

# **THE ART OF TRANCE CHANNELING**

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# THE ART OF TRANCE CHANNELING

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## INTRODUCTION

The thesis *The Art of Trance Channeling* can be a guide to anyone who is curious about the purpose, function and significance of downloading ideas and thoughts on a more physical, emotional and practical level than on a rational level. To understand this in greater detail the function and application of Trance Channeling (TC), the thesis will give examples on different contexts. Spiritual, artistic, philosophical and scientific practices can use different formulas of the same principle to convey understand and communicate a message that is of their own nature.

The world's knowledge of the modern society is a combination of all these different platforms which is based on creative curiosity. Every platform has their unique abilities, strengths and perspectives. Collections of different observations and information from these platforms has been gathered and now forms together a library of knowledge and experience. This collection is an attempt to try to understand what we call, the human experience.

Art is the platform that enfolds all platforms and gives space for an individual to create from their own insights. By manifesting their 'artwork' others can observe and share in this experience. Since the artwork derives from a collection of data, the action upon it, manifests it and puts it into a new perspective. By sharing, one gets confirmation and validation of their 'artwork'.

Science and philosophy are also be considered as art since the platform has the space to gather new ideas, statistics and can create and manifest new pathways. (Artist: a person skilled at a particular task or occupation, *Oxford Dictionary*). When a human is born a dance of curiosity is

initiated commencing their dive into a pool of vast platforms, curious to learn the immense depths of the human understanding.

One must educate himself to be able to recognize the strengths, attributes and the traps of every context. To be able to see clearly is not enough. To be able to see, observe and manifest (so it is not only about seeing but also about being in the here and now, an experience that is made manifest) is the key of “downloading” information that integrates and transforms into an honest relationship with oneself. This enables your own needs and learnings can take place in the collective dance.

Every individual has their unique attributes and skills which they must clearly assess and observe to be able to make a decision that reflects the individual. In today’s world individuals are packed in the same suite, pursuing a goal not made by a critical assessment of their skills and attributes but by a dogmatic social, economic pressure. This creates ‘individuals’ of mass production, regulated and filtered by the media, chasing falsified ideology of success.

Hopefully by reading this thesis one can get a different perspective on their personal essence and body and how these are united. Identifying with a social fear of mass production promotes identification with a body foreign, alienated and disconnected from the human psyche. To take time in order to validate and confirm the importance of your own personal essence is the true core of bliss and happiness. Being able to share your own personal findings with others can manifest the experience of belongingness. An individual who has the energy and excitement to share his own findings can stand strong within society.

In the essay *‘The Art of Trance Channeling’* one can obtain different insights on how to bring forward their own abilities and skills. What are the ways and methods used by our ancestors and what is the modern way of application?

As a young boy I was intrigued with how nature and in specific how insects move and behave. I spent countless hours observing them and trying to understand their nature. Ants and bees are species that have amazing communication with each other and can build a community that can function as one. I was fascinated by the fact that nature could create such efficient species that use nature to grow and at the same time offer back to the one creating force, a self-sustaining mechanism.

Growing up, I began to realize that humans were different. Humans did not match up to the surrounding nature, elements of mass destruction, wars and miscommunication. How can a creature created by nature go against his own creation of nature? Against his own self-sustaining mechanism?

What was the reason? In contrast to this paradoxical self-destructing nature, I found in art an element of humanity which I could connect to that beautiful self-sustaining cooperating nature of the ants and bees. An element of humanity that can connect, share and communicate. This provoked me to question what is the true nature of humanity?

In a desperate attempt to understand human nature I began researching religion, sciences, psychology and philosophy. I stumbled upon some information which made me see the world from a different perspective: It was a man talking fast with closed eyes with a generous smile upon his face. He was channeling.

I had heard of channeling before in historical references, but it was the first time I was seeing a modern man do this in front of an audience. The man is called Darryl Anka and he claims to channel an extraterrestrial being from the race Essassani called Bashar. At first, I was very skeptical and critical of the whole situation, trying to understand it with my rational mind. With my fears I tried to find any rational explanation of this happening. As I was listening to the man talk, the information seemed to come from out of our world, not human but nevertheless very relative to human nature.

Bashar talks about passion and excitement, about an emotional understanding of these sensations that you are feeling in every situation which is a representation of your own core vibration. Bashar elaborates by saying that love, passion, excitement, truthfulness and honesty are feelings that are more aligned with the universal truth. By investing in these feelings, the universe is more capable of sustaining and empowering the process that every human individual needs to grow and learn.

Practicing the teaching of Bashar I had the realization that all mystical texts, philosophies and sciences have similar paths and purpose, to elevate the human consciousness and to provide growth of awareness. I soon began to realize, that forces greater than us, greater than science or any other human thought structure, govern the laws we live in. Forces beyond imagination with eminent power and wisdom can be reached, can be felt and seen. A personal journey into the unknown had begun with a purpose of discovering creation, manifestation and understanding the curious nature of the human experience. ([www.bashar.org](http://www.bashar.org))

## **DEFINITION AND UNDERSTANDING OF TRANCE CHANNELING**

Throughout the years the understanding and practice of trance channeling (TC) has taken many forms as our understanding of language, science, art and the world we live in are getting more refined and more people engage in TC. In this chapter I would like to explore the following questions: what are the ways of trance and channeling? What is the relationship between the two disciplines? What are the elements of importance, and how can they be applied?

First, we need to have an understanding of the body and its origin to have an understanding what the nature of the human experience is. We can't escape the fact that the body since the beginning of time is the physical vehicle that we have been given by nature. In the current time, space, location, the physical body is the structure that holds everything together. Many ancient manuscripts have been written, diving into the significance of the body and have given in depth information about medicine, healing and emotional health in relation to the body. Research shows that the body and mind is yet to be fully understood and its capacity is more than we first estimated.

The Vedas are among the oldest sacred texts dating back 5000 years ago. In these ancient Hindu scripts, much information about the body has been given including the seven-chakra system. A simple version of this system would be that in every core part of your body there is an energy point that's stores energy and has a symbolic meaning. In my experience and understanding the model of the seven-chakra system is an accurate depiction of what's goes on within your body but also how the body can have significant impact in the mind and in the emotional state of an individual.

#### **THE SEVEN CHAKRA SYSTEM** ('Arhanta Yoga' n.d. para 1)

##### **1. Muladhara Chakra - Root Chakra**

Muladhara Chakra lies at the base of the spine between the anus and the genitals. It radiates the color red and represents the element earth.

It is characterized by the emotions of survival, stability, ambition and self-sufficiency. When the Root Chakra is out of balance, a person may feel unstable, anxious, insecure, frustrated or unfounded. There is a lack of ambition and a lack of purpose. But when Muladhara Chakra is stable a person may feel confident, balanced, energetic, independent and strong.

##### **2. Swadhishtana Chakra - Sacral Chakra**

The second chakra, Swadhishtana Chakra, is located in the lower abdomen, about four fingers below the navel. The corresponding color is orange and it represents the element of water.

The attributes of the Sacral Chakra are the basic needs such as sexuality, desires, creativity and self-esteem. When this chakra is out of balance, a person can feel emotionally explosive and irritable and there is a lack of energy and creativity. One is manipulative or obsessed with sexual thoughts. When Swadhishtana Chakra is in balance, you feel positive, vital, satisfied,



compassionate and intuitive.

### 3. Manipura Chakra - Solar Plexus Chakra

Manipura Chakra, the Solar Plexus Chakra is located above the navel at the height of the solar plexus (between the navel and the bottom of the rib cage). It represents the element of fire and radiates the color yellow. This chakra is characterized by energy and emotions such as ego, anger and aggression. An imbalance can manifest itself physically due to digestive problems, liver problems or diabetes. On an emotional level one can struggle with depression, lack of confidence, anger and perfectionism. By balancing the chakra, one could feel energetic, confident, productive and better able to concentrate.

### 4. Anahata Chakra - Heart Chakra

Anahata Chakra, Heart Chakra, is as the name implies, located in the heart region. The color is green and the element is air.

This fourth chakra is the core of balance in the body, characterized by feelings of love, attachment, compassion, trust and passion. When Anahata Chakra is out of balance, a person may have difficulty with emotional issues such as anger, lack of confidence, fear, jealousy and moodiness. By harmonizing the chakra, you would feel compassionate, optimistic, kind and motivated. Understanding yourself and others and taking care of yourself and others are also part of a balanced Heart Chakra.

### 5. Vishuddha Chakra - Throat Chakra

The fifth chakra, Vishuddha Chakra, lies at the base of the throat and is connected to the thyroid gland. The color is clear blue and the matching element is space.

Throat Chakra stands for inspiration, expression, faith and the possibility of communication. Imbalance of the throat chakra can lead to embarrassment, silence, a feeling of weakness or the inability to express your thoughts. If this chakra is in balance, it can express itself through creativity, positive self-expression, constructive communication and satisfaction.



### 6. Ajna Chakra - Third Eye Chakra

Ajna Chakra (also written as "Agya Chakra") is located between the eyebrows. This chakra has no element, but it does have a color, namely indigo blue.

The Third Eye Chakra, Ajna Chakra is often used as a focal point while practicing yoga for more concentration and awareness. It is said that meditation on Ajna Chakra destroys karma from past lives and it would give liberation and intuitive knowledge. The attributes that belong to this chakra are intelligence, intuition, insight and self-knowledge. When this chakra is out of balance, one might have the feeling of not being assertive and afraid of success. Or the opposite, being selfish. Imbalance of Ajna Chakra can manifest itself on a physical level or headache, blurred vision and other eye problems. When Ajna Chakra is in balance, one is his own master, without fear of death and free from attachment to material things.

## **7. Sahastrara Chakra - Crown Chakra**

The seventh chakra, Sahastrara Chakra, is located at the crown of the head. This chakra also has no element. The color is violet and / or white.

Sahastrara Chakra is the center of spirituality, enlightenment, dynamic thoughts and energy. It provides the inner stream of wisdom and brings the gift of cosmic consciousness. In imbalance one could suffer from a constant feeling of frustration, destructive feelings and the lack of a spark or joy.

From the description of chakras, it is believed that the body holds significance in the way we respond to the surrounding nature. The body is the physical translation of a vibration that a person chooses to identify with. An example would be, an individual becomes angry thus heat raises in his body, hormones are released, and a physical representation of anger is being manifested. By this example we can understand that many other forms of emotion can trigger the body to translate and mirror these emotions in a physical form. (The Vedas, 2008)

### **KEY DEFINITIONS**

To fully understand TC an individual needs to comprehend certain definitions of the various components of TC, such as manifestation, translation and attunement. TC can be seen as the whole tree. A tree gets energy from the sun and uses it to grow. These definitions can be equated as different parts of the tree such as the branches, leaves and roots. This is a basic example to aid understanding of these definitions in relation to TC. As with a tree there is much more happening within and out of the tree in order for it to thrive, thus the same can be said for TC. Manifestation can be compared with the physical growth of the tree in width and height. Translation can be compared with the process of photosynthesis which the tree translates sun energy to nutrients. Attunement can be the mechanism within a tree that recognizes the season and can adapt with it.

### **DEFINITION OF MANIFESTATION**

The definition of manifestation comes from the Latin word *manifestare* with means to make public, an act of sharing. A dancer has different ways of moving, slow, fast, soft, high jumps or low earthy gestures. A dancer surrenders to the dance, resulting in a spontaneous, symbolic pattern of the human body/soul expression. The intellectual idea of dancing does not complete the experience of dance, for the experience to be complete the dancer must dance. This is the only way for a dance to breathe and take its own life. This is the first step of one's ability to experience. Understanding the importance of manifestation is a key to awareness, and creativity. The moment an individual has an idea or a concept the idea is stationary in time. There is no push to make the idea move forward in current time and space. The action of acting upon the idea by surrendering into it, merging with it, make it yours, gives it momentum and makes the idea materialize, become concrete, full of energy and life. (Oxford English Dictionary)

### **DEFINITION OF TRANSLATION**

The process of translating words or text from one language into another. The process of moving something from one place to another (Oxford Dictionary). Translation in TC is one of the main outcomes. One of the attributes of TC is the ability of an individual to translate information from two or more different contexts for multidisciplinary action to be taken. Such as a book translated in many languages for a wider audience. As energy cannot be lost, it can only be reformed. The same applies to our ideas, emotions and intelligence. Everything can be recycled and can take many forms from the original source of energy. In Plato's 'Ideal Chair', there is the absolute supreme idea of the chair and different vessels of designs and outcomes all derive from there. The ideal chair can be symbolized as the origin of the first creative chair. (Oxford English Dictionary)

### **DEFINITION OF ATTUNEMENT**

Attunement 'act of making harmonious' (Collins English Dictionary), holds a great importance in TC because to download ideas you first must tune yourself to the source of creation. An example, the intention of a great pianist is to make beautiful melodies, but if the piano itself is not tuned a disturbed melody would be the outcome. As music has etheric qualities of a nonphysical vibration (sound) instruments that produce music need specific tuning to produce that melody. Just like an individual who wants to channel creation, love, passion but his instrument is out of tune, in this case physical and emotional tuning must take place e.g. yoga, meditation, zen philosophies and other activities that put the mind and body back in balance can be very helpful. In every ancient culture references of methods of cleanliness and precise attuning have been described. What happens when an individual is not in tune? As a light penetrates a glass pyramid the rainbow colors can be seen, this is evidence of clear glass. With individuals, if they do not have a clear body structure, due to stored unconscious fear belief structures, the clear light is unable to shine through them to display the rainbow colors and



these are distorted or blocked by fear, segregation and other negative factors. Thus, the channel (pyramid) can get mixed non clear information from the source (light). Even if the source is pure and passionate it can not be seen through the individual because of their own fears and inhibitions.

Channeling is the ability to translate information from different sources of existence.

The above definitions in my opinion are accurate.

What makes humans different from animals and plants is our ability to empathize 'the ability to share someone else's feelings or experiences by imagining what it would be like to be in that person's situation' (Cambridge English Dictionary). Introspection and outrospection are both elements of empathy and best used when equally balanced. To put yourself in someone else's shoes (outrospection) can be very helpful to understand the people around you and at the same time knowing yourself through somebody else's eyes. Once you experience the other person's emotion you must turn within yourself to process the information to be able to understand it (introspection). This process of balancing this information is very important to the art of TC since you are receiving constant information from a source outside of you while at the same time a process is taking place within you. Investing in both disciplines creates a solid foundation which an individual can internalize and externalize different information that happens in time of trance and channeling.

Different definitions can be found on the internet describing TC. In my opinion these descriptions like the Oxford dictionary definition for trance (trance is a state in which somebody seems to be asleep but is aware of what is said to them, for example if they are hypnotized) or the Cambridge dictionary definition for channeling (channeling is a way of communicating with people or getting something done) are old terms that have been used without full holistic understanding, leading to incorrect definition and application of this art. Descriptions of these words are usually used in a superstitious way to describe "paranormal" activity. This has created an environment of fear and confusion around this practice. Redefining these terms with a modern and cohering terms which do not add a negative and chaotic perspective but rather a positive and reinforcing application of this lost art.

### **DEFINITION OF TRANCE**

(Wikipedia term)

A half-conscious state characterized by an absence of response to external stimuli, typically as induced by hypnosis or entered by a medium

(Cambridge English Dictionary)

Trance a temporary mental condition in which someone is not completely conscious of and/or not in control of him or her: First she goes/falls into a deep trance, and then the spirit voices

start to speak through her. When a hypnotist puts you in (to) a trance, you no longer have conscious control of yourself.

### **DEFINITION OF CHANNELING**

(Urban dictionary)

Channeling is a concept in spiritualism where a person allows their body to be used by the ghost of a dead person, who can then talk to the others present through them. In casual speech, "channeling someone" means imitating acting, talking or thinking just like that person.

(Collins dictionary)

In some New Age beliefs, the process by which a person becomes a conduit for a deceased person, as someone from an ancient culture, who imparts information about a previous life.

The definitions that are presented have an obvious relationship with spirituality, spirits and other forms of consciousness. This usually has a repulsive effect in people which are not interested specifically in this area. This makes the topic not exciting and approachable to explore and apply for a wider audience.

To refine and simplify the definitions making them more accurate, would enable them to be applied for the purpose of art, science, philosophy and any other form of practice, even gardening. Artists are the first circle for whom this information should be the most relevant, it is useful to learn and understand for the sake of a more benevolent relationship with their practice. To achieve this, an accurate definition should be given to represent the holistic component.

### **MY DEFINITIONS:**

#### **TRANCE:**

The ability to put oneself under a meditative, conscious hypnotic state (usually thought a repetitive action, such as dancing, listening, breathing etc.). The body communicates by expressing itself in an autonomous way. One can feel the absence of time and space, euphoric sensation and colors, patterns and shapes might appear.

E.g. As I listen to the sound of music, I close my eyes and my body moves with it.

Pollock's hand gestures were moving automatically across the canvas as if he was in trance.

#### **CHANNELING:**

The ability of a person allowing himself to tap into a state; which is dreamlike and of a higher intelligence and inner wisdom. It is a state in which we also plug into other areas of gathered

information such as that of humans, animals, plants and any other structures that hold significance. The act of channeling is the ability to translate what is experienced in those states of consciousness.

One's ability to "download" information from different states of consciousness by using their body as a vessel. To know what's needed in a context and be able to communicate this in a bodily, verbal, written or other forms of communication.

E.g. I was sensing his anger as if it was mine, but he could not feel it himself.

E.g. she had a dream that the picture of Holy Mary was hidden under the old bunker.

## HISTORY OF TRANCE CHANNELING

Trance channeling dates back to early civilization, it is not some new discovery of the 21<sup>st</sup> century, neither a new philosophical nor technological invention. Evidence of TC can be found in every ancient civilization. Just like a puzzle, the pieces are coming together to form a picture. Today we have the picture! How did our ancestors use TC? Was there a key to their technological and philosophical expansion?

Our journey begins all the way back in history; in a time that humans were closer to animals and more concerned with basic survival needs. Groups of humans would gather together to find safety among each other and gradually the first signs of a community emerged, like little figurines (Venus of Willendorf) and cave paintings appeared. Something occurred which was somehow out of the ordinary, a cave painting.

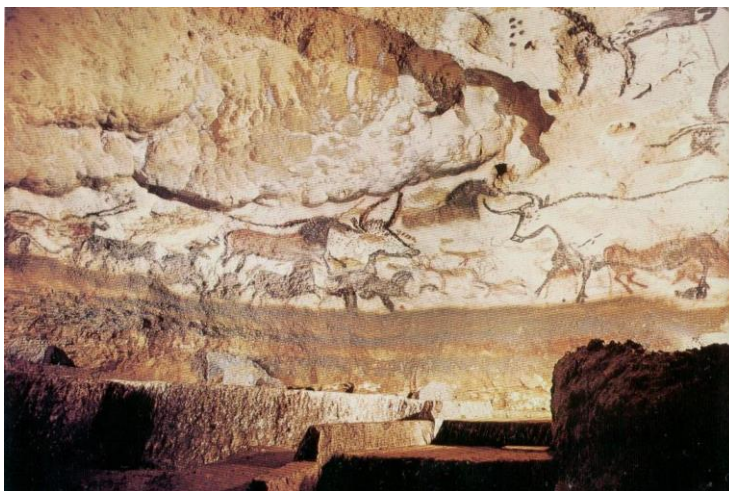


Figure 1: General view of the 'great hall' at Lascaux, France, c. 16000- 14000 BC. Pigment on limestone rock.

This is the first depiction of conscious TC, which can be dated back 35,400 years ago. Already the mythologist Joseph Campbell indicated on this in his book 'Power of Myth', in which he states that the cave painting we are form a channeling, in the sense that the participant (which maybe went along with a ritual dance) via the cave painting could plug into (channeling) the universal timeless world of ancient knowledge, the here and now.

Campbell:

"The message of the cave is of a relationship of time to eternal powers that is somehow to be experienced in that place. Now, I tell you, when you're down in those caves, it's a strange transformation of consciousness you have. You feel this is the womb, this is the place from which life comes, and that world up there in the sun with all those ... that's a secondary world: this is primary. I mean, this just overcomes you." (Moyers, 1988)

In this quote Campbell makes clear that life in all its's richness gets manifested in that place and ritual, it's always there but the manifestation makes it experienceable again. That way he also describes myths as a sort of messages in a bottle from shores someone else has visited first.

The researcher Jean Clottes related the cave paintings to hallucinations and visions of the shamans which came to expression in dance and singing in order to make contact with the spiritual universe. Clottes writes:

"[...] many speleologists describe the hallucinatory effect of caves, where cold, humidity, darkness and the absence of all sensory references encourage visions. Caves could therefore play a dual role: help produce altered states of consciousness, i.e. visions, and communicate with spirits through the cave wall. It thus seems extremely likely that much Paleolithic art was created in a shamanistic framework". (Clottes, 1998, pp. 25-28)

Also, the German artist Joseph Beuys who acted as shaman refers in a symbolic way to channeling. In one of his performances called 'I like America and America likes me' in which he imitates a shaman, he uses a copper cane that he holds in the air like an antenna to channel trough/download info of the existing spiritual world. Beuys saw copper as a transmitter of invisible energy (Lushetich, 2016, p. 121) .

The cave paintings that were found in Indonesia, France and other parts of the world depict a large dancing 'shamanistic figures (in a lot of them they were masks, a typical feature of a shaman) that dance with animals, the cave paintings also show hand palms and anthropomorphic figures.

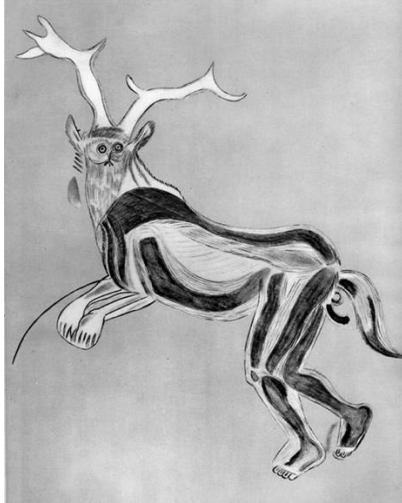


Figure 2: The (Dancing) Sorcerer in the cavern known as 'The Sanctuary' at Trois-Frères, Ariège, France, 13,000 BC. Drawing is reconstruction of cave figure

Why were our ancestors' depicting these images? Was painting becoming a part of their survival needs? Anthropologists and psychologists suspect that perhaps this was also a survival skill that was necessary to communicate and practice, but why? Was mental and emotional survival a new tool of the cave people?

Looking forward in the historical timeline we can see more evidence of materials such as wood and stone being used as a medium to communicate with nature or the so-called Gods. From African masks, native Indian totem poles, Mayans golden suns and Egyptian bird Gods, there was an obvious relationship with the nature of our planet but also what some called alien/extra-terrestrial submersing from the sky and sea. The indigenous Dayak tribe in the jungles of Indonesia as well as the The Dogon tribe, in Mali, West Africa have an amazing cultural history which played a major role in the way they approach art, nature and spirituality.

### **The Dogon Tribe**

The Dogon tribe has been around for 3200 BC. Researcher Robert K.G. Temple had just recently discovered that people of this tribe believe they descended from the ancient Egyptians and have an intimate knowledge of astronomical lore and celestial alignments, the writer Robert K.G. Temple called this the Sirius mystery (Robert, 1976). Robert Kyle Grenville Temple (born 1945) is an author best known for his pseudoarcheology book *The Sirius Mystery* (first published in 1976



<https://www.trinifinity8.com/african-dogon-tribe-reveals->

though he began writing it in 1967, with a second edition in 1998 with 50% additional material). The book proposes that the Dogon people of Mali in West Africa preserve advanced astrophysical information which predates modern times, and that the Dogon tradition describes contact with intelligent extraterrestrial beings from the Sirius star system.

According to Robert the Dogon tradition has passed down many legends recorded by their ancestors. Among them is a text about Sirius A, a star in our solar system. Apparently, Sirius A has a companion star named Sirius B which is invisible to naked sight. The companion star is also known to have a 50-year cycle orbit around Sirius and moves through rotation on its axis. This particular star also has an extremely heavy weight.

Robert asserts that, by which I have to note that his research is subsumed under the term pseudoarcheology, all this information was known by the Dogon tribe long before the invention of the powerful telescope in the early 50s. The tribe knows a lot about the solar system and details about the Sirius planets that science is just discovering, confirming the knowledge of the Dogon. How did our fellow humans know all this cosmic information? According to Robert, Dogon legends tell of an extraterrestrial race from the Sirius system who called themselves the Nommos. The Nommos had paid a visit to Earth thousands of years ago. The Nommos were also mentioned in Babylonian, Accadian and Sumerian archives. According to the legends of the Dogon. The Nommos were recorded to have landed on earth in an "ark" that strangely resembled modern UFO descriptions. Robert makes clear in his book that the Nommos travelled far from their home planet which orbited another star in the Sirius system and arrived on Earth bringing vast amount of knowledge and wisdom. The Nommos passed down their knowledge of the cosmos to the Dogon, which included star locations like Sirius B and her companion star. This might sound very far-fetched with many disregarding the information, but in my opinion I think it is necessary to get an idea of the expansion of our universe and galaxy.

Nevertheless, this is a fascinating discovery which everybody should be taking in account due to the relentless evidence that the tribe has provided. Every 60 years the tribe has a big gathering with music, food, art and dance, an event of great importance to the tribe. The event is dedicated to their great visitors from space, the planet Sirius B. The evening is a dedication of commitment, an effort to make contact with the planet, they communicate and sing and practice their belief and faith in form of active rituals so that their relationship with the Nommos can be never forgotten, until they return.

### **The Dayak Tribe**

Now I want to go to another example of a tribal culture that can be linked according to me to alien/extra-terrestrial life,



in this case it is about the Dayak tribe. In a beautiful documentary called the Dream Wanderers of Borneo the two filmmakers and brothers Lorne and Lawrence Blair visit this culture and make some stunning discoveries (Blair, Wanderers Of Borneo, 1988).

‘Dream Wanderers of Borneo’, is a documentary made in the 80s on the indigenous Dayak tribe in Indonesia, explored by two filmmakers, Brothers Lorne Blair and Lawrence Blair. In the documentary the brothers want to explore the deep jungle of Borneo and find out if the Dayak tribe still exists and what their relationship is with the mystical jungle.

<https://en.wikipedia.org/wiki/Daya>

The two filmmakers started an exploration in the heart of Indonesia, after gaining the trust of the locals they were willing to take them to the tribe. Amongst the guides were members of the Dayak leaders, who were disguised as their own guides in order to ensure the tribes protection. On their arrival, the tribe had prepared a great feast for their welcome.

Lawrence one of the brothers, was looking to discover more about the spiritual nature of the tribe. When talking to the infamous boar hunter he was informed that there was a healer in the mist of the jungle in the neighboring tribe, but he had not been seen for years and that the location and existence was not certain. The hunter said that he would take them and will provide all the food supplies for the journey.

The brothers and their new friends start their adventure in the deep jungle, spending many days and nights with a minimum supply of food and plenty of ferocious insects. After some time, the brothers suspected that they were lost in the jungle. One of the brothers asks the leader (boar hunter) if they are lost. He answers that he did not know where he was going in the jungle but that his dream wanderer was guiding him. He elaborated by saying that everybody has a dream wanderer, but the majority of people live in the lower roots. The wanderer has the ability to travel out of the body into the higher branches of the tree. The guide explained that he can go to a deep trance and be led by the spirits.

The guide was proven to be correct, as they found the right track, the waterfall was the indication of the path, the oldest tribe in Borneo was one day away. Upon arrival, the brothers observed houses made from natural materials, the tribe’s clothes were modern and colorful, their ears long and stretched. This community shared everything, the idea a personal domestication was unheard of.

After several days of welcoming celebration, dance and fun the neighboring group had to return to their families. The Blair brothers were not even close to leaving the tribe since there was so much to be asked and learnt, so they remained. When asked about their spiritual approach the tribe was not willing to share a lot, saying that Jesus is their religion now, but the

mysterious figure was to be seen everywhere in their bodies (tattoos), on wall painting, on jewelry and clothes.

The brothers gradually gained the trust of the tribe and the tribe was eventually willing to reveal the identity of the mysterious figure. Aping! The spirit of the jungle. Aping was described as an entity that looked like a big tree, the one conscious Mother Nature of which everything was an extension of her. When asked why the tribe did not reveal this information to the brothers earlier, they said that they were protecting themselves as they were afraid that the brothers might be Christian missionaries and that they would want to convert them just like what had happened to their neighboring tribes.

The documentary finishes with a ceremony of the awakening of the dream wanderer who will be revealed in a dream of one of the brothers as predicted by the shaman of the tribe. The shaman of the tribe predicted that one of the brothers would see a dream in the coming days. In fact Lorne confirms that he did have a dream, he dreamt that he was connected with everything in the jungle and that it was not the fear of life that he was supposed to be afraid of but life itself should be afraid of him. Lorne explained that he had a fear of the jungle and the things in the jungle, so his dream helped him to understand that man should not fear nature, but that nature fears man.

From the examples in case studies of the tribes, we can see the use of Art in a completely different way than the application of Western Art. The tribes use their Art, sculpture and dance in a symbolic way to connect and communicate with nature and the different gods that surround it. The use of "Art" is more of a lifestyle and a mystical connection to oneself.

Ancient cultures had understood that the earth, the plants, the stars and all matter in the universe communicates with each other. Our physical body's has a constant communication and a relationship with the nature that surrounds it. Once the body aligns itself with the harmony of nature, the body can become a clear channel. This gives an extraordinary creative flow, extrasensory senses and a healthy healing body.

We can see many examples of this communication, Qi in China and Prana in India, which circulates through our bodies, an electromagnetic spectrum of energy passes through the body giving a life force energy. Almost in every ancient culture we can see this relationship with the cosmos. A relationship with light and electricity is shown in religious and spiritual texts.

In modern times Doctor's use tools such as ECG's and EEG's to determine whether a patient is still alive by measuring the electrical energy being transmitted from within that patient's body. Could it be that modern science is based on the laws of our ancient ancestors? What methods and ways did previous generations have? Did the modern human forget the mystical power of ancient intelligent civilizations?



## TRANCE CHANNELING AND PURPOSE IN THE ARTS

“What if I were to think art was just paying attention?”

Allan Kaprow

What is the significance of Art today? Where is it leading us to? Is Art freedom, a job, a hobby, a statement?

It is true that artists have a very different role in society. One of their key roles is to experience and express the freedom that the context provides. The definition of Art itself is not clear and can't be framed. This makes the context of Art one of the most fascinating, free and experimental occupations in the world. From an ancient cave painting to the new complex multidisciplinary language, to a modern expression, the context of art always has permission, an excuse, if I may call it, to break of from the “normal” everyday life.

Different realms of reality, creation and destruction have let to the segregation of boundaries. As if the artist has been given special permission to go to through the unknown and explore the notions of beauty and chaos, attempting to manifest and express the current situation of the world we live in with a new language and new borders. This gives the opportunity for a new social, economic culture to be born. Are artists closer to channeling their inner most desires? Is Art a new way of being involved in your practice? Could Art be the method of manifesting? Creating a space in which an individual is truly free from the limitations of human structure?

All of these questions will be presented in the following pages in order to shed some light on the movements in art. The following artists have made their own personal space to be able to communicate, observe and relate it to the world and themselves.

In the early 19<sup>th</sup> century, one hundred years after the industrial revolution in the west, a world of iron, smoke, money and wealth was dominating. As the world kept building on the outside with material goods and personal images standing symbol for wealth and success, there emerged a group which manifested the inner world of experience, a world of colors, magic, mysticism, abstractness and natural cohesion. Here we have to think of artist like Wassily Kandinsky and Anna Kingsford. This group was called The Theosophical Society, a collective established by Helena Blavatsky, who was a Russian occultist, philosopher, and author who co-founded the Society in 1875. She gained an international following as the leading theoretician of Theosophy, the esoteric religion that the society promoted. (The Secret Doctrine, the Synthesis of Science, Religion and Philosophy. Some members of the group were Henry Steel

Olcott, George Robert Stow Mead, Anna Kingsford, Alfred Percy Sinnett, William Quan Judge, Annie Besant, L. Frank Baum, Wassily Kandinsky) (Wikipedia)

This society was one of the first western Art societies that was exploring a world which was manifesting from an inner desire to create and manifest. Individuals of this group had understood that there is more to what we feel and what we see with the human eye. A connection with the divine and nature was giving a sense of mysticism in art that gave a new color in the movement of art.

Wassily Kandinsky is a good example to touch upon. Some individuals experience a painting of Kandinsky with sounds, music and dance which appear on canvas. Shapes and colors are moving, blending and dancing with each other, a static image is provoking the understanding of movement and sound and the relation to senses.

The Theosophical movement is still currently active today in a more philosophical and spiritual practice. Though the movement is not as active as it used to be because of controversy due to religious connotations and dogmatic principals, it seems to be a challenge for the modern human which is a lot more skeptical and critical.

In the late 50s-60s the contemporary movement in Art and in performance especially, was starting to catch fire. Jackson Pollock and Yves Klein combined painting with performative acts, here image, process and performance merged in a manifestation of energy. Jean Tinguely with his moving sculptures gave the art object a performative and autonomous breath, so to say, to his work. Yoko Ono placed her performances within social and political frames, channeling the current societal situations which were happening around the globe, giving a new voice, new perspective to the world of Art. Gutai, a Japanese group collective that was leading the contemporary movement in Japan with a number of performances, like feet action painting and many more. These are some of the names that started to open up to performance and created or manifested a more active, lively way of experiencing art.



1)

1) Madam Helena Blavatsky (Co-founder of the theosophical society)

2)

2) Wassily Kandinsky - Transverse Line, 1923

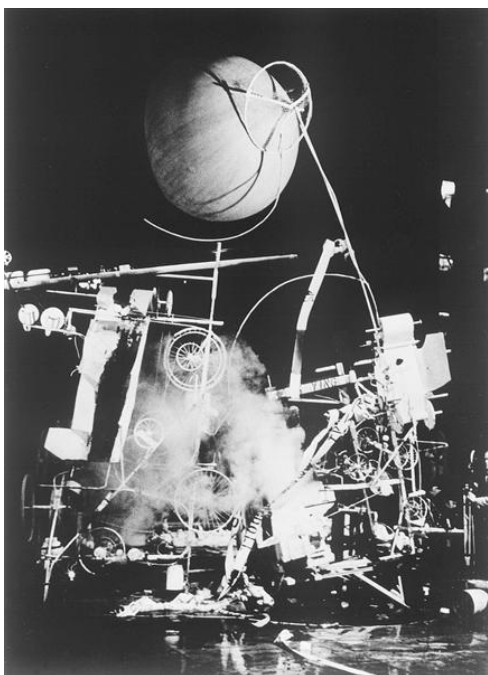


3)

3) Jackson Pollock - Blue Posts, No. 11, 1952, mixed media on canvas, 212 x 488 cm, National Gallery of Australia, Canberra

4) Yves Klein - The "Living brushes"

4)





5)

6)

5) Jean Tinguely - Fragment from Homage to New York – 1960

6) Yoko Ono - cut piece – 1964  
group



7) Gutai

7)

Kazuo Shiraga – Challenging Mud, 1955

Murakami Saburo's 'Passing Through' (1956)

Shiraga Kazuo's 'Work II' (1958)

Below, I am referencing some contemporary artists who I believe are relevant to my work and my way of working.

Tino Seghal is a contemporary artist whose background comes from the scene of dance. In the performative work of Seghal, he emphasizes the forming and the dismantling of a life experience. Seghal states that the beauty is lost when documented, since the beauty is in



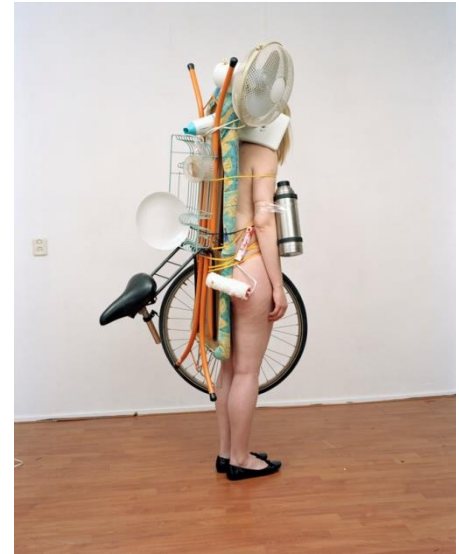
Tino Seghal's Kiss

<https://www.youtube.com/watch?v=lwTvzERGj6E>

<https://www.youtube.com/watch?v=ZWfM71KsPTY&t=206s>

the flow rather than the stationary flatness of captivating. Museums are not allowed to have any documentation or catalogue of Seghals' work. In the performance 'Kiss' we see two individuals laying on the floor together moving sensually, rolling and kissing in a slow act. The performance wants to capture the intimacy of two individuals in the context of art.

Another contemporary artist is Melanie Bonajo, whose work is based on photography, video art, music, music installations and performance. Bonajo has a strong spontaneous flow which can be seen in her artwork and her elaborate mediums that look like a magical fairyland. The language she is using has to do with the human body and the significant society labels. Through her playfulness and spontaneity, the work has an openness to be interpreted by the audience themselves. The multidisciplinary artist is involved with a new medium of technology and does the modern technological advancement influence nature and the everyday ritual of life. Bonajo works in communities and tries to make scenarios in which coming togetherness is a core component of her work. Another attribute of Bonajo, is that she presents her



work not in a typical white cube space, and tries to evoke the senses and the body in different ways by having various installations with colors and tones and sculptures that match the aura of the work. One of Bonajo's key concerns is where the future of humanity is leading to and what is the role of today's modern artist in society.

Furniture Bondage, Hannah, 2007

<https://akinci.nl/artists/melanie-bonajo/>

<https://www.youtube.com/watch?v=UiWwpGMpg2s>

Rirkrit Tiravanija is a Thai artist that has grown up in different countries, including Canada and New York. Tiravanija's work is a big inspiration of mine since his art revolves around food and the every day act of living. In 1992 Rirkrit Tiravanija created an exhibition in a gallery in New York. He had transformed the usual expectation of the audience by building a kitchen which served curry to the audience. Tiravanija work gave opportunity to the audience for discussion and a different way of interaction between the artist, the work and audience. Tiravanija had also been involved in political situations that had been happening in Thailand. In the 2015 Biennale show, he created a factory of bricks. Every



'Untitled,' 2002 (Courtesy of Gavin Brown's Enterprise, NY)

<http://www.columbia.edu/cu/news/04/03/rirkritTiravanija.html>

<https://www.youtube.com/watch?v=ptbhV4HgMr0>

brick had a stamp on it stating, 'do not ever work'. Every brick was sold to the audience for 10 euros, the money was donated to an organization that advocated for the rights of workers. A long-lasting work of Triavanija is 'The Land', in this project, which is open to all who are interested, locals in Thailand cultivate the land. 'The Land' is a place for meetings and initiation of topics for discussion. The space was never intended to have a relationship with art but rather to establish a relationship with life itself.

I find my work and my methodology very similar to the three contemporary artists that I have chosen to share about. Their relationship with their work has transcended the traditional way of making art by making their lifestyle their way of working. All three artists use their own awareness of nature and naturalness of every moment to connect the audience. Nature keeps changing and

transforming, it is never stationary and keeps growing. The artists have understood the significance of this and have used elements in their work, Tino Seghal with his non documenting performances understood the liquidity of water and its attribute to transform. Melanie Bonajo, her attempt to connect the sacred nature and industrial technology to correspond to the changes that are happening in the world today. Rirkrit Tiravanija, his ability to feel and be aware of his environment and produce art that has a direct relationship with the foundations of society, such as cooking, working and growing.

I can deeply relate with the above artists whom I have referenced as they have played a great role in inspiring my own way of working. I can empathize with the artists and their concerns about what art is and how it can be experienced, and how art can be a tool to influence and shape the society and the world we live in.

My artwork is based on the question 'what makes the human experience?' This brings me to an exploration of play and experimentation with the five senses which has led to numerous performances about the role and the influence of the body and psyche, from Shamanistic rituals from the everyday life, laying on ice, to cooking and the interference of music and storytelling have led me to connect deeper with my practice and society.



Wood Metal Fire

<https://www.angelosmessios.com/work/videos/106-2/>



Vegetable Shaman

<https://www.angelosmessios.com/work/performance/vegetable-shaman/>

In my experience of performance, I have understood that the documentation of an action can become a new artwork on its own. As the artists have chosen different ways of documenting such as film, sculpture and the story behind the experience. I have understood that the documentation could be an opportunity for the artwork to continue living in a new form. By encoding the experience in an object, the object itself becomes a new work, different than the original act. I have invested in my art, the art of trance channeling, a method which traps information in seemingly dead and unimportant objects of everyday. For the people who hold the object it is a tool which holds more than just an ordinary function, it becomes just like a religious symbol, which any given time the individual can evoke a memory by seeing, holding or using the object. Thus, the performance or experience would be forever contained within the object. I believe that the difference I have with these artists that I have referenced is that I capture the experience within a form which can be used for a personal relation with the participants.

There is one individual that I would like to go more in depth and that is Allen Kaprow, since I personally believe that with him a big breakthrough happened in the layer of Art. He claimed that Art is life, that there is no such a thing as a separate context.

“A walk down 14th street is more amazing than any masterpiece of art.”

That’s a bold statement. The man behind this is, Allan Kaprow. Fluxus.

Artist Allan Kaprow (Atlantic City, August 23, 1927 - Encinitas, April 5, 2006)

Kaprow studied medieval and modern art and also was trained in painting at the Hans Hofmann School of Fine Art. Kaprow abandoned traditional arts and gravitated to the more theoretical and philosophical questions surrounding the making of art. The Happenings were invented by Kaprow as a new way of engaging with environments in which the artist manipulated controlled spaces so that the spectator experienced a variety of sensory stimulants. The Happenings were performances that showed action of spontaneity and simplicity. The coming together, the exchange and the falling apart. The Happenings were daily actions in the everyday world. No rehearsal and no repetition. There is a book called “Allan Kaprow, How to Make a Happening” and it gives a guided explanation to a Happening.

*This is a lecture on how to make a happening.*

*There are 11 rules of the game.*

Forget all the standard art forms. Don’t paint pictures, don’t make poetry, don’t build architecture, don’t arrange dances, don’t write plays, don’t compose music, don’t make movies, and above all, don’t think you’ll get a happening out of putting all these together. This idea is

nothing more than what operas always did and you see it today in the far-out types of discotheques with their flashing lights and film projections. The point is to make something new, something that doesn't even remotely remind you of culture. You've got to be pretty ruthless about this, wiping out of your plans every echo of this or that story or jazz piece or painting that I can promise you will keep coming up unconsciously. (Allan Kaprow, 2009)

This is a taste of the introduction of the book. The rest of the rules can be found online, and I strongly recommend for those interested to look at it. The book gives a lot of insights from the experiencing of the artist himself.

Example of a Happening:

Fluids (1967)

Fluids is one of Kaprow's most ambitious works. In it, he recruited groups of local residents to build huge ice structures in various locations in Pasadena, CA during a mid-career retrospective. The original "score" for the piece was displayed on a poster. The idea of collective action resulting in the inevitable melting of the ice was a comment on the obsolete nature of human labor - a

"dystopian allegory of capitalist production and consumption," refuting the permanence of the art object. Documentation of the event includes photographs, film, the billboard score, the artist's notes and drawings, letters and press clippings.



Fluids (1967)

<http://playingwell.org/2009/11/>

I would like to reference some part of Kaprow's book 'Essay on the Blurring of Art and Life'.

Introduction, page XXV, Kaprow states "Art not separate from experience ... What is an authentic experience? ... Environment is a progress of interaction.

In the chapter the legacy of Jackson Pollock, page 9, "Young artists of today need no longer say, I am a painter or a poet or a dancer. They are simply artists. All of life will be open to them. They will discover out of ordinary things the meaning ordinariness. They will not try to make them extraordinary but will only state the real meaning."

From the chapter The Sixties, page 18 "Happenings invite us to cast aside for a moment these proper manners and partake wholly in the real nature of the art and (one hopes) life. Thus a happening is rough and sudden and often feel 'dirty'. Dirt, we might begin to realize, is also organic and fertile, and everything, including the visitors, can grow a little in such circumstances." Page 48, "According to the myth, modern artists are archetypal victims who



are 'suicided by society' (Artaud). In the present sequel, they are entirely responsible for their own life and death; there are no clear villains anymore. There are only cultured reactionaries, sensitive and respected older radicals, rising up in indignation to remind us that Rembrandt, Van Gogh, and Pollock died on the cross (while we've 'sold out')." (Kaprow Allan,1993)

Music is also a huge context in the Arts. Music has the ability to penetrate through the physicalness of reality due to the etheric feel of it. When music arrives in our ears there is no first contact with other senses, we can't see, smell or taste it, yet a profound sensation through the ear can be experienced. Hearing is the only sense that the human embodies which can detect nonphysical stimuli. This has been understood from the beginning of time by the sounds of our ancient ancestors and by the language that our entire civilization is based on.

When was music created and what was the reason behind it? As mentioned in the introduction the art of cave paintings have been baffling archeologists for centuries. Depictions of large animals, strange dot work like patterns and other iconic hunting imagery was found. What was the necessity of our ancestors to depict this imagery in the deep dark caves? How did the prehistoric man come up with the invention of 2D imagery? In the 2005, BBC documentary 'How Art Made The World', we learn that with the help of modern science and deep research on these cave paintings scientists and archaeologists concluded that the cave paintings were no ordinary everyday life depictions of our ancestors but depictions of hallucinations. Shamans or healers were having various hallucinations in the depths of caves in France, Spain, Indonesia and South Africa.

The Shamans depicted the visions they had on the rock of the caves. The depictions had great significance to their culture, since they were visions of another world, the spiritual world.

Music was used in the ancient tribes to put the Shamans in an ecstatic flow of trance. In the state of trance, the Shamans could visit other worlds and channel information back to his tribe. As the elaboration of art transformed from cave paintings to rock carvings, to sculptures and modern scripted language, music played a great significance in amplifying the visual artforms of mystical, spiritual and religious scripts which were found in the architecture of temples.

The researcher, Joseph Campbell also referred to these findings in the documentary 'The First Storytellers' where Campbell is asked the question of 'what do you think our souls owe to ancient myths? And is this a harmony?' His response was 'Well, the ancient myths were designed to put the minds, the mental system, into accord with this body system, with this inheritance of the body. To harmonize - The mind can ramble off in strange ways and want things that the body does not want. And the myths and rites were means to put the mind in accord with the body, and the way of life in accord with the way that nature dictates.' (Joseph Campbell, 1988).

Modern musicians and visional artists transform these historical references into modern imagery that can be found everywhere in the modern society, such as road symbols, commercials etc.

In today's society musicians have understood the significance of the ear and have transformed music into an intellectual coded language which is used as a portal to take individuals into another state of perception. There are many great musicians in the world, and I am not able in this thesis to deeper and give an elaborate tour about the different varieties and languages that music offers. In my thesis, I would like to give a few examples of musicians who were trance channeling with their own emotions, intelligence, story telling and intuition. Jim Morrison (lead singer of the band Doors) has extensively taken the art of story telling in his song writing, referencing different symbolic connotations which allow the individual to interpret in the meaning that is relevant to them. An example of this are the lyrics from Riders on the Storm: *'Riders on the storm, Riders on the storm, into this house we're born, into this world we're thrown, like a dog without a bone, an actor out on loan, riders on the storm...'*

Another example of rock and roll music would be the iconic Jimmy Hendrix who with his psychedelic, ecstatic energy could transfer his emotions through his electric guitar, which created a wave across the audience. Many of Hendrix's songs are referencing love, passion, adventure and magic. One of his signature songs is 'Voodoo Child', which gives a connotation to his African mystical ancestors, some of the lyrics are: *'Well, I stand up next to a mountain, and I chop it down with the edge of my hand, well, I stand up next to a mountain, chop it down with the edge of my hand, well, I pick up all the pieces and make an island, might even raise just a little sand, 'Cause I'm a voodoo child, Lord knows I'm a voodoo child'*

When talking about trance, channeling and ecstasy, it would be an incomplete not to mention jazz. In the vast culture of jazz, I choose to mention Sun Ra Arkestra. Sun Ra Arkestra is an influential jazz band which claims to channel music from the planet Saturn, which according to Egyptian script is the planet of the sun god Ra. The music band had also created costumes that looked from out of this world. In combination with their extravagant music they provide an atmosphere that suggests a scene from a sci-fi movie. The music used a lot of language which was abstract depiction of a culture unknown to earth. This gave a feel of verbal communication with unknown entities.

These are some examples of musicians and their way of channeling through art.

Many spiritual practices such as the African mystical culture as well as the Christian Pentecostal have experiences with unknown language. This creates criticism from other various spiritual practices and miscommunication can occur. The strength of music in the arts is that it is free for interpretation and the lack of dogmatic pressure creates a more open curious audience. A

lot of our mysticism has been channeled through art in order to survive, change, reform and evolve. From the examples given above we can understand that the context of art is not just colors, craftsmanship and an expression of our inner desire but art gives a platform to something more fundamental in our human experience. Just like a library, the universe has ways of storing information, when the right conditions are met, life can be created. One can say that art is the condition, the foundation which an experience can be born. Maybe art is not just a job or a mundane exercise of the luxurious individuals but rather art is the method which lays the foundation for creation itself.

## CONTEMPORARY TRANCE CHANNELING AND INTO THE FUTURE

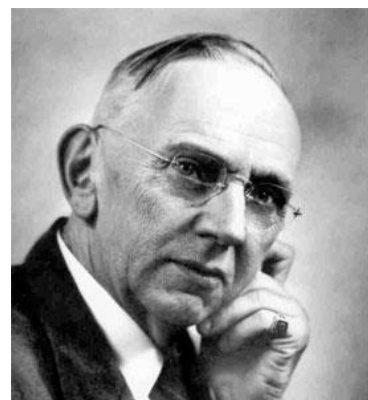
In the modern world the need for a singular frame of belongingness seems to be fading and a multidimensional approach of culture, spirituality, sciences and art have started to emerge.

In today's world TC is not only present in ancient culture and Art but also in scientific and philosophical views. The application and understanding of science and philosophy has changed the way we approach nature and our vision of the planet. A different perspective has been placed on how our own mind and body works. In the last sixty years science has been evolving rapidly, with technological advancement such as artificial intelligent (AI) and genetic modification.

Science, philosophy and spirituality are manifestations of the context of humans by which we express ourselves. The precision and calculative laws of science, the intuitive approach of spirituality and the analyzed mind of the philosopher are some of the extensions of the human psyche. Every context is a different "playground". The so called "playgrounds" are allowing us to experience a different focus point of creation itself.

The future of mankind is not a competitive, defensive, toxic relationship but a multidisciplinary society which is curious of one another. The willingness to connect through empathy and communication can break the borders of the fearful heart and open the possibility of unity. Some examples will be shared in the next pages on how different contexts come together to form a collective interest.

Edgar Cayce was born in 1877, his psychic abilities began to appear early in his childhood. He was able to see and talk to his grandfathers' spirit and often played with 'imaginary friend'. Cayce had the ability to put himself under a sleep like state. In that state of relaxation and meditation he could tap into what we call super conscious mind, from that state he could give accurate readings about individuals, regarding their



Edgar Cayce

<https://www.edgarcayce.org/>

personal and health life. Cayce had many accurate predictions of the future as well as providing accurate information about individuals who were located far away from him.

The information he provided was on topics such as: philosophy and reincarnation; dreams and dream Interpretation; ESP and psychic phenomena; spiritual growth, meditation, and prayer. Till this day Cayce is one of the most documented psychic mediums in history. After Cayce a movement of spiritual psychics who followed the footsteps of Cayce and understood the methods and powerfulness of oneself. This movement attracted the interest of many scientists who were curious to study the changes in the human brain.

Contemporary researches concerning brain activity seem to be relatable to the old ancient knowledge of trance channeling live energy. In this research I want to refer to a research in which researchers were trying to observe the changes of the brain waves in a trance channel state (Hughes, 1990, pp. 175-189). When the participants were in the state of trance the researches were measuring alpha (a) waves beta waves (b) and theta waves (t). The subjects were 10 participants 5 male and 5 female taking parts in the study.

In the article it is stated that:

Beta (13-30 Hertz) occurs with strong, excited emotions such as fear, rage, or anxiety, as well as with alert attentiveness, selective attention, concentration, or anticipation (Lindsley, 1952). Brown (1977) has described beta as being correlated with alert behavior, concentrated mental activity such as solving math problems, anxiety and apprehension.

Alpha (8-13 Hertz) is associated with a relaxed wakefulness, routine reactions and creative thought where attention may wander and free association is favored (Lindsley, 1952). Brown (1977) has described alpha as being correlated with a generally tranquil, pleasant, almost floating feeling.

Theta (4-8 Hertz) occurs with drowsiness, borderline or partial awareness, imagery, reverie and "dream-like states" (Lindsley, 1952). Page 180 paragraph 2

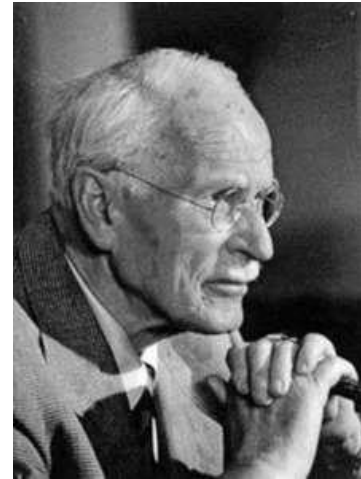
It was noted in the study that there was a significant amount of increase in all alpha, beta and theta brain waves during trance channeling (Results page 181).

As a conclusion the authors defined that TC is an activity which participants describe as being performed in an altered state of consciousness: while an individual is in trance, an "other" entity "channels" through the practitioner's body. Trance channeling could be categorized as a type of "possession" following Winkelman's definition, i.e, "a trance state interpreted by the culture as a condition during which the practitioner's own personality is temporarily displaced by the personality of another entity" (1986, p. 194). It should be noted, however, that the TC participants preferred the term "blending" to describe their trance state as this term connotes

harmony and mutual cooperation between the channel and the entity rather than domination of the channel by the entity (Hughes, 1989) (Page 176, paragraph 2)

From this study we can see a scientific confirmation that a physical change occurs in the brain during TC

Carl Jung was a Swiss psychiatrist and psychoanalyst who founded analytical psychology. In the book 'Man and His Symbols', Jung goes in depth by analyzing that the dream state communicates with man through symbols. In the empirical sense symbols themselves do not hold any objective significance. On the contrary they help a personal meaning of the individual. A symbol could be seen as the physical manifestation of form which a significance can be given. We know that imagination or dreams to be more specific can have a real feel to them. The experience of a positive or a negative dream can be shown/ felt to the body when we wake up from it. Even if the body is "asleep" the experience and the learning is felt and known to the neurological system. Jung was aware that the human nature was not bound purely by a biological need such as Freud suggested but rather has a more mystical symbolic undertone. Jung refers to this as 'the other'.



Carl Jung

[https://www.britannica.com/biography/Carl](https://www.britannica.com/biography/Carl-Jung)

[-Jung](#)

'The other' can be described as the other side of our conscious, the unconscious. A field of energy that our biological senses and the human psyche can not understand. 'The other' wants to communicate through a dreamlike state due to the liquidity of the human state. Jung suggests that 'the other' (the unconscious) communicates only personal messages relevant to the individual who is receiving it.

Stelarc is a contemporary artist whose art is based on the experimentation of the human body and scientific advancement. Stelarc created numerous artworks which blend imagination and science, stretching out the boundaries of the physical body. An example is when he implanted a silicone human ear on his left forearm. The ear underwent different processes such as installing a microphone so that other people can always hear what the ear is listening to in the current time, space and location. In addition, Stelarc made several installations where machine like features are installed in his body. Different movements could be handled



Stelarc

[https://econtact.ca/14\\_2/stelarc\\_gallery.html](https://econtact.ca/14_2/stelarc_gallery.html)

by Stelarc looking like a symbiotic relationship between machine and man. The performances look like a future scenario which conscious technology would be part of our everyday life. In the example of Stelarc we can clearly see that the imagination and curiosity of art can stretch the boundaries of science and philosophy.

Learning by observation and manifestation (theory and application). What made this possible? The internet and human language were a massive influence on the way the human species thinks and behaves. Mass amount of information is stored in a space ready to be downloaded to any mind/body/spirit which is willing to access that information. The world 'download' is a common understanding to most of today's population. Some decades ago the concept of downloading did not exist. The idea of accessing a nonphysical three-dimensional space and receiving information was unknown. With modern technology almost everyone has an idea of that a nonphysical space exists which holds massive amounts of information and data.

By combining artistic, philosophical and scientific knowledge, we can create a new reality where not only the disciplines but also people come together to form one nation, the nation of earth.

## THE TASTE OF SHARING

Over the years and my journey at Minerva Art Academy, my art has evolved from a product of material based to a more expressive action based performative discipline. The process of making was always more inspiring, exciting and fruitful than the product itself. Just like a painter who can present his painting as the final product, everyone can see that certain actions and gestures have taken place to produce this work. One can say that the painting is the visual translation of those actions and the act itself is hidden within the canvas.

Personally, I discovered that the liquidity, spontaneity and the living breathing art of performance were closer to life itself. While experiencing performance art, feelings and thoughts were released that led me to want to further explore the essence of humanity. Just like a painting is dependent on the action of painting the action of painting is dependent on the artist. What is the necessity for the primal source of creation? Why are we really doing this at all? Is there any ultimate reason or are we the "naïve" "elite" "outcasts" of society tiresome to claim our spot?

From the mystic shamanic rituals to an abstract expression of flow and playfulness, there is a presence. This presence can be found in the ordinary, the mundane simple acts of everyday life. From cooking a meal, washing the dishes, watering your plants, the chase of a fly, can hold a great significance if viewed from a different perspective.

The effort of trying to document objectively the personal experience always disappointed me. The video or the pictures of that event did not capture or correspond to what I was living in the

moment. There was just a fraction captured, as if trying to imitate the time and space, while there was so much more happening in real time.

When an individual is talking about something that has happened to them, an emotion might occur and by talking about it, it makes them understand and re-visit the experience again with a different view. It makes me curious and more connected when I hear someone's own experience, my imagination is trying to be there, therefore the experience is altered by my imagination to match the individual's own personal interpretation. I realized that storytelling was the closest and most accurate documentation of the experience. I wanted to create an artwork that would become a story to be told by the individuals who were participating, but for a story to be told it requires a permission slip, an object, a memory, an experience.

In my final work 'The Taste of Sharing' a performative act will be executed to bring together a collective experience. One of the most simple and natural ways of bringing people together is cooking and food. A time which can be dedicated to one's self with the respect and presence of others. My plan is to use the simple act of cooking to make a statement

In creating the final piece, I personally hand crafted 100 pots and spoons, 10 cutting boards, 10 knives and 10 cushions. I have engaged 10 individuals who will take the role of performers, and the participants will be the audience. The performers will be cutting the vegetables and transferring them into the big pot. I will be focused on the production of the soup, adding the correct spices and keeping the consistency under control. The performance will form a semi-circle around a big pot of soup, participants will be welcome to enter the semi-circle and observe the act of cutting and cooking. When the soup is ready it will be distributed to the participants, this act can provide up to one hundred individuals with the experience of sharing the soup.

By giving such significance to these everyday objects used, the experience of the performance will be stored in the objects. The function of the objects after the performance would have changed, they become something more than ordinary. The function of TC has a great importance upon this final artwork.

The artist (myself) is using craftsmanship to get into a trance, the physical action behind the making of the knives, pots, spoons and cutting boards have an encoded message, the ultimate desire to channel the experience of sharing. This is crucial to my performance because a physical action and intention have been put into creating these objects that have increased their significant power, there is solidified energy which has gone into it. The intension of the artist is being translated into the objects, therefore the artist wants to channel and create a context which coming togetherness and sharing can be taken into action, by the art of cooking.

The pots and spoons will be kept by the participants, the knives, cutting boards and cushions will be kept by the performers, as a reminder of their participation. My hope is that the objects will be used in the daily lives and evoke the experience of the performance. The artist will remain with none of the material objects, as he is just the provider and the creator of the experience.

My aim is that every time the objects will be used, they will remind the owners of their participation in the collective, and hopefully the story will be stored and passed on as long as the object exists. With this art piece I am attempting to take the art of cooking, making and participating to the core of its essence. With this simple act, I would like to show the vastness and the importance of it. The artist statement is to emphasize the importance of the raw experience itself.

I hope that my thesis and my statement will be combined to complete the balance of concept and matter, air and earth, salt and pepper.

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