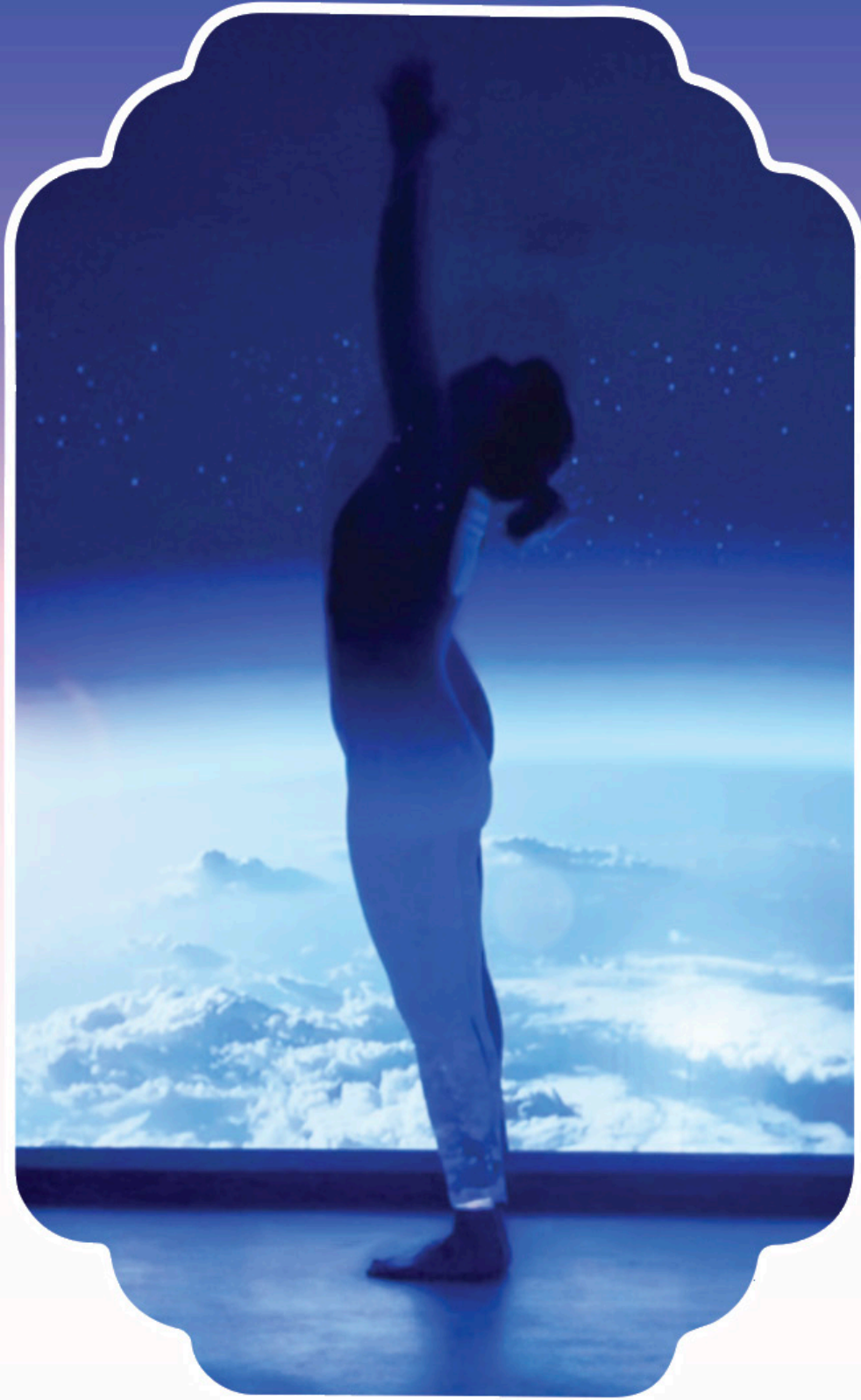
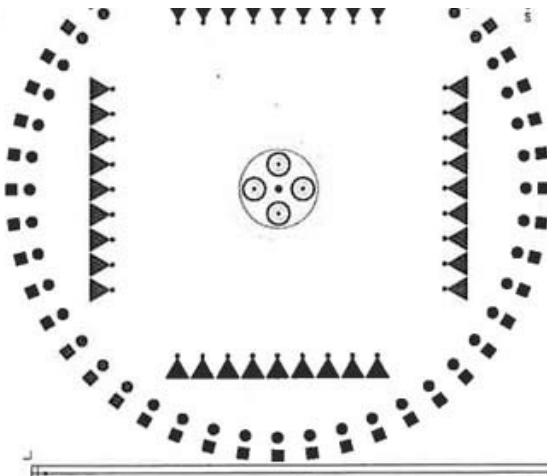
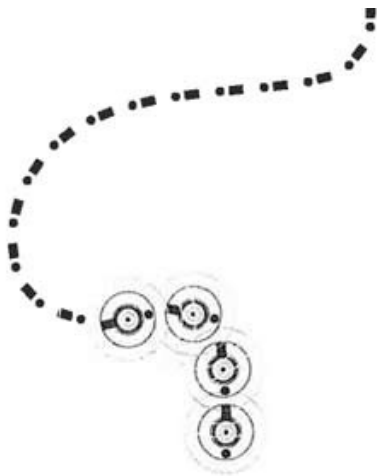


EVOLUTIONARY MORPHOLOGY, MECHANICAL INSIGHT, SPATIAL CONSCIOUSNESS



TELLURIC YOGA



Before beginning the first each dancer will stand on declaration of a personal cause for which they are

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ee to receive ear.

and stories

PROCESSION

The facilitator and the musicians guide the participants in single file to the site.

ice with the

"Be silent and be aware of the surroundings."

ME: 0 MINUTES

TIME: 10 TO 20 MINUTES (DEPENDING ON IS FROM THE GA

ENTER THE CIRCLE

If the group is large, divide into 2 parts when entering into the circle. One-half of the group goes to the left, the other to the right. Walk in a circle until the 2 groups join.

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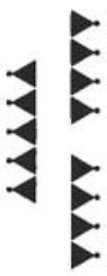
each TIME: 10 MINUTES



Biren De

The inner circle - easy steps

When a runner needs to rest they can stand in the center around the musicians.



Prayer

After the third run cycle,

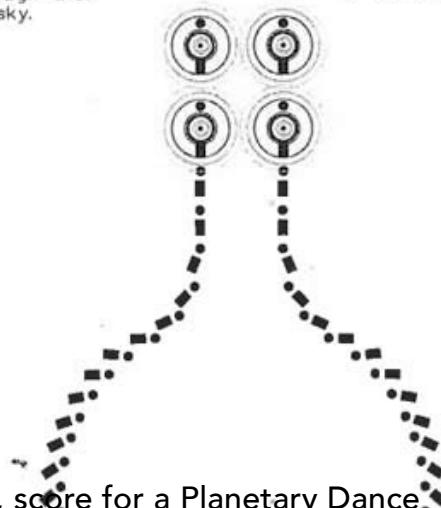
Everyone touches the ground and prays.

Then participants rise and blow breath through their hands into the sky.

The Run Begins

One person at a time stands w With conviction and strength, e dedication and begins their run

The musicians establish a stea

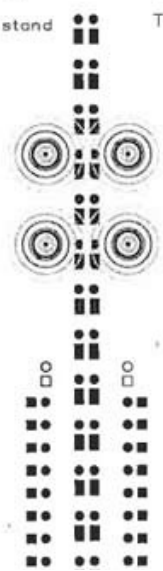


Return to Tree

Musicians lead and the group forms 2 lines facing each other.

Starting at the tall-end of the line, participants form pairs.

They acknowledge each



Telluric Yoga begins with the understanding that the body is not simply on Earth, but of it. Yet Telluric Yoga proposes that to truly know the ground is to question its authority. Through specific exercises and imaginative practices, we will start to develop the senses required to evolve our awareness farther from the limitations of earth's gravity.

Telluric Yoga is not a return to nature. It is an inquiry into what it means to exceed the natural, to jailbreak the biological instructions that bind us to the planet's rhythms. Your mat will become both a charging pad for your self-actualisation and a site of philosophical rebellion — a surface where the organism rehearses the mechanics and orientations required for cosmic ascension.

To practice Telluric Yoga is to feel the body as a set of evolving technologies: levers, pulleys, pumps, circuits of muscular intelligence. The aim is not transcendence in the strictly spiritual sense, but a mechanical re-programming of proprioception — a training in how to sense the body as both earthly and cosmic. While Telluric Yoga embodies the spiritual orientation of more traditional yoga practices, it sees the language of transcendence as a cipher for processes that are purely mechanical. Telluric Yoga escapes the dualism between spiritualism and materialism.

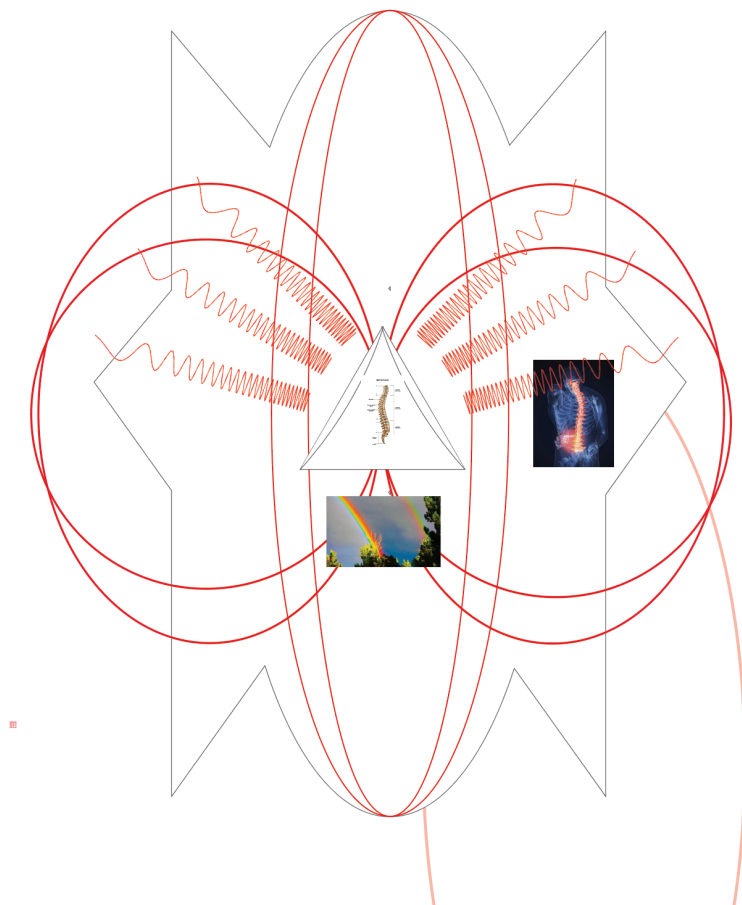


GLOSSARY

Before we begin our posture practice, we need to introduce some terminology. Remember, language and imagination are a vital component of telluric yoga.

PROPRIOCEPTION: Proprioception is the body's internal sense of its position and movement. In biological terms, proprioception arises from receptors in muscles, tendons, joints, and skin that register stretch, pressure, and rotation.

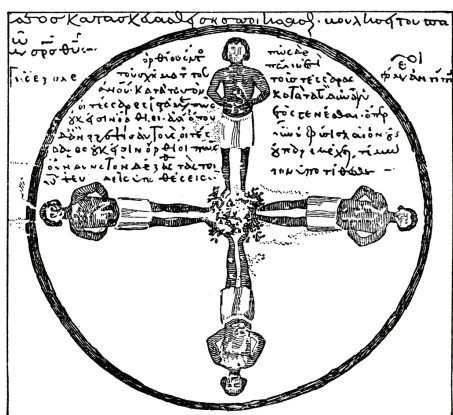
It is how the body maps itself without sight. Every shift of weight, every minute contraction sends data inward, composing a real-time cartography of posture. In the telluric frame, we expand this awareness-as-mechanics to a sense of the planet's own feedback loops: how the internal experience of the body registers cosmic forces. This is the inner face of physics. When telluric yoga refines proprioceptive sensitivity, it does not simply enhance bodily control; it reveals the co-presence of the human and the telluric. Each micro-adjustment, each act of balance, is an act of planetary translation — matter organizing itself to momentarily suspend the fall. Through proprioception, consciousness learns not what the body is doing, but what the planet is doing through the body.



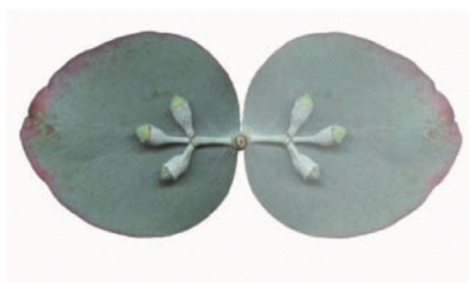
VERTICALITY: In biological terms, verticality represents a monumental evolutionary step. When early hominins rose from quadrupedal gait to bipedal stance, they rewired the mechanics of perception, locomotion, and metabolism. The spine reorganized into a weight-bearing pillar; the pelvis narrowed and rotated to stabilize uprightness; the skull balanced delicately atop the vertebral column. The upright body concentrates sensory and cognitive systems toward the head — a process known as cephalization — allowing perception to rise, focus, and reflect. Standing frees the hands, reorients the eyes, and gives rise to the horizon — the birth of perspective itself.

In Telluric Yoga, verticality names the threshold of reflection:

the body as column of translation between ground and sky, pressure and breath, matter and mind. It is the axis where the planet becomes aware of its own alignment — standing, for the first time, in the posture of thought. Philosophically, verticality is a gesture of anti-planetary both in its daring mechanical act and its proposition to use cognition to move outward from the confines of our congenital planet.



GEOMETRY: In Telluric Yoga, geometry is the meeting point of form and force – the way life learns the morphological language of the planet’s energetic structure. We relate to shapes as subtle energy fields that hold the directive forces of the evolution of life as a specific local area of planetary dynamics. The geometries you will draw with the body are not arbitrary abstractions, but energetic coherences. Try to relate to these shapes as an innate dimension of your involvement with the earth, rather than something imposed from without.



Pure duality.

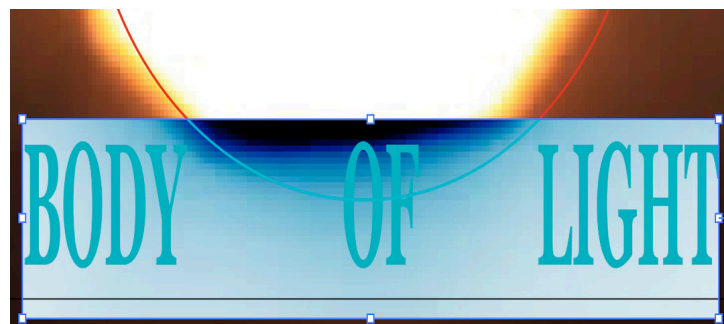
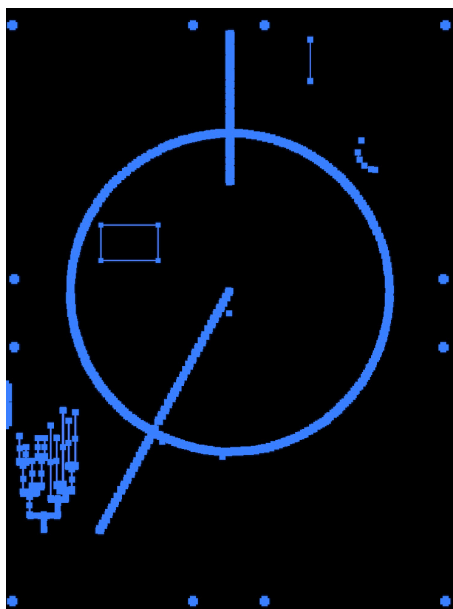
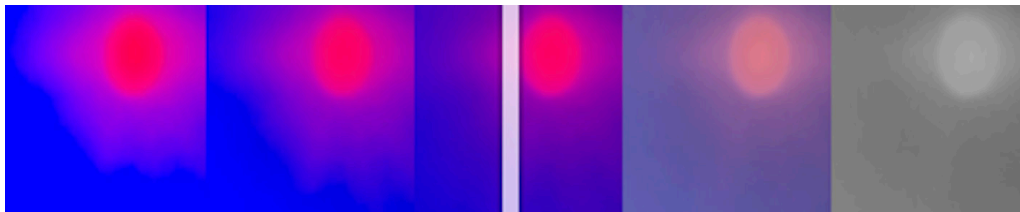
SUN SALUTATIONS/SURYA NAMASKAR

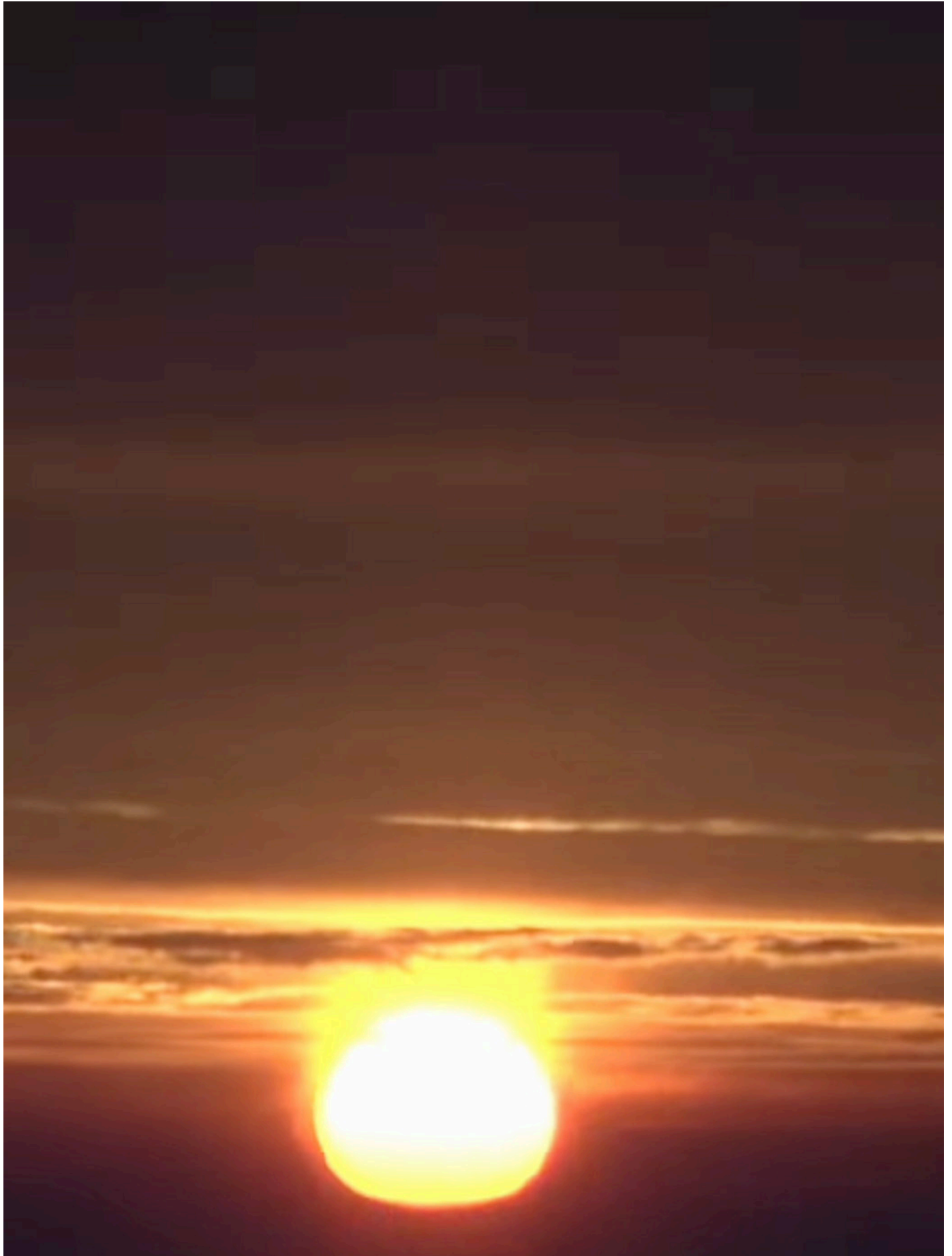
For planetary cyclical alignment and telluric awareness

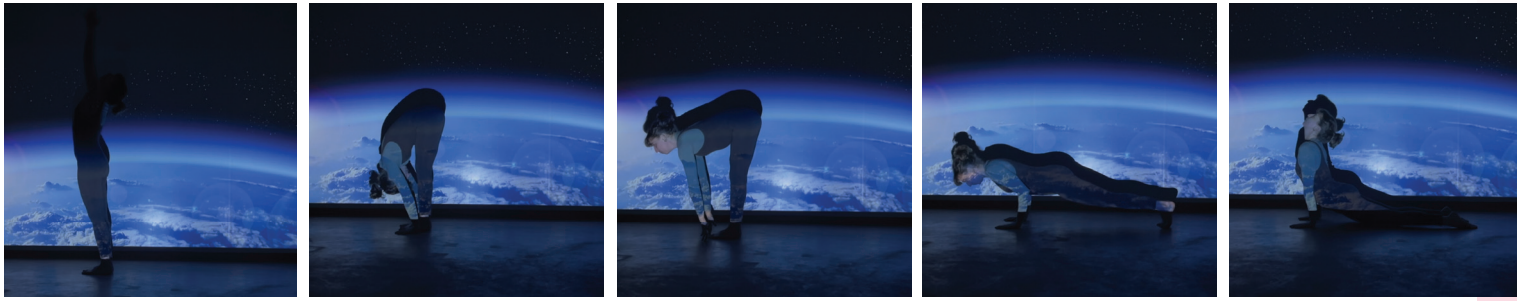
Before Telluric Yoga turns toward the project of unbinding, it begins with the gesture of attunement. Every tradition of yoga begins not in isolation from the world but in rhythm with it — a calibration between the internal and the cosmic.

Surya Namaskar, the Salutation to the Sun, is the archetypal anthropotechnic practice: a choreography through which the human form mirrors the planetary cycle. Each movement traces a microcosm of the Earth's rotation, from night's contraction to the full extension of daylight. The inhale draws the sun into the chest; the exhale releases it back to the horizon.

In yogic philosophy, the human being is conceived as a cosmos in miniature. The breath corresponds to the winds of the world; the spinal column to Mount Meru, the axis of existence. The postures that bear the names of celestial bodies — Surya (Sun), Chandra (Moon), Aditya (Solar Deity) — are not pure metaphor but operational diagram and morphological resonance: ways of recognising and inscribing the cosmic order into the body's memory.







1. Orientation

Begin facing east — the direction of emergence.

Traditionally, the yogin greeted the first light not only as a symbol but as a force: an index of the Earth's turning. To face east is to remember that stillness is an illusion; beneath your feet, the planet is rotating toward the sun. Let the body register that motion.

2. Grounding

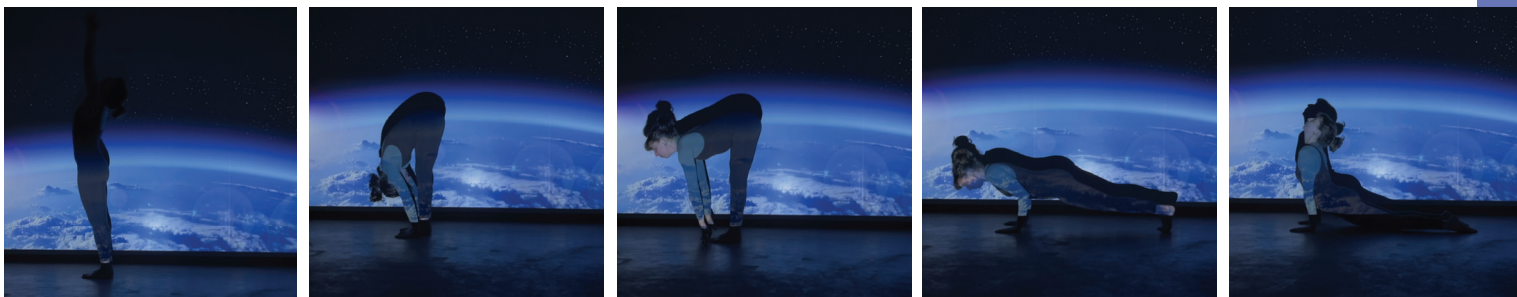
Stand with feet rooted, soles receptive. Feel how gravity passes through the bones. The pressure beneath your heels is the same force that holds the moon in orbit. Begin to sense your body's vertical orientation in relation to gravitational forces: balance and gravity are inseparable.

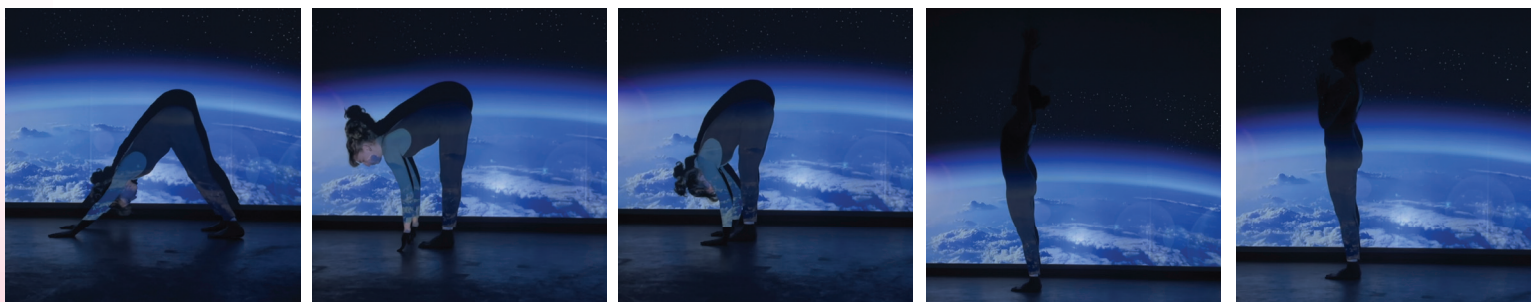
3. Inhale — The Ascending Gesture

Raise the arms overhead. The hands reach toward the sun. The ribs widen; the chest becomes a lens, drawing light into the thoracic cavity. This gesture asserts the solar influence in the body.

4. Exhale — The Descent

Fold forward from the hips. The spine drapes downward, vertebra by vertebra, returning the body to the ground's curvature. In the breath's fall, feel the echo of the sun setting beyond the limb of the world. Each exhalation reaffirms the body's participation in gravity's circuit.





5. Transition — The Plank and Chaturanga

Step or glide the feet back. In this suspended state, the musculature performs a precise calculation between collapse and flight. This is our first experience of inversion.

Here the anthropotechnic intelligence of yoga reveals itself: the body as instrument of feedback, adjusting torque, angle, and weight through moment-to-moment proprioception.

The old manuals spoke of “balance between effort and surrender;” in Telluric Yoga, this balance is our laboratory for sensing the limits of planetary influence.

6. Upward and Downward Facing

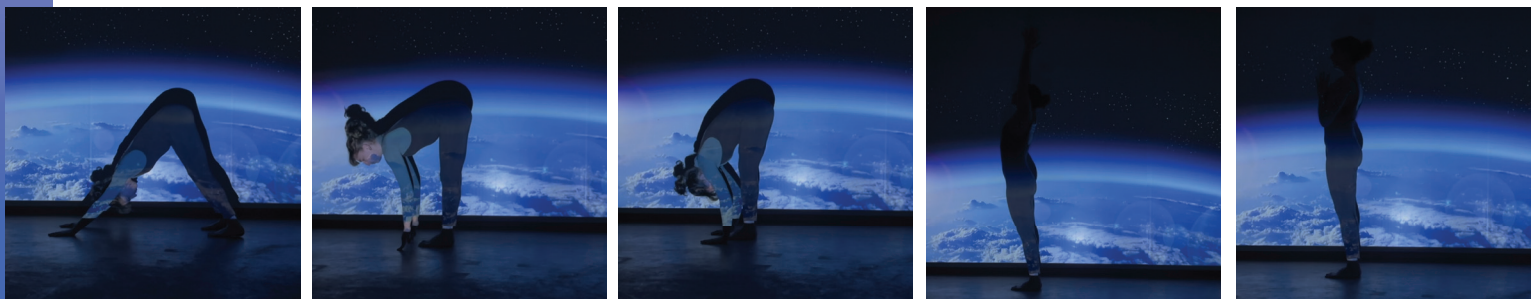
As the spine curves upward, the face of the sun appears. Light enters the eyes, warming the front body.

As the spine curves downward, the gaze turns toward the ground, shadowed and cooled. These two postures correspond to the solar and lunar poles — expansion and reflection — the body oscillating between radiance and repose.

7. Return

Step forward. Rise again through the column of the spine. Return to verticality — a posture unique to the human species, a late evolutionary experiment in defiance of gravity.

The cycle completes. The breath quiets. In that stillness, sense the afterimage of motion, the echo of a full planetary rotation. You have just participated in the gravitational and cyclical move-



REFLECTION/EXPANSION

In sun salutations, body becomes an instrument not only for worship, but for measurement and calibration. The earliest examples of humans externalising thought in material form involve the tracking of time and the representation of planetary bodies. Written and pictorial forms challenge the distinction between functional tool and symbolic thought, knowledge and aesthetic practice. What does it feel like to imagine the body as just this sort of imaging-representing-symbolising-measuring instrument?



Nebra Sky Disc, c. 1700 BCE



Nabta Playa, c. 4800 BCE



A Blombus ochre, 98,000-78,000 BCE



Lascaux lunar calendar, c. 17,000 BCE



Blanchard Bone, 25000 bce

As systems of tracking became more precise, the observation of light and shadow gave way to mathematics. Early instruments — the gnomon, the water clock, the carved horizon — translated the sun's movement into measure, rhythm into geometry. What began as bodily attunement to cyclical light became inscription: planetary rhythm made visible in number and form.

Across ancient civilizations, geometry emerged from the practical need to align with the heavens. Egyptian surveyors redrew the land after each Nile flood by measuring triangles and shadows; Babylonian astronomers recorded the paths of stars in repeating tables of numbers; Greek thinkers abstracted these techniques into formal proofs.

To understand the world was to participate in its proportions.

Later, Islamic astronomers and artisans turned these geometries into instruments: the astrolabe, the quadrant, the armillary sphere. They made it possible to track the motion of the planets, to predict eclipses, to orient prayer toward the sun.

By the Renaissance, this lineage condensed into mechanical philosophy. The Earth itself was reimagined as a clockwork body, its rotation mirrored in the escapement and pendulum. Galileo timed the swing of lamps; Huygens built the first true clocks; Newton expressed celestial motion as formula. The movements of the stars and the oscillations of brass weights were drawn into a single continuum of measure —the cosmos translated into precision.

What would it be like to see mathematical precision not as the opposite of reverence, but as its continuation?



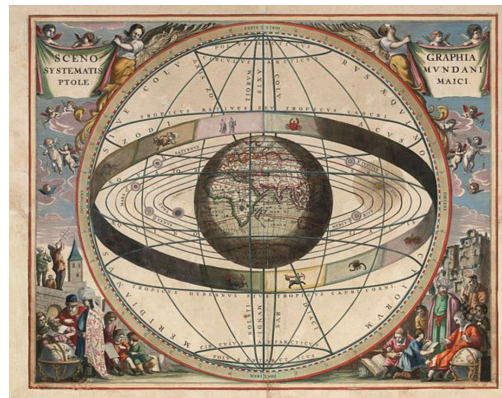
Jai Prakash Yantra Jantar Mantar, Jaipur
1724-1735



Astrolabe, late 16th c.



Orrery, c. 1755



Andreas Cellarius Harmonia Macrocosmica, 1660/61

WATER-DWELLING SEQUENCE

All terrestrial movement, all breath and balance, are late improvisations on an older aquatic template. Before there was walking, there was swimming; before there was speech, there was the rhythmic pulsation of gills and currents.

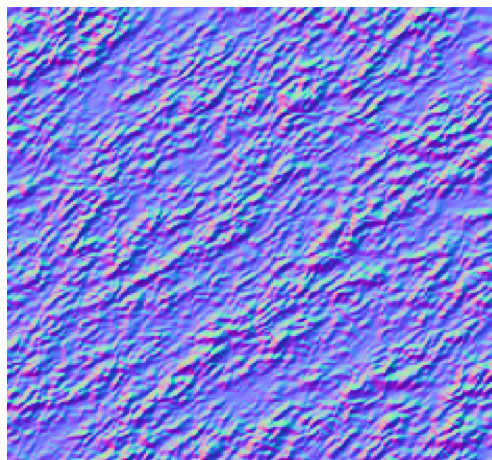
To practice the Water-Dwelling Sequence is to revisit that primordial intimacy between body and element — to sense, beneath the apparent solidity of muscle and bone, the fluid ancestry of motion itself. To study these postures is to study habitus in its oldest sense — the way matter inhabits itself.

More than seventy percent of the planet's surface is ocean. The same ratio holds within us: blood, lymph, cerebrospinal fluid — interior seas encased in temporary membranes.

Earth is not a solid world punctuated by water, but a water world thinly crusted with land. Every form of life, even those that crawl, fly, or speak, continues to depend on the hydrosphere's cycles of dissolution and evaporation.

Water is the planet's proprioceptive field — it feels itself through the tides, the bloodstream, the deep currents that move heat from equator to pole.

In this section, we recognize the water element in our telluric existence by reenacting the gestures of our aquatic ancestors. As you perform these postures, imagine that you are performing them in a deep sea environment. By reversing our awareness through evolution and immersing it in our ancestral medium, we learn to feel gravity, pressure, and flow as expressions of a continuous planetary metabolism.



Belly Swim Arms

Primordial movement

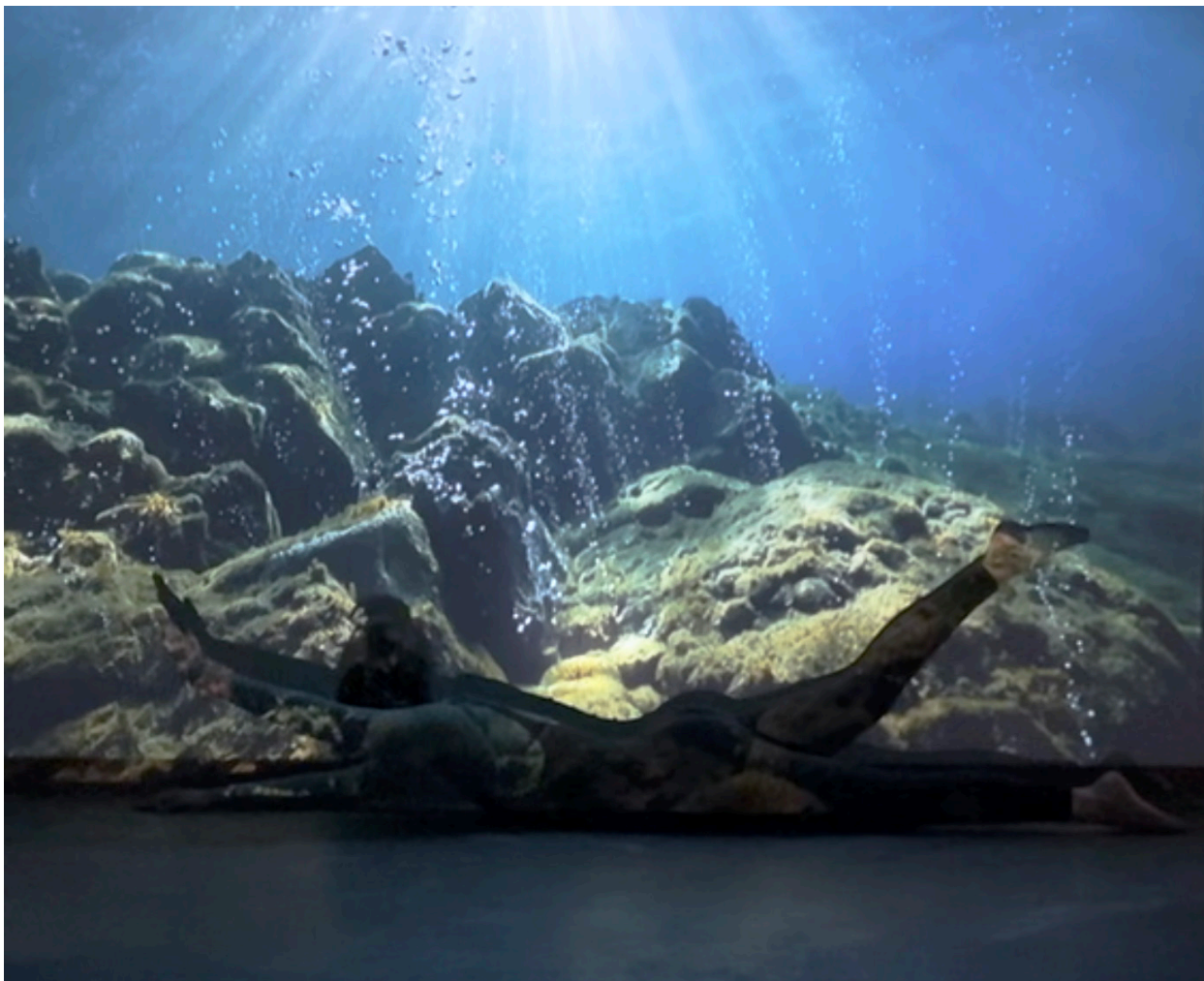
Lie prone. The abdomen contacts the earth — the seabed of the mat. Extend the arms forward and begin the slow undulating motion of a swimmer in still water. Alternate lifting opposite arms and legs: lift right arm and left leg, then lift left arm and right leg, alternating between sides.

Feel how each movement is both resisted and supported by the medium. The shoulders trace an arc, the sternum lifts fractionally, the legs ripple behind.

The purpose is not propulsion but negotiation with viscosity. The breath remains slow, tidal.

In early aquatic vertebrates, the spine was the first instrument of locomotion — a wave-generator translating internal rhythm into external displacement.

In this gesture, the spine reclaims that ancestral role: a living hinge between self and environment.



Fish Pose (Matsyasana)

Reciprocity with medium

The swimmer becomes the medium itself. Roll onto your back. Slide the hands beneath the hips, press the elbows down, and arch the chest upward. The crown of the head touches lightly to the mat. The throat opens, the chest expands. Inhale as though through the sternum.

This posture reenacts the feeding mechanics of the ancestral fish — suction, expansion, the conversion of internal volume into external intake. Fluid dynamics governs not only water but the circulation of blood, breath, and attention. The yogic text speaks of prana as “that which moves itself through what moves.” Here, the anatomical and the elemental coincide.

The fish does not move through water; water moves through the fish.



Lord of the Fishes (Matsyendrasana)

The spiral of evolution

Seated twist. One leg folded, the other crossed. The opposite elbow presses against the raised knee, the spine coiling gently. Stay here for at least five breaths, then switch sides.

This rotation is not mere stretch but the turning of an axis.

In evolutionary terms, the spiral is the beginning of differentiation — the lateralized body inventing direction, asymmetry, and intent.

In mechanical terms, twisting is torque: the conversion of linear energy into potential.

Here, the body begins to anticipate the passage from the neutral buoyancy of the fish to the grounded orientation of the land-dweller.

The organs compress and release; the breath alternates through the nostrils. Awareness begins to curve back upon itself — proprioception becoming reflection.

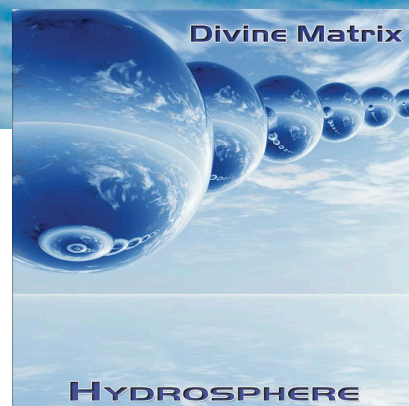


Reflection/Expansion

In the Water-Dwelling Sequence we pay homage to the fluid intelligence that underlies all land-based movement. And in that study, Telluric Yoga rediscovers a paradox: that to transcend the planet, one must first surrender completely to its waters. We can use this sequence to remember that although we are land-dwelling creatures, 71% of the earth's surface is covered in water. Our ocean planet undulates in response to the gravity of the sun and moon, a tidal rhythm that reminds us of the essential fluidity of life and time.

"We tend to think of water, oceans, rain, and hydrology as happening on the earth or to the earth, but shockingly, water is nothing but the earth itself. Hydrology is entirely immanent with geology. Liquid water is archival material that becomes unarchived and disordered. There is no ontological division between surface and depth or mineral and water. There is only a change from crystal to liquid as hydrogen and oxygen depressurize through volcanism."

-Thomas Nail, *Theory of the Earth*



AMPHIBIOUS SEQUENCE

Life's passage from water to land is the original anti-planetary gesture: the moment when movement ceased to be buoyed and had to contend directly with gravity.

To step onto land was to discover weight; to breathe air was to risk collapse.

The Amphibious Sequence in Telluric Yoga retraces that evolutionary drama. Through performing the actions of amphibious creatures, the practitioner reenacts the mechanical ne-gotiations that made terrestrial life possible — the redistribution of force, the invention of limbs, the calibration between breath and support.

In this sequence we ask: What does it take to leave the water and begin to walk on land? Also, what is it like to inhabit multiple media rhythmically, to be endowed with a body apparatus that affords interchange with both water and air?



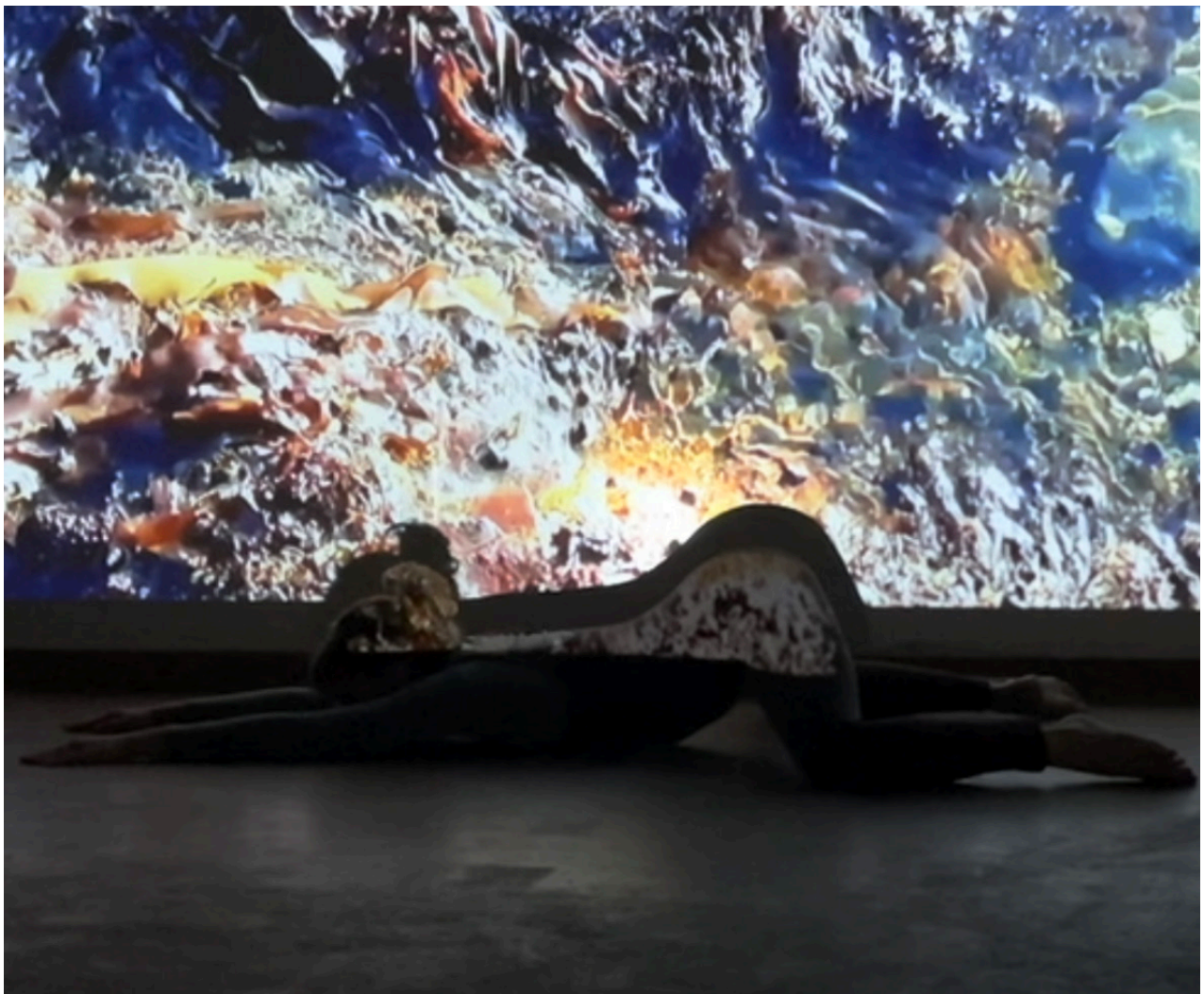
Frog Pose (Mandukasana)

The invention of leverage

Kneel, feet turned outward, knees wide apart. Press the palms to the floor and begin to shift weight forward and back, feeling the hips open and close like gill slits. Kneel and open the knees wide, aligning them roughly with the hips. Let the feet turn outward, inner edges pressing to the mat. Lower the forearms to the ground and begin to settle — slowly, patiently — until the belly and inner thighs hover just above the floor.

Here, the body reenacts the mechanical experiment of the early tetrapods — fins widening into levers, the chest tentatively lifting against gravity. In water, propulsion is continuous; on land, movement becomes discontinuous — a sequence of falls and catches. The frog embodies this new rhythm: a choreography of compression and release, a discovery that the ground can push back. This posture represents the amphibian pause between media: half submerged, half exposed, uncertain of allegiance.

It is the moment before motion, when the muscles no longer remember water's support but the bones have not yet learned the grammar of land.



Turtle Pose (Kurmasana)

The problem of protection and the geometry of slowness

The breath deepens into the pelvis; the diaphragm labors against the weight of the organs. You are learning to breathe against gravity — to make the internal tides work where external buoyancy has disappeared.

Fold forward from a seated position, sliding the arms beneath the knees, the head between the shoulders, until the limbs sheath the torso like armor.

Kurmasana represents another adaptation to land — the body's need to protect its soft, water-made interior against exposure. When buoyancy is gone, collapse becomes lethal; structure becomes salvation.

With the turtle's pronounced external shell, we can also ponder a profound evolutionary event: the internalisation of the earth's minerals in bones. Bones evolved from mineralized structures in the skin of ancient vertebrates, which began as protective outer armor before developing internal skeletons and living cells. The process started with the precipitation of minerals, creating tooth-like structures and protective shields, and later involved the replacement of cartilage templates with bone tissue. Early vertebrates used these structures as a "mineral reserve," which provided essential minerals when diet was scarce.

In water, pressure is distributed; on land, it is felt in the concentrated place where body meets one small zone of planet. Bones, once light and cartilaginous, begin to thicken, to fill with calcium, to echo the densities of the crust beneath. The shell is a geological confession — a surrender to the mineral logic of the Earth.

In this posture, the practitioner studies load distribution — how the skeleton conducts gravity, how soft tissues conform around their mineral skeleton.



Mermaid (Eka Pada Rajakapotasana Variation)

The amphibian dream of grace

From the grounded density of the turtle, rise into a twist and extension.

One leg bends behind, the other folds before you; one arm arcs upward, the other reaches back to catch the foot. The torso lengthens, spirals, opens — a gesture halfway between swimming and walking. Stay here for at least five breaths, then switch sides.

The mermaid embodies the continuity between water and air. Her spine still moves in undulation; her breath still remembers the gill. Yet she faces upward, chest exposed, lungs widening into the atmospheric medium.

Mechanically, this posture explores torsion under vertical load — the amphibian's perpetual negotiation between fluid motion and skeletal rigidity. Philosophically, it enacts the wish to belong to two elements at once: to rise without leaving the medium that nurtured you.



Reflection/Expansion

Embodying the energetic mechanics of amphibious creatures invites us to think about what it means to live at the edge of two worlds. We can think about the many edges that we each hold in our own lives.

the edge between known and unknown

the edge of mind and matter

the edge between image and instrument

THE CONVERSATIONAL NATURE OF REALITY

"Looking out over the cove I felt a strong sense of the interchangeability of land and sea in this marginal world of the shore, and of the links between the lift of the two. There was also an awareness of the past and of the continuing flow of time, obliterating much that had gone before."

-Rachel Carson, *The Edge of the Sea*



REPTILE SEQUENCE

With reptiles, we're looking at the evolutionary completion of the amphibian experiment: lungs fully functional, limbs supporting the body above the ground, skin sealed against evaporation, muscles learning to push against the planet rather than within it. Reptilian life is a new mechanical alliance with the earth: traction, leverage, dry breath.

The amphibian still depended on the water's pressure and moisture; its body remained half-submerged, its skin porous, its breath divided. The reptile seals itself off, inventing a world of containment — keratinized armor that keeps the inner ocean from evaporating.

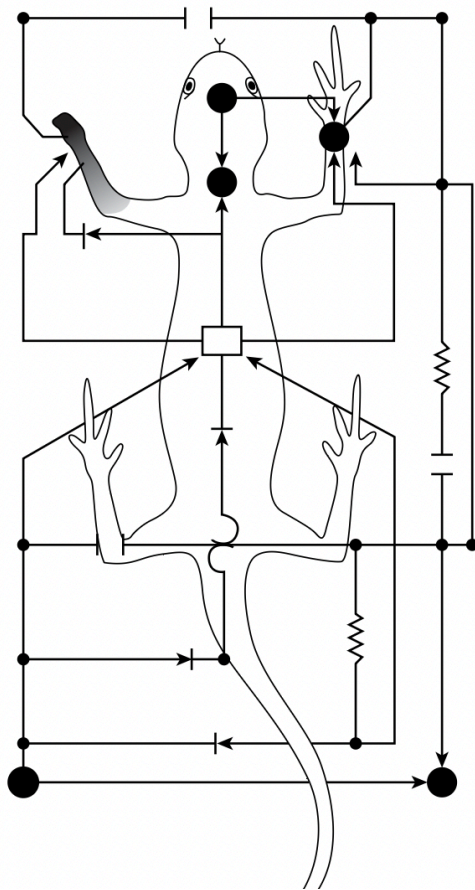
Dry mechanics: the reptile's lungs are complete, its skin armored, its bones thickened with mineral. What was once suspension becomes support; what was once fluid becomes architecture. Lift is produced from contact.

Philosophically, this marks a shift from immersion to intentionality. The reptile no longer drifts or wriggles; it pushes. It discovers that movement can be generated from resistance — that to be bound to the planet is also to gain a point of purchase.

Telluric Yoga returns to this moment to study how life converts constraint into awareness.

Through the Reptile Sequence, the practitioner reenacts the first negotiations between gravity and will, pressure and perception.

Anti-planetary here is not rejection of the Earth but mastery of its mechanics — the capacity to sense weight as the very material of freedom.



Cobra Pose (*Bhujangasana*)

The spine as hydraulic engine

Lie prone. Press the tops of the feet and the pubic bone into the mat. Inhale and draw the chest forward and up, using the strength of the back more than the arms. Pause when the sternum hovers just above the floor — a low lift sustained by the deep muscles along the spine.

This is the reptile's first triumph: the conversion of pressure into lift. In water, buoyancy carried the body. On land, the spinal column must now generate its own counter-force.

Each vertebra articulates like a piston, transmitting energy forward in a slow wave — the same mechanism that drives a snake across sand. Mechanically, *Bhujangasana* is a study in tensile continuity: the stretch of the abdominal fascia transmits load into the thoracic cage; the lungs expand like bellows; the ribs become struts. With every breath, you simulate the hydraulic pressurization that allows the reptile to raise its head and survey its domain.



Lizard Pose (*Uttan Pristhasana*)

Traction and the invention of gait

From a low lunge, lower the hands or forearms to the ground beside the front foot. Let the back leg extend fully, toes pressing into the earth. The chest hovers parallel to the floor — neither resting nor flying. Stay here for at least five breaths, then switch sides.

This is the reptile's walking lesson. Limbs now act as levers rather than paddles. Muscle chains learn to push against the planet and receive momentum in return. The shoulder girdle stabilizes; the hips rotate; the belly is suspended — a continuous negotiation between support and propulsion. Notice the texture of the mat beneath your hands: friction itself is a new sense, a replacement for buoyancy. Where the amphibian's world was pressure and flow, the reptile's is traction and torque.

To hold this posture is to experience mechanical evolution compressed into one body: weight distribution, joint alignment, the emergence of stride.



Reflection/Expansion

In the desert air of New Mexico, Agnes Martin painted like a creature of sunlight. Her canvases, stretched to the edge of tension, inhale and exhale through a lattice of graphite lines barely visible at distance.

Each grid is a skin held at equilibrium — not an image but a metabolic surface, regulating the passage of perception as a lizard's scales regulate heat. They do not absorb light; they transmute it, distributing luminosity across the weave of linen until vision slows to the pace of breathing.

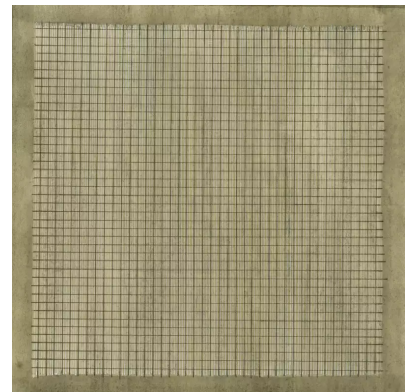
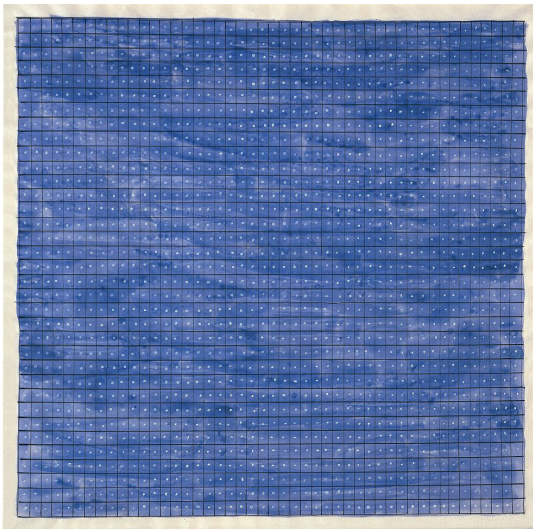
The dryness of these paintings is their discipline. They reject liquidity, gesture, and narrative; they practice a form of stillness that belongs to arid landscapes and cold-blooded bodies. This stillness is not void but adaptation — the precise modulation that allows survival under a vertical sun.

Martin's lines calibrate space as a reptile's skin calibrates temperature: repetition as protection, subtle variation as life. To look at these grids is to encounter a surface that thinks. The longer the gaze rests, the more the image dissolves into vibration — a faint tremor of graphite against ground, air against eye.

It is a form of perceptual yoga: a training in equilibrium, in maintaining attention without fixation. The viewer becomes the organism the painting is — regulating sensation, conserving energy, transmuting light into quiet awareness.

Like reptile bodies, these paintings belong to the planet's architecture of survival. They show how consciousness might persist under maximum exposure, how art can exist without movement or moisture.

They are diagrams of telluric balance — earth and light joined in the thinnest membrane possible.



MAMMAL SEQUENCE

Warm-bloodedness (endothermy) makes the organism its own sun. Molars meet in occlusion, turning the chaotic surface of feeding into internal processing — metabolism refined into thought. Three tiny bones of the middle ear evolve from ancestral jawbones, transforming the mechanics of feeding into the mechanics of hearing: vibration becomes communication, resonance becomes sense. Hair appears as both insulation and sensory filament, the skin growing its own field of perception. And the mammary gland, that alchemical organ, transduces matter into nourishment — planetary substance liquefied into care.

Each of these inventions rewrites the body's relationship to environment: heat generated from within, sound filtered inward, sustenance distilled from self. The mammal ceases to merely occupy the planet; it begins to contain it — carrying fragments of landscape, rhythm, and weather inside its own tissues. Mammals reorganize their internal physics.

The diaphragm descends and rises like a piston, pumping air through a closed circulatory system; the ribcage acts as a pressure chamber; the spine becomes a flexible column that channels force through springs of cartilage and muscle. Heat is generated through motion — muscular friction, oxygen combustion, and continuous regulation by the autonomic nervous system.

This is anti-planetary as self-contained mechanics: a perpetual-motion organism tuned to counter the cold equilibrium of space. In Telluric Yoga, the Mammal Sequence explores this inward turn: how anti-planetary matures from physical escape into interiorization



Cat/Cow (Marjaryasana–Bitilasana)

The spine reclaims its wave

Begin on hands and knees. Inhale as the belly drops and the chest arcs forward (Cow/Bitilasana); exhale as the spine domes upward (Cat/Marjaryasana).

The vertebrae move in sequence, a living chain transferring pressure and release through the body's axial column. This gesture recapitulates the mammal's first great mechanical innovation: the flexible, weight-bearing spine.

In reptiles, the spine is mostly rigid, optimized for sideways propulsion. Mammals free the spine into vertical undulation, creating a new axis of movement that can both bear weight and pulse. Mechanically, the spine functions here as a peristaltic pump; its alternating concavity and convexity move cerebrospinal fluid through the central canal, massaging viscera and coordinating the diaphragm with the pelvic floor. Each cycle of motion ventilates the inner spaces of the body, distributing oxygen and heat — the microclimate of endothermic life.

Philosophically, Cat/Cow transforms gravity into rhythm. The body stops resisting the planet's pull and begins to translate it, turning vertical compression into undulating continuity. Breath and motion fuse: structure and rhythm becoming one.



Downward-Facing Dog (Adho Mukha Svanasana)

Inversion and the architecture of circulation

From hands and knees, lift the hips, straighten the arms and legs until the body forms an inverted V. The head hangs between the arms; the skull is suspended above the heart; weight distributes diagonally from fingers to heels.

This posture reenacts the mammal's mastery of circulation and suspension. For the first time in evolution, blood pressure is precisely regulated by an internal pump. Unlike cold-blooded reptiles, mammals maintain constant hydraulic equilibrium through muscular tonus, venous valves, and cardiac rhythm.

The lengthened spine creates space between vertebrae, decompressing nerves; the shoulder girdle stabilizes as a truss; the hamstrings and calves elongate under steady tension. This architecture redistributes load across tensile vectors, establishing a more complex relationship with gravity. In this moment of equilibrium and symmetry, we learn that within stillness is dynamic subtle movement.



Gorilla (*Baddha Uttanasana* Variation)

Gravity as instrument

Stand with feet wide apart and knees soft. Fold forward at the hips, allowing the torso to drape downward. Slip the fingers beneath the soles, or catch opposite elbows. The spine elongates under its own weight; the skull hangs free.

In this posture, the mammal practices controlled collapse — the art of yielding without surrender. This posture evidences the dynamic flexibility of the upright posture: a continued reciprocity between the spinal column and the gravitational field.

Mechanically, the pose decompresses the spine and stretches the posterior kinetic chain; it also increases intracranial blood flow, challenging the vestibular system and the three-ossicle ear to recalibrate. The transformation of reptilian jawbones into auditory levers is recapitulated here as mechanical awareness: the shift from grasping to listening. Pressure through the hands, arches, and jaw bones sends vibration through the skeleton, activating the ear's proprioceptive roots. The body becomes a resonator, converting gravitational pull into soundless rhythm.

Philosophically, this is the mammal's listening posture — the intelligence of suspension. To hang is to trust the Earth's pull, to hear its deep frequency moving through bone and muscle.



Camel Pose (*Ustrasana*)

The furnace of the chest

Kneel with knees hip-width apart, toes tucked or flat. Press the shins into the mat, engage the thighs, and lean back, placing the palms on the heels. Lift the sternum, open the throat, and allow the chest to bloom toward the ceiling.

This is the mammal's full declaration of autonomy.

Mechanically, the ribcage becomes a pressure dome: intercostal muscles expand, lungs inflate to their maximal volume, and the heart accelerates to distribute oxygen through the extremities. The spine bends along its entire curve, from sacrum to cervical vertebrae, creating tensile extension through the anterior fascia. Each inhalation amplifies the internal furnace — the mammal's defining invention — a thermal engine running on breath, combustion, and endurance.

Philosophically, Camel Pose dramatizes endothermy as transcendence. The mammal burns from within, radiating the warmth of independence. To open the chest is to expose the self-contained sun — the fire that no longer needs the planet's day to survive its night.



Reflection/Expansion

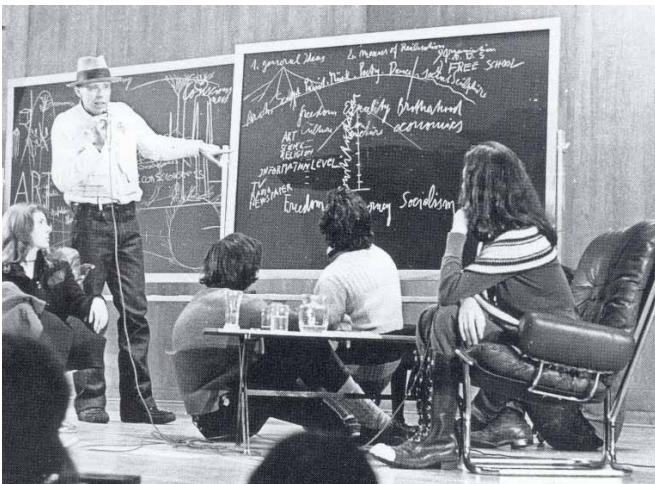
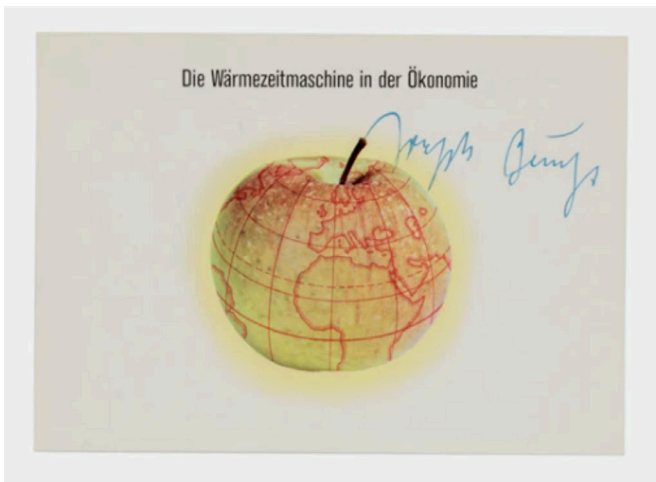
Joseph Beuys conceived of "warm energy" as a threshold between the material and the spiritual, a current that passes through all forms yet cannot itself be seen or held.

Warmth, in his view, is the animating interior of the physical world — the movement that prevents form from hardening, that keeps matter in a state of potential. It was this circulating warmth that he saw as the true ground of creativity.

Just as heat alters the state of matter, softening wax or melting metal, so too does the inner fire of thought and empathy transform the social and psychic field. Warmth is the condition of metamorphosis: an agent that turns stasis into flow, object into process, substance into relation.

For Beuys, the artist's task was to channel this energy consciously — to act as conductor for the world's latent heat, bringing the immaterial into form and then releasing it again into circulation.

Because warmth moves freely between bodies and materials, it also becomes a measure of evolution. It signals a transition from inert existence toward awareness, from physical reaction to spiritual expansion. In this sense, Beuys understood warmth as the evolutionary catalyst within both nature and culture — the element through which matter discovers consciousness, and consciousness rediscovers its material ground.



HUMAN SEQUENCE

The vertical experiment. The planet's forces are not only resisted but reflected upon.

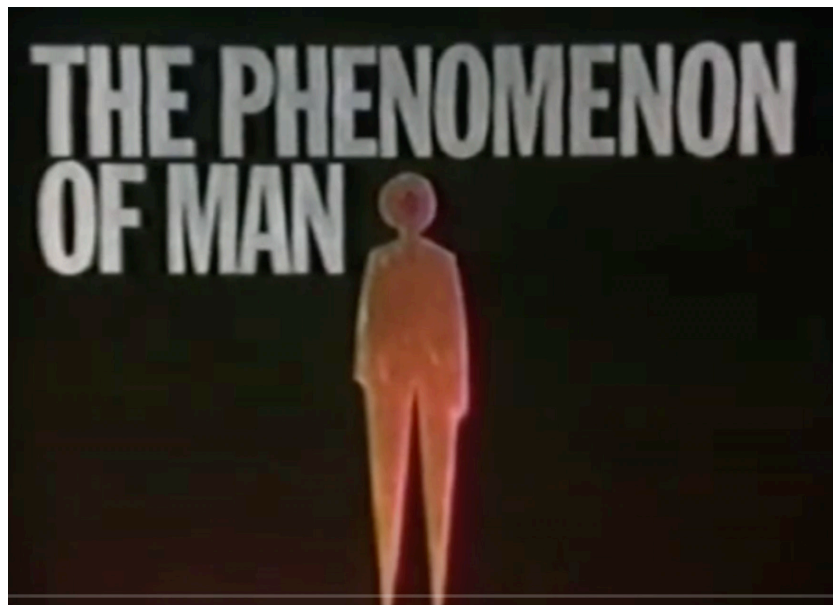
The human body completes the vertebrate ascent as gravity's most refined negotiation. Through millions of years of gradual adaptation, the spine, once horizontal and wave-bearing, turns vertical, balancing the skull at its summit like a pendulum poised on its point of rest.

This is cephalization — the concentration of sensory and cognitive functions toward the anterior pole. It is both anatomical and philosophical: perception gathered into a single field, awareness rising toward reflection.

Using proprioception, we can bring this awareness back "down" into the body, establishing cognition as a somatic evolutionary process. From this subtle nervous evolution, we begin to see the entirety of human civilisational consciousness as the refinement of a single biomechanical planetary action spanning billions of years.

Where the mammal carries its own weather, the human carries also its own horizon. The eyes face forward, aligned with the hands; the brain becomes a theatre of prediction, coordination, and imagination. Standing frees the forelimbs for gesture, grasping, and eventually art. But it also demands constant micro-adjustment — a perpetual dance of muscles and sensory feedback, the nervous system in ceaseless conversation with gravity. To be human is to balance — mechanically, neurologically, metaphysically.

In Telluric Yoga, the Human Sequence investigates the vertical as a site of tension and consciousness: How does awareness arise from posture? How does the act of standing concentrate perception? And how might anti-planetary action now appear as reflection, the ability to think the forces that sustain us?



Warrior One (Virabhadrasana I)

The stance of intention

Step one foot forward, bending the front knee; extend the back leg straight behind, pressing through the heel. Lift the arms overhead, reaching along the spinal axis. The pelvis squares to the front; the heart lifts; the gaze steadies. Stay for at least five breaths, then switch sides.

This pose embodies the moment of directed will — the mammal's locomotion refined into conscious orientation,

Mechanically, the posture distributes weight through two opposing vectors: one driving into the ground, one ascending through the torso. The back foot anchors the lineage of all that came before — the amphibian's push, the reptile's traction, the mammal's rhythm — while the arms project forward into the future. Between them stretches the living tension of awareness.

Neurologically, balance and gaze are integrated through the vestibular system — the inner ear's semicircular canals stabilizing the world's motion against the tilt of the head.

Consciousness begins as resistance met with intention.



Warrior Two (Virabhadrasana II)

The geometry of perception

Open the stance. Front heel aligned with back arch, arms extended horizontally, gaze resting over the front hand. The torso faces one direction, the eyes another — an asymmetry that trains the nervous system in divided attention. Stay for at least five breaths, then switch sides.

Mechanically, the legs form opposing levers; the hips rotate around the sacrum's axis, stabilizing equilibrium across a wide base. Each arm becomes a vector of perception: past and future, left and right, outer and inner. The spine, poised between, is the present moment embodied.

This is the posture of cognitive geometry — the mind's emerging capacity to inhabit contradiction, to maintain awareness across simultaneous planes. Cephalization here becomes centration: focused discernment toward one place of world arranged around the axis of an upright perceiver.

To hold Warrior Two is to feel consciousness extending laterally, the body mapping itself in relation to space.



Warrior Three (Virabhadrasana III)

Equilibrium as cognition

We begin to consciously foreground balance as a challenge to the physio-mechanics of our planetary evolution. As you move from bipedalism to standing on one leg, remember that stillness is pure illusion, as earth hurtles around the sun through space at 107,000 km/h and earth rotates around its own equator at 1,670 km/h. To attempt balance in this climate is a radical act.

Shift forward until the weight balances on one leg; the torso leans parallel to the ground, the lifted leg extending backward, arms reaching ahead. A single line runs from fingertips to heel, poised between flight and fall. Stay for at least five breaths, then switch sides.

Mechanically, this posture is a laboratory of neural feedback and proprioceptive refinement. The vestibular apparatus in the inner ear, the muscle spindles, the ocular focus — all converge to maintain the illusion of stillness amid dynamic instability. Balance is no longer given by the environment; it is calculated, moment by moment, through nervous micro-adjustments.

Philosophically, Warrior Three represents the threshold where consciousness becomes active maintenance — the mind aware of itself as mechanism. Every correction, every tremor is thought in motion. To balance here is to embody awareness as tension, the living reconciliation of gravity and grace.



Dancer (Natarajasana)

The body becomes image; evolution becomes art

Stand tall. Bend one knee, grasping the foot or ankle behind with the hand. Extend the other arm forward as the chest opens and the leg arcs upward, forming a living curve. The spine lengthens, balance oscillates — a poised, trembling stillness. Stay here for at least five breaths, then switch sides.

This posture is the apex of our vertical experiment: balance refined into expressiveness. The standing foot roots the body into the Earth; the lifted leg and arm spiral energy upward, converting force into form.

Mechanically, Dancer integrates all prior mechanics — the push of amphibians, the lift of reptiles, the internal physics of mammals, the focus of humans — into a single gesture. The spine acts as torsional spring, translating mechanical tension into elegance.

In Dancer, we introduce art into our anti-planetary journey, as the human no longer only adapts to the world, but interprets it. Every adjustment is expressive; every micro-balance is aesthetic choice. Here, the biological evolution that shaped the upright spine becomes substrate for cultural evolution — gesture evolving into symbol, equilibrium into art.

This is the flowering of our transcendence from nature — the body inventing new orders of meaning from the physics that constrain it.



Reflection/Expansion

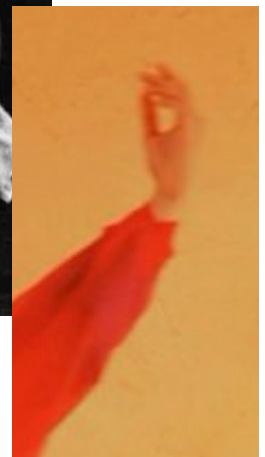
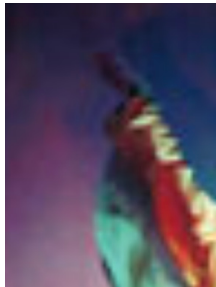
Eurythmy was developed by Rudolf Steiner between 1911 and 1925 as part of his broader project of anthroposophy, a spiritual philosophy that saw the human being as a microcosm of the cosmos. The word comes from the Greek eu (good or harmonious) and rhythmos (proportion, measured flow). Steiner called it a form of “visible speech and visible song” — a movement art in which the body renders audible vibrations and linguistic forms into spatial geometry.

In eurythmy, every vowel and consonant of language corresponds to a specific gesture.

Vowels open the body to expansion or contraction, expressing qualities of breath and soul: A extends the arms wide, E draws inward, O curves protectively around the heart.

Consonants give structure — angular, percussive, or flowing motions that shape the air as articulation shapes sound. Together they create a choreography of phonetic space: the architecture of language enacted through the upright body.

For Steiner, eurythmy united three worlds — the physical, etheric, and astral — through gesture. The physical body gives weight; the etheric body carries rhythm and life; the astral body, thought and intention. These worlds are united through the vertical axis as the central line organising the human as intermediary between Earth and cosmos. Through the discipline of standing, lifting, bending, and unfolding along this line, the performer embodies Steiner’s principle that “in uprightness, the human being overcomes the horizontal pull of the Earth.”



INTERLUDE: BIRDS

An alternate experiment in anti-planetarity

In this section we briefly explore the evolutionary pathway of birds as a different answer to the same planetary question: how to unbind ourselves from gravity.

The world of the bird is no longer the ground but the column of air rising from it — a landscape of thermals, pressure gradients, and invisible vectors. The bones of birds hollowed and fused, forming an internal truss of air and calcium — a skeletal architecture designed for lift.

Muscles reoriented: the pectorals enlarged to drive downstroke, the heart expanded to power ceaseless motion. Lungs evolved into a continuous flow system of air sacs, exchanging oxygen even during exhalation — a biological miracle of efficiency.

For the human yogin, these postures serve as reminder that before we built our machines of flight, the planet had already dreamt the idea in feather and bone.

Telluric yoga honours this other lineage of anti-planetary action.



Crow Pose (*Bakasana*)

Compression

Crouch low, palms to the ground, knees resting on upper arms. Shift forward until the feet lift, elbows bending slightly as balance gathers in the wrists and core.

Here, we fold inward to prepare ourselves for flight. The body compacts itself into a closed circuit of tension — thighs pressing into arms, arms pressing back into thighs. Every joint becomes a hinge; every muscle, a negotiation between holding and falling.

Mechanically, the pose studies the physics of equilibrium: center of mass over base of support, torque absorbed by joint alignment, weight redistributed into counter-pressure.

This is the first rehearsal of flight: lift generated by compression.



Eagle Pose (Garudasana)

Spiral, torque, and the aerodynamics of form

Stand tall. Wrap one leg over the other leg, and the opposite arm beneath the other, coiling until every limb intertwines. Sink into the standing foot; draw the spine upward through the central energetic and spinal column. Align elbows, knees, and feet. Stay here for at least five breaths, then switch sides.

By winding inward, the body builds potential energy, a stored aerodynamics ready to unfurl. Eagle demonstrates the rotational intelligence of flight: torque condensed, stability achieved through counter-spiral, the nervous system mapping three-dimensional space from within.

Philosophically, the bird's gift is navigation through air by the sensing structures of the body. Unlike the human who measures and builds, externalising attention in technical form, the bird senses thermals, orientation, and horizon through feathers — a proprioception extended into atmosphere.



HUMAN SEQUENCE II: TECHNICS

From body as evolutionary instrument to body as technological vector — where consciousness turns outward again and begins reshaping the world in its image.

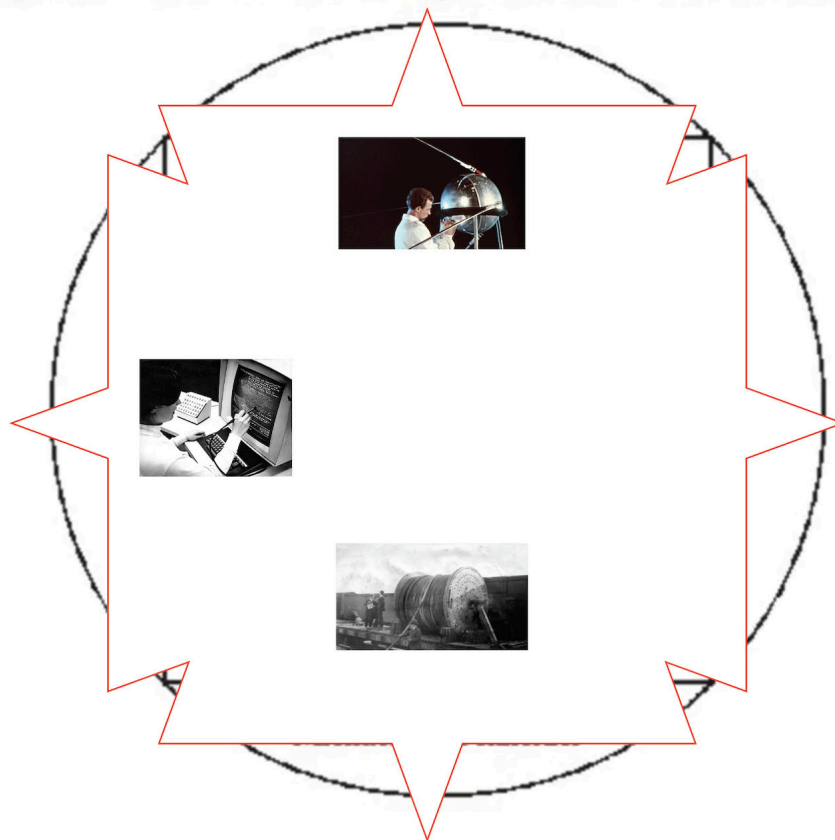
The hand, freed by upright gait, becomes the first tool — a hinge between neural impulse and external form. Tool use is not an invention separate from the body; it is an evolution of its mechanics. The grasp, the pivot, the opposable thumb: all are architectural preconditions for technology.

What began as survival — the manipulation of weight, tension, and extension — evolves into culture, art, and engineering.

The anti-planetary impulse matures here into construction: the capacity to abstract physical law and reincarnate it in external structures. The Earth's mechanics are no longer simply endured; they are mirrored, simulated, and re-coded through human hands.

In Telluric Yoga, the Technical Sequence reenacts this externalization — each posture an experiment in how the body generates prosthetics in its likeness, how intelligence migrates into form.

Symbol and Instrument for Universal Harmony



Pyramid Pose (*Parsvottanasana*)

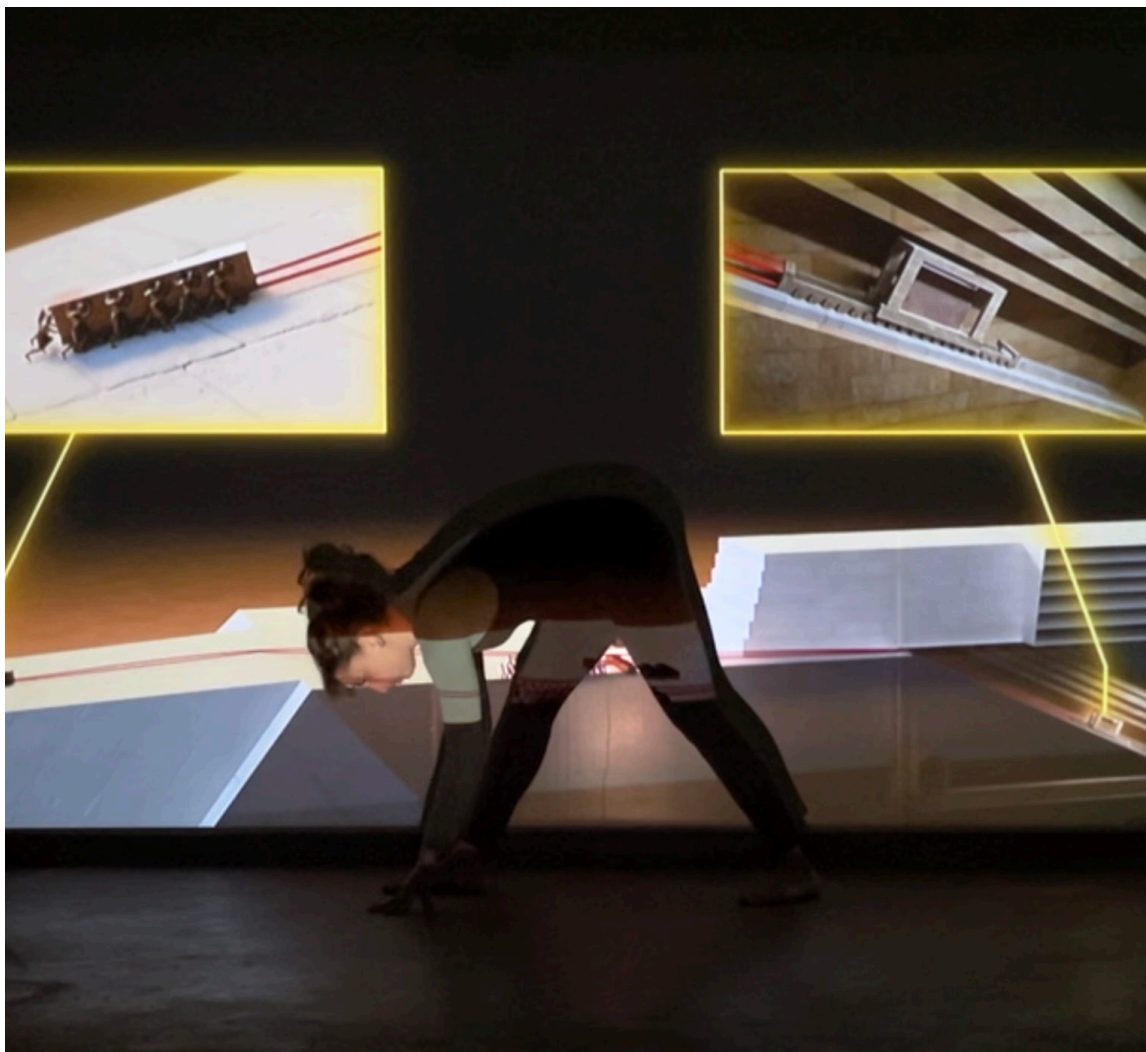
Geometry and architecture of stance

Step one foot forward and hinge at the hips, folding over the front leg. The spine lengthens, the hips align, and the arms extend or fold behind. Stay here for at least five breaths, then switch sides.

Every angle — from heel to crown — describes a vector of tension. Mechanically, the posture calibrates structural alignment — the tibia bearing linear load, the hamstrings lengthening under tensile stress, the spine bridging horizontal and vertical planes. It is a living truss, a human pyramid, transmitting forces through proportion and balance.

Philosophically, this posture is the birth of architectural consciousness — awareness of structure as an expression of thought. Where earlier life adapted unconsciously to physics, the human begins to imitate it, creating within the body the same geometries later echoed in temples, domes, and towers.

To fold with precision is to know the laws that govern stone and bone alike.



Chair Pose (*Utkatasana*)

Ergonomics and the prosthetic imagination

From standing, bend the knees and lower the hips, arms reaching forward. The thighs burn; the back lengthens; the center of gravity hovers in anticipation.

The Chair posture studies support and suspension. Quadriceps and gluteals act as opposing tension cables, holding a shape of imagined rest.

The invisible chair beneath the hips is a ghost of our own invention — a prosthetic plane that the body conjures, remembers, and mimics. The chair itself — the tool that names this pose — is a perfect image of human technology: a reconfiguration of the body's angles into permanent form.

Could every human tool be a fossilized posture, a captured gesture that extends its use beyond flesh? In Chair Pose, we briefly reverse the process: reabsorbing the tool into the nervous system, remembering that furniture began as imagination of rest.



Wheel Pose (Urdhva Dhanurasana)

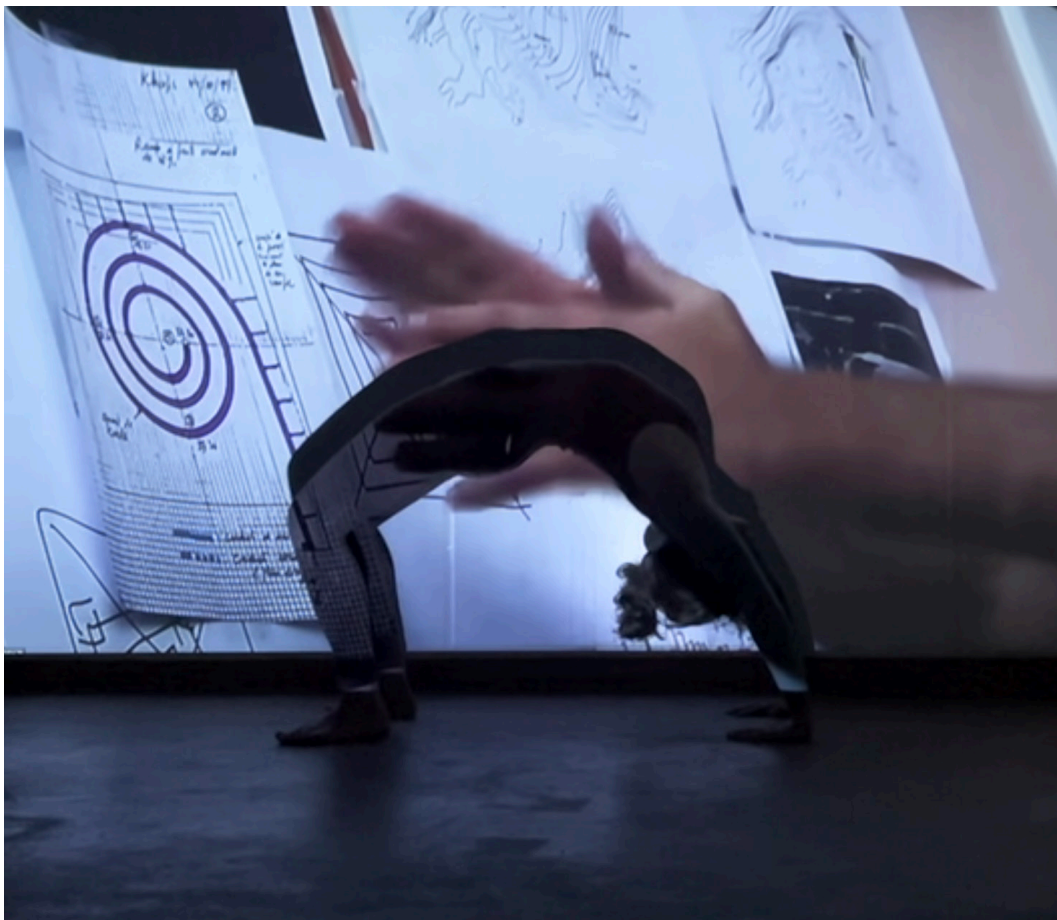
The human as machine of curvature

Lie on your back, bend the knees, and place the hands beside the ears. Press upward so that the crown of your head is on the floor. If this feels stable, extend the arms to press upward into a full backbend.

The body arcs into a circle. The heart is lifted, the head hangs free, the gaze inverted. Wheel Pose demonstrates closed kinetic looping — energy flowing through continuous arcs rather than linear vectors. The wrists, shoulders, and ankles distribute load evenly across a self-sustaining curve.

The wheel was never simply a tool; it was an insight into rotational logic, already latent in the spine's serpentine coil and the rolling gait of early hominids. To form the circle in the body is to remember that technology evolves from kinesthetics — the translation of movement into mechanism. The wheel was a civilizational pivot. Its invention, around the fourth millennium BCE, transformed the relationship between movement and resistance — allowing force to be transmitted with minimal friction and extending the body's mechanical range into the realm of landscape. Every cart, potter's wheel, gear, and car traces back to this same discovery — that continuity of motion can conquer distance.

In Wheel, the body becomes its own invention. It turns itself into tool and diagram, reenacting technology as kinesthetic intuition.



Reflection/Expansion

Rebecca Horn built instruments for breathing, touching, reaching—extensions that turned fragility and the limits of the human body into articulation. Her prosthetic devices exaggerate the body's own mechanics or engineer them differently.

These attachments translated the mechanics of the body into new languages, transforming constraint into awareness, vulnerability into geometry.

The human organism experiments with new vectors of balance, enhancements and limitations that alter the possibilities for participation in the surrounding world.

In the context of Telluric Yoga, Horn's extensions can be seen as experiments in postural consciousness. They externalize proprioception into inorganic material, dramatizing the body as an event in space.

