Movement lesson

Angela 2 — Week 7, Day 2, Session 4 — 34 minutes

Summary: Standing and then sitting, the golden balls of pelvis and chest are explored in relationship — gravitas and levitas, sitting bones, and the open space between ribs and iliac crests. Diagonal rolls, a walk, and a breeze through the spine lead back to sitting and a brief sharing.

Standing

And gently, slowly roll to a side, come on up to standing.

While standing, use a little good sense in the hand to show the belly button and the heart, over there, and then the lower back.

And as we were this morning, on the outside of the labyrinth, on the outer border, just bring your right foot forward.

And just again, to this golden ball, and then from the golden ball, in the pelvic girdle. And forward with that, and feel the quietude of the rest of it.

And observe then that you go a little further forward, if something begins to happen in the lower back and in the belly.

And as you come back all the way onto the heel of the left foot, something happens in the lower back, the belly.

And you can begin to follow that through and feel what happens in the ribs, above the lower back, the lower ribs, and the ribs in the front, all the way through.

And change over now. When you come from the beginning, do the same thing all over again.

And shifting the weight, feeling the golden ball moving forward, and then coming all the way back into the heel of the right foot.

And observing, above the golden ball, what goes on. Maybe here, just watch the quietude at first.

And when looking further, you begin to see that there is a right relationship between what happens in the golden ball, and we can look at the heart. The center area of the chest is another golden ball. And see what's the relationship between the two.

Walk around just a little bit. Let your hands be free, and with your attention. It's a big old golden ball in the middle — the golden ball in the chest — situated sort of in the middle of the heart chakra.

And Russell was speaking this morning about gravitas and levitas. Gravitas is a word I like. There's a right relationship between the two.

Sometimes we're really, really in the gravitas, and that can be very often when we're there, and choosing or needing to be there. And it can be quite wonderful to be in the gravitas and be truly, authentically filled with joy, up and out.

And then there's a place where each can live, at another time, in this relationship — like right standing, right action, right relationship.

And I'm going to play a little bit with sitting, between the relationship of the golden ball on the heart and the golden ball on the pelvic girdle. So slowly, please, come back to your chairs.

On the chair

Sit on the edge of your chair, with the feet flat.

We'll find a way that your knee feels like it's truly over your ankle. Get the feeling, get the sense.

And that the thigh is — the hip joints — that the thigh is coming out of the hip joints.

And just for fun, you've probably done this so many times, but just for fun, feel right now which sitting bone is clearest for you.

And then go to the one that is least clear, lift the side up, place your hand under it, and bring your weight to bear on your hand.

Spend a little time there and observe what happens in the ribs, in your chest, in your head, in your gaze, in your breathing.

And before your fingers turn blue or white, take the hand out and let yourself rest in that sitting bone — in both, but just to feel that shift for yourself.

And then come to the other and do the same.

Observe what's the first thing that happens, and the second and the third, as you settle into them.

Going and coming again.

And see what sitting is like. See where you are.

Is it more gravitas? More levitas?

And gently begin to roll back on the sitting bones a little bit, so that your lower back begins to go a little toward the back of the chair. And your lower ribs in front begin to take up the space between the iliacs, the beginning parts of your pelvic crest.

Lower ribs begin to come a little bit closer together as you roll back on your hips.

So bring your thumbs to your lower ribs, and bring your pinkies, or your other fingers, to those iliac crests. And make that space smaller, so that the fingers begin to almost touch each other. Keeping your head up.

So it's a sinking more than a bending, you could say. But you're still feeling those sitting bones.

And then gently come back towards what is your neutral right now, and feel how that space between the lower ribs and the iliac crest widens.

This is a place, this whole area, where there's just the lumbar spine. The ribs stop. And the belly is open and free, and it's a lot of water and muscle and fiber, but there's no bony situation here. It's just the iliac crest and the lumbar spine.

So often you'll find that this is exactly where people get disconnected, because there's no bony structure there. There's just that spine. And the same with the neck — there's just that neck. It's free and open territory. So we have to be even more cognizant.

And now come a little bit forward of your sitting bones, still having your pinkies on those iliac crests and your thumbs on the lower ribs, and begin to roll forward and feel how there's more space now between those ribs and the iliacs.

I guess we could keep our head level as well right now.

And then just begin to go back and forth, and really have your attention in the sitting bones, but simultaneously observing how the space shifts as you go back and forth — the amount of space that's between the pelvis and the ribs, as you go forward and as you go back.

Sort of like Venetian blinds. And we can be off a little, like Venetian blinds. One side can be a little crooked compared to the other.

Come back to what you feel is a little more neutral, someplace. You might bobble a little. Just — oh, oh, that's — and then just start to wiggle on your feet, feel your feet, and kind of let a movement go through you a little bit.

Just like you would just bobble, and then you come to a stillness.

And see where your stillness has brought you on your sitting bones.

Place one hand on your chest, just below the sternoclavicular notch, high on the chest, and one on the belly.

And do that same movement in your own time, bringing the whole front closer together. You could let your head be a continuation of your spine now.

And observe that your whole back is flaring open. There's much more space in the back. And then bringing more space in the front. Rolling on those sitting bones and feeling how the back is contracting.

Go back and forth, keeping right relationship, feeling how they work together.

You can change. Find your match. Find your —

On the back

Lie on your back and observe if there might be something new.

Maybe more of you against the floor, or less of you.

See if something new floats to your attention.

[Silence 31 seconds]

Roll your head a little bit each way. See how the wind blows now.

Is anything clearer to you? Easier for you?

The head rolling to each side sends vibrations all the way through your spinal column, which sends a vibration to every rib, keeping it healthy, invoking right relationship, letting self-healing and settling occur, just through the ease, just through the attention.

Good. And please bring your head back to neutral. And come back onto the edge of your chair.

Diagonals

Oh, nice supportive stance with your feet. The feet to the ankles, to the knees, to the hips.

And now begin to make a movement, coming back, rolling back onto your left ischium, and rolling towards your right ischium. Sorry, toward the front of the right iliac crest. So you're coming back, and down, and to the left ischium, and you're coming forward and up on the right ischium.

And again, place your hand on your chest and on your lower back, or pelvis — one hand in back, one in front — and begin to observe the diagonal.

Seeing what happens. What's the invitation in the head, in the neck, the direction your nose takes when you come forward.

So you're going back onto the left ischium, and diagonally through the belly, through the genitals, forward on the right ischium. And back, rolling back left.

Feeling there's a moment where the chest sinks, and one side of the chest, the ribs, come closer together. The other side of the chest expands, in the back chest, we call it. The whole rib basket, the whole rib cage. It gets smaller, it gets taller.

And you can place your hands on your ribs anywhere you like, to just feel — what's going on here? What's going on here?

How's this golden ball on the chest moving, and how's the golden ball in the back moving, and how wide the heart and ribs, front and the back, side to side.

And when you're ready, go to the opposite side, and go back and down on the right ischium, diagonally forward and up on the left ischium.

Let yourself really live — using your hands wherever you like — live into this journey.

When is the nose invited to be a certain way? When do the ribs, and what ribs, come closer and further apart? It's going to be a little different angle for each person.

And how the chest softens on one side. The diagonal part of the back, under the shoulder blade, widens and opens. And then the shoulder blade constricts. The back works as the chest opens.

These are kind of the crooked Venetian blinds you see in some bad motel movies. Or in a film. We were just in a really cheap motel room. It was so great. All the Venetian blinds were like that. We didn't mind. It was at the beach.

Go back and forth now, just in any configuration, keeping those diagonals. One side may want a little more attention than the other.

And you might want to remember that golden ball in the girdle, and the golden ball up in the chest. One might bring more gravitas, one might bring more levitas.

And in coming to neutral, feel neutral. Feel breathing.

What is the relationship right now — the whole pelvic girdle and your chest, your neck and your head?

Is there still a lot of work going on?

Closing the space

Good. And just before we take another lie down, let's just come back to our thumbs at the lower ribs, and our hands on the iliac crest somewhere, and just begin to do that original movement of closing the space between the two, bringing them closer together, and then bringing that further apart, with more and more space.

And just feel — that's easier, clearer, lighter.

And hand on the chest, hand on the belly, the two balls, bringing the two balls closer in the front, knowing they're further apart in the back. Further apart in the front, closer toward each other in the back.

Just a little bit, quickly, and then wiggle your way and just begin to vibrate yourself. And come to stillness and see what this means.

Walking

And stand, walk, just for a little bit of elevation, and then go ahead and find a place to lie down.

Just observe as you're walking any new movement in the rolling ball, in relationship, formally.

And I keep thinking that Bruno — translate all that into French. Had to speak very objectively in France. So, I'm back. And then lie on that.

Let the wind blow your head, side to side. Let the grasses blow. Let the breeze, slowly, so that you don't feel really like it's you doing the movement, but that it's just a lovely breeze, and your head, neck, and spine are responding.

[Silence 32 seconds]

Yeah, something is new, something is easier, something is lighter. Or clearer as to what is going on.

Check out the whole spine as the head moves down. See if breathing has a little more space.

Wonderful.

Sitting

Bring your heads back to neutral, and come onto your zafus, your benches, your zabutons, and just take up sitting, and feel what sitting might be like now.

With an open mind, seeing what comes, what's living.

Golden ball, pelvis. The golden ball, the chest. And all those beautiful Venetian blinds in between.

Of course, when there's right relationship, the head and neck are carried. Let's just take a look, and don't be perfect.

And there is a great relationship — an attempt to be more authentic.

Sharing

One of the things — Russ and I, we studied with Charlotte Selver for a while. She was rather — she did it for a hundred and two. And she was really interested in questions. She taught sensory awareness for maybe seventy years. Quite an amazing, amazing woman.

But she would, at the end of our lessons with her, ask us to speak out what we were feeling, because each one in the room would feel it, and we could learn from one another.

So I'd love to pass and share about anything new that comes from this lesson.

[Silence 2 minutes]

Yeah.

And a very, very important thing not to forget, because I can't tell you how many people I've met on walking trails, or friends who all of a sudden hurt their leg in some way, somehow, and all I say to them is, walk backwards, and they find a whole new relationship, and nine out of ten times they can walk home again.

Anything else?

[Participant:] I have a lot, every day of my life, to feel like anybody could see. I'm with it. It's like a deep appreciation and this little grasping. Yeah. Maybe it's both. Very beautiful, kind of entertaining — heels and sit bones — and very, very dancing. And that's involving all. They like each other playing. They like to like each other.

Okay, well, thank you, and enjoy the rest of your afternoon.

We'll take a break.