number by the real infinite one, constitutes the first cause and founding principle of all things and motions. It is this invisible divinity that the sacred dancer seeks and finally discovers:

“ I spent long days and nights in the studio seeking that dance which might be the divine expression of the human spirit through the medium of the body's movement. For hours I would stand quite still, my two hands folded between my breasts, covering the solar plexus...I was seeking and finally discovered the central spring of all movement, the crater of motor power, the unity from which all diversities of movements are born, the mirror of vision for the creation of the dance—it was from this discovery that was born the theory on which I founded my school (Isadora Duncan, *My Life*, p75).”

Having answered the question about what the metaphysical dancer essentially seeks, I wish to recite a poem that I have recently written on sacred dance whose visual representation is the poster.

The Sacred Dance of the Infinite One

The sacred dance of the Infinite One
seeks the common, universal point –
the cosmic unifying source
from which the infinite series of motions springs
and where two different motions meet.

This common origin of all things and motion
constitutes the first cause and principle of the world,
that we number by the real infinite one
and initiates the first motion of our world.

Once the dancer attains the real infinite one
situated at the edge of our universe,
he or she is dematerialized into light
and is liberated from the chains
of static individuality, gravity, and time.

Weightless, effortless, and timeless
the *ex-static* dancer acquires
the magical power of being one and infinitely many,
in a tender embrace of the all,
the divine power of touching the infinitely distant other
in an everlasting kiss of each.

Dancing the sacred dance of the Infinite One
breaks the walls of perception,
resolves the dilemmas of our Soul
and melts the contradictions
of our observable world.

Explanation of the Visual Image of the Sacred Dancer

The image shows a sacred dancer expressing the desire to fuse with the heavens by raising her arms. Whirling around and around the poles of the universe the dancer builds up more speed and energy with each circuit. Through this spiral form of motion the dancer raises her energy content to the highest level situated at the extremity of the universe, where space-time curves infinitely to unite all things under the common principle of equivalence regarded as the founding principle of being and motion.

The equivalence principle offers the sacred dancer the magical powers of universal locomotion, communication and transformation. Universal locomotion is the power to move anywhere in any direction immediately; universal communication is the power to interact immediately with anything; universal transformation is the power to be transformed immediately into anything. Universal communication and transformation are made possible by the link that the dancer establishes between herself (her waist) and the surrounding space, which is a vibrant electromagnetic field containing waves of the highest frequency. This divine link allows the dancer to oscillate continuously between matter and energy, to materialize into anything and dematerialize into energetic nothingness, into the pure energy of the electromagnetic field. Finally, the unity of all things that we formulate logically by the equivalence principle, breaks the walls of perception, resolves the dilemmas of the soul, and melts the contradictions of the observable world.

Taking the above into consideration, the spiral dance can be regarded as a spiritual and costless method for unlocking the forces of nature and uncovering the universe's unifying principle of equivalence buried within its deepest recesses.

Currently, mankind spends many billions of dollars on producing high energy particle accelerators (see the Large Hadron Collider scheduled to operate in summer 2008) and space vessels to probe the high-energy boundaries of our universe where the founding principle of being and motion resides. This is an external, artificial and hard way of doing things. Because infinite nature governed by the principle of maximum efficiency chooses ways of doing things with minimum effort and cost, the above hard way of science will inevitably be replaced by soft ways which are the most efficient because they are natural and costless. Why should we build cumbersome machines that exhaust our environment, our finances, and our work force, if we can touch the high-energy boundaries of our universe within us immediately and naturally with zero cost?

We can raise our energy content to the highest frontiers of our universe naturally and independently of artificial means by two ways: By rest and by motion. On the one hand by mental concentration, and on the other by spiral dance. The technology of performing such astonishing and impossible tasks we call the technology of the real infinite one, the infinite in act. The engineering of the real infinite one is the emerging luminous horizon of our future.