

## ELSEWHERE

Research by Stav Yeini

Invisible structures – recovery modes



This protocol contains texts written during the research, visual documentation and 2 interviews. The research unfolds mainly through creating nurturing and charging environments by means of human actions, technology and variety of sensory inputs.

The work is closely related with 'education of the future' in a world and society where the sensuous and poetic mode of being is at the center of all action and interaction. It emphasizes sensuous knowledge production, a potential new world arising from the post-economical and ecological crisis. The aim is to reduce mental and sound pollution accumulated by everyday life by activating other ways of sensing and being. The situations of sharing and performing the work are at constant change, adapting to the conditions and to the people involved.

Collaborators: Milena Bonilla, Ayin De Sela, HAR, Ezra Firemans, Mikko Hyvönen

### Timeline

February 2017 - Prep workshop at Performing Arts Forum (PAF) in St.Erme (FR) – starting develop the technology in collaboration with HAR

Brussels, March 2017 Residency in Zsenne Artlab in collaboration with Ayin De Sela (smell specialist)

April 2017 - Presentation in Zsenne Art Lab, Brussels In collaboration with HAR and with fellow artists: Ezra Firemans, Mikko Hyvönen, Sofie Melis, Povilas Bastys.

May 2017 - Residency in BUDA, Koortrijk in collaboration with Ezra Fiermans and Mikko Hyvönen

June 2017 - Residency and presentation of *Miniature time sculpture for no audience* in STUK, Leuven in collaboration with Ezra Fiermans and Mikko Hyvönen

August 2017 - A participatory sound sculpture in Zukunftswerkstatt Ihme-Zentrum, Ihmeplatz with an invitation from the PLATZprojekt artist residency, and together with HAR and fellow artists Naama Zohar, PESH and Rami Hackmon

October 2017 – Living room situations, Tel Aviv (family therapy) in collaboration with HAR

## Guiding questions

What kind of invisible structures are affecting us inside ourselves, in our communications with others and in a society at large?

What structures are guiding our behavior in relation to other people, our environment and ourselves? Where do these structures come from? From our experience and environment? From our heritage and genetics? What kind of invisible structures are embodied in our d.n.a when it comes to identity, politics, gender, norm, category, power, sovereignty, segregation...?

What kind of structures of patriarchy, hierarchies, economy, inequalities, racism and sexism are there at work in bodies in society?

How are the (unconscious) consequence of these structures create signature of patterns such as fears, trauma, emotional and cognitive dissonance; and how it determines our patterns of thinking, feeling, perception, habits and reactions on a cellular level?

And what happens when we realize that the invisible forces are not “out there” but in here, inhabited inside our bodies, in our brains and nervous systems?

How are we conditioned and got used to act, react, think and move like we do?

How to become more aware of forces that affect our behavior and decision making?

How to rewire the invisible/ internal structures individually and collectively by making new, more healthy structures instead of the old, learned and inherited ones?

The social aspect that is based on collaboration and participation is one of the most dominant aspects of this work in the way that it suggests other social protocols we can live by; for example, by generating human solidarity and compassion as guiding principles. Taking into account the totality of our experience, that the world around us is in many ways also the world inside us, and that the physical maladies reflect the pain and the sickness of our society as one unit.

## Setting with collaborators and facilitators

The aim is to create conditions for the participants where they feel safe to release inner and outer structures that binds them, and become more aware of their bodies and tendencies.

In more performative terms t's an agreement of a way to be and touch that would set the tone for the spectators, that enhances the physicality, richness and performativity of the space itself.

Together with individual experiences and encounters new social codes start to emerge, and the potential not only for individual, but also for cultural transformation, and a belief that such transformation is possible.

The research invites collaborators, facilitators and the audience to contribute to it's evolution through their intentions, and by taking part in the experiences and letting it unfold through time.



### Set up and space

We provide space and means for everyone to rest, experience, and recharge by the activation the senses, and collectively broaden the scope of what we consider to be real or possible. It is a way to rewire the unconscious mind so it can consider these set ups as tangible forms of life. The process often moves individuals out of their comfort zones at first, and gradually to a sense of inner calm, clarity and possibility. We want to broadcast the frequency of information, potency, sovereignty and self sufficiency by accessing the 'inner media'. One can release the toxicity accumulated by social media and other sources of information that are supposedly more accurate in reflecting reality but also manipulate the mind to sense fear and danger on a regular basis.

Pivoting away from an examination of the contemporary technologies that consume our lives, and toward forms of collectivity, care, solidarity , and the urgency in collective evolution.

“The ultimate tyranny in this society is controlled by the psychological manipulation of consciousness through which reality is being defined so that those who exist within it do not even realize that they are in prison.” Barbara Marniciak



Materials:  
Human bodies  
The senses  
Bass transducers (translate sound frequencies into vibrations)  
Soundscapes for siestas  
Technology; close circuits  
Aromatherapy  
Indirect touch  
Somatic practices  
Flora (essential oils Lavender, Vetiver, Lemon, Rosemarie, Basilica, Mint, to name a few)  
Plants  
Fruits  
Minerals (both gemstones and natural stones)  
Fabrics  
Water bags



Using these means and media and applying them in relation to the people involved in a compassionate manner, taking care of the participants.

Method: Dance

The key to the questions mentioned above, specifically 'how to rewire the invisible structures individually and collectively', is being addressed here on the level of the body with and through invisible dance.

A dance as a way of participating in the world as well as a specific entry point for the world to participate in an individual. The invisible structures are contained deep in our bodies. Each body is singular in the way it perceives and operates through these collective structures.

The body of the visitors is the canvas or the "stage" for this type of dance to take place where stimulation of their sensorial centers is being activated, especially smell, hearing and touch. Followed by a set of suggestions and combinations of these senses, the materials start to contact the bodies of the receipts, form a dance or choreography of sensations on a human body and with it.



It aims to bring the attention to the moment in time and to the presence of the body so that it starts to perceive new inputs followed by new sensations and associations that rise spontaneously rather than rationally. It opens the possibility to reset the system as a whole, activates dormant sensations in the body and inviting feeling and sensation to be the prime filters through which we perceive ourselves and our surroundings. Moving from old narratives to new abstractions through an experience rather than an experience of something (I.e performance) or a second hand experience, reflection or analyzes. The reversal of the spectacle is the shift from the visible to the invisible, from an outside to an unseen performance. The experience is being formed altogether by the set up, the suggestions and the reaction to these suggestions, the perception of the situation as a whole, the old notions, pre-conceived ideas, expectations and associations that come with the experience, as well as the new perceptions that might be triggered. The result is utterly singular, individual imagery which is the performance behind the curtains, behind the eyelashes, the stage remains seemingly empty, but it can still be a spectacle for someone else. Ultimately, we become our own spectators, we become a miniature time sculpture for no audience but ourselves.





Here below are the physical instructions for the facilitators, whom, via their movement, set up the embodiment of these new social setups.

*“With care and compassion, use momentum to establish a physical design creating a close circuit by connecting the polarities (feet, hands, head) to one another in more or less wild combinations (based on flexibility and what your body needs) and let the force created by the circuit guide your movements. There is no predetermined speed but it’s recommended to start slow (but not slow motion) - just slow enough to let the nervous system find its way back into its original function. It is finding the motor that would organize your body into the position it needs to take - but rather than a mental decision to move, it is an impulse that can be followed when it is being listened to.*

*Listen.*

*Gradually start including your close environment - gradually the energy in your body is extended to the floor, cables, water bags, and starts operating bodies and machines without changing the speed, also when actions start to include other objects and other bodies, your intention stays within you when you become immersive, so that the objects and other life forms in the room will be an extension of your movement, of you.”*

Together with the sound, this practice invokes a new pattern that is being formed through the intentions, the body and movements. It comes from extended physical sensation, as if the body forms geometrical structures by moving in a certain manner. With practice, this movement pattern starts to act like a third presence and inform the dance – the same way that technology is being addressed, as

independent entity with life of its own, the same goes to the technology in the human body.

These materials, technologies and practices, whether substantial or qualitative, human or not, work in accordance with one another but they are not bound to one another to create a coherent story. This is the emphasis on dance as a particular perspective or threshold where consciousness and the world converge or meet and produce life. A means of knowing life and also one of possible methods of learning through sensing and being otherwise.

More about the method

### **Intentions/ functions**

- Bring the receptors back to their feeling and sensing centers.
- Help access dormant senses and perceptions in the body and mind of the recipient
- Reduce mental and sound pollution accumulated by everyday life, particularly the media
- Help the participant develop insights into his/her unconscious processes
- Creating set ups for collective political therapy

Since the method operates through sensation rather than analysis, it enables direct access to the unconscious process through and by the actuality of the experience itself. The sensorial suggestions are based on feeling, smelling and hearing, and the participants gradually gain fuller awareness of their bodies. The sound vibrations communicate with the deep layers of the heart beats, the nervous system, and the whole cyclical systems in the body.

This awareness alone automatically signals the body to use its instinctual, intuitive nature, that is a primordial tendency of the body to recover and regenerate. The access to these mechanisms is often blocked by accumulation of stress, fear, excessive use of technology, which perpetuate worrying and anxiety and block the access to the stored resources in the brain. **Feelings store information.** The integration of the dormant senses and the opening of new sensorial pathways acts like a reminder of forgotten resources through which we can see, feel, taste, smell and perceive our world. The sense of smell in particular is chosen because it has major subconscious effect on our lives. It is the sense that is connected to the subconscious the most as it is associated with our first memories as children. The effects of smell are powerful, as they can create variety of unconscious emotions - from positive to negative.

The work with Ayin De Sela on March 2017 was extremely beneficial to the evolution of the sense of

smell, and the integration of this component in the research. Thus by including the vast power of scents to design or alter the emotional tone in a space to the desired results.

“The use of elixirs composed with essential oils is of medicinal as well as fragrant value helps the process of regeneration and healing. Plants offer us profound individual attention: trees for centering, steadiness and certainty; fruits and herbs for renewal and readiness; the variety of flowers for connection to that which is desired.” Ayin De Sela.

Expanding the range of our capacity to sense, be and feel otherwise is a valuable signature in the brain. By perceiving the actuality of inner worlds they can become or are already tangible and real. It acts like a signal, a reminder, hope and inspiration to move towards these perceptions more often as they are right here, and not in some faraway future.

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## INTERVIEWS

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Here is an interview I sent to facilitators and participants to have first hand impressions about the experience. Followed is 2 answers; first answer is from participant Christina Vantzou, and the second is from collaborator Ezra Fieremans.

### 1. Could you describe your experience?

**Christina:** ultra relaxing

**Ezra:** I laid down and was covered with fabrics of different textures. Fabrics were laid on my eyes and on different parts of my body. I was rarely touched skin on skin. Which reminds me of a cultural flaw that needed to be appropriated in order to make contact with strangers; on the other hand, it is a discovery of how fabrics can have healing qualities, just like hands - fabrics being modeled by hands, how different fabrics leave different sensations. I was, besides fabrics, also covered with smells. The smells were rarely put directly on my body, more frequently they were spread around through waving fabrics. I received - I would call it - a tantric massage. I was almost never directly touched, mostly, as I said, with fabrics or with sub-woofers that would shake on different beats of the music. Sometimes the melody was barely hearable and there was only bass: to heal someone with the remnants of a party. Quite a nostalgic experience. But also a full-on sub-conscious experience, where you take a trip into an underworld. Where you are allowed to feel differently and being helped by facilitators to feel differently. To discover what is underlying, metaphorically represented by the layers of fabric and smell that we are lying under. To go deeper, as if the fabrics were part of us, as if the facilitator was touching us directly, then what would the body be, already the under-body.

All this time I had my eyes closed and my body was quite still. Some of these experiences I have seen by watching others undergo the treatment or giving the treatment myself.

### 2. How did it feel to you?



**Christina:** relaxing while arousing the energy / activation of listening, smell, and touch / sense of touch. While also feeling the intention of energy transferred

**Ezra:** It is a scary place, and also a good nap. A good, scary nap. You are invited into an unknown conscious sleep. Making a dreamy voyage without the two states: being awake and being asleep. Just one state, the waking one, developing into a more sensuous one, where some senses are intensified, and others calmed: using the inner eye instead of the outside eye. Touch and smell were calmly intensified. I enjoyed this a lot because in most of daily life we deal with a lot of seeing and a lot of hearing. This overstimulation gradually goes into a soft blanket of feeling and retrieving our inner sensations.

### 3. What did you enjoy?

**Christina:** the placement of objects and base and scents around the body and on the body was a new sensation for me  
the playlist of music was also very memorable. having a lot of energy work and body work in the past, these 2 things made it stand out.  
the placement of objects and the feeling of the base made it immersive and the playlist added a flavor / aesthetic which was really enjoyable

**Ezra:** I enjoyed the music that often sounded faraway. It was as if there was a party going on inside a cave, faraway, only accessible through an inner voyage. It was very clear that the music was not coming from faraway, but it sounded deep-away. Faraway in the depths of the body. I enjoyed the metaphorical approach. The covering with tissues and smells, that both have a concrete meaning, the sensational one and a metaphorical one - being covered in order to go deeper, in order to dig and uncover sub-conscious sensations.

### 4. What would you have liked to be different?

**Christina:** hmmm... tiny bit longer? : )

**Ezra:** I didn't want anything to be different. The treatment was very personal and sensuous. According to me there was no fixed method, and if there was, it was flexible enough to give space for the personal touch and experience, a personal treatment and message.

### 5. Were there any benefits or any detriments?

**Christina:** no detriments, benefits of relaxed mind state for some hours after

**Ezra:** The benefits were for me a deepened contact with my smell and other senses. A refreshment for the senses, I could say. Giving the outer eye a rest. Leaving space to imagine, lines, colours, shapes. There was no emphasis on a specific sense. All senses were included in a different way, either by intensifying or calming. There were no injuries, not more than when waking up from a nap, adjusting to the light, which was actually dimmed. So to me there were no downsides.

6. What is the most significant thing that happened to you during or as a result of the experience?

**Christina:** the base and the smells , and the mystery of what was happening with these 2

**Ezra:** Most significantly it stilled my hunger - I experienced food for senses.

7. Did the experience leave resonance on your body?; did you have any thoughts during or afterwards?

**Christina:** yes, for some hours

**Ezra:** I mostly experienced my inner eye, thinking about shapes and colours, having different visions, that were re-shaped and transformed thanks to the soft touch and smell. Through the soft sensational experience feeling lighter and feeling refreshed in my senses.

8. Would you consider it art or a form of therapy?

**Christina:** both

**Ezra:** I think it is a nice treatment, which can be considered art but it could also be considered as an experimental therapy. But I think it could rather enjoy the protection of art, without having to heal, or have to result in a better experience for the person who is given the treatment.

9. If you could describe it in a few words or a sentence, how would you call it?

**Christina:** new

**Ezra:** I think it is an experience as such, that is aiming for a healing experience, a personal, flexible method, that tries to re-connect remnants of old or recent injuries in order to heal and refresh the senses.

## The Future

Develop the movement material in the research into a performance of social choreography based on close circuits in the body, and extend the movement protocol to more bodies and forms.

Interactive human scale sculptures.

Learn more in depth about sound frequencies and their power to either control or elevate society.

Research the technology on chronic diseases and see how effectively or not it influence the body and brain, and if it can assist in healing specific diseases. Specifically when it comes to stress and accumulated mental and physical tensions, I'd like to look more closely on TRE (Trauma Release Exercises) in comparison to the developed technology.

In TRE one has to work the muscles in order to prepare the body to shake involuntary. The shake is a biological mechanism to release stress. We can see this phenomena very well on animals when they experience fear – they use the shake in order to release the initial shock and by that mechanism they

release stress from their bodies and recover. In western society shaking is considered something we should hide, something to be ashamed of, something one should not do in public. It is interesting to speculate of this method as the 'lazy version' for TRE, where one can shake off accumulated stress without having to workout the muscles beforehand. The technology translates sound waves into vibrations by amplifying the low sound frequencies, producing shaking of the body when in direct or indirect contact with the bass transducers.

I would like to continue developing the method as a whole (sound frequency, smell, and human actions) hopefully through future invitations from Art institutions such as galleries and museums; performance and visual art festivals, as well as independently (Living room situations; meetings, workshops, one on one sessions, group sessions and performances.)

The installations can also become a platform on which the participants can go through a process of development through time. The encounters can include participants via open communication and exchange of the experiences, rather than just 'consume' the experience. This aspect tends towards a believe in social transformation and healing, recognizing the power of collective rituals - taking the history of shamanism very seriously and apply it to our contemporary moment.

The spaces can also be initiated upon request in places where more care and attention is needed. It can be both in artistic contexts as well as other social situations, depending on the needs and circumstances.

Residencies in spring 2018: possibly Saari residency in Finland and O Espaço do Tempo Working periods in autumn 2018 in Belgium.

Finding ways to perform and share the work in public in autumn 2018 (in Stuk Leuven, Buda Kortrijk and possibly Wp Zimmer Antwerp) and spring 2019.



*'We are not online now. Pain is the portal that mirrors so gracefully the patterns that were shut down for generations and show what needs to be revealed, collected, embraced so it can at last find rest, deep rest, rest in peace what remains urgent to heal majestically reveals the control structures through the awareness of the pain body, my body, (not theirs) A body (you plural), unknowingly is the embodiment of the control structures on Earth.'*

Example of Stav Yeini's music: <https://soundcloud.com/user-142238770> Websites: Stav Yeini: <https://www.stav.nguyenminhduc.de/page/about>