

DISCOVERING THE DRAMATIC, FUTURISTIC, ARCHITECTURAL ANATOMY OF EMOTION

UNDER THE SUN:

Realizing A New Medium Of Consciousness

by

Janet K Bloom, M.F.A., C.E.I.T.

Master of Fine Arts, Certified Eidetic Imaging Trainer

The roots of the word *emotion* indicate that human and animal feelings come out of motion, taking shape in motion, giving shape to our bodies in action in space, creating a dramatic architecture within and around us.

We can discover and transform this dramatic architectural anatomy through not only watching our inner motion pictures – eidetic images – as they play like movies in front of our mind’s eyes, but also asking our bodies as we watch: Where exactly is this image touching me? How is it moving me?

By paying extra careful attention to the interplay between these eidetic images and our bodies we see precisely what kind of spaces our emotions create within us and around us. Imaging in this way means that, instead of speculating about our motivations, and their consequences, we can now make perfectly clear dramatic sense of them. It also means naturally liberating outgrowth, forward looking moves, from habitual, backward looking replays.

To see what I am saying, please imagine the following situation. Close your eyes and **SEE YOURSELF INDOORS ON A PARTLY CLOUDY DAY WHEN YOU SUDDENLY FEEL A HUGE DIFFERENCE IN THE ROOM BECAUSE A THUNDERHEAD HAS TAKEN OVER THE SKY BRINGING ITS HEAVY DARKNESS INTO THE ROOM YOU’RE IN.** AS YOU, THE IMAGER LOOK AT THIS IMAGE, HOW DOES YOUR BODY RESPOND TO THE IMAGE? NOW SEE **THE ROOM SUFFUSED WITH BRILLIANT LIGHT AS THE SUN BURSTS OUT FROM BEHIND THE CLOUD.** WHAT HAPPENS IN YOUR BODY LOOKING AT THE IMAGE? ASK YOUR BODY AS IMAGER: WHERE IS THIS TOUCHING ME? HOW IS THIS MOVING ME?

Following this instruction just now, ***I feel my whole body closing down like a flower closing for the night when the atmosphere of the thunderhead moves in; and I feel the flare of open armed welcome throughout my whole body when I see the sun coming out.***

The different sights throw me into different positions and attitudes, changing the space – the dramatic architecture – around and within me. We all have many powerful sights on our minds. These inner motion pictures are now becoming known as eidetic (eye-deht'-ic) images, having been redefined scientifically as ISMs: IMAGES always involving SOMATIC (BODY) RESPONSES with MEANING. Eidetics do not just give us ideas or fantasies. They touch us, and move us into different positions, and change our state of mind, just as the sun's comings and goings has the power to do.

Knowing this, you can bring out a state you want to be in simply by selecting its image and putting it on your mind. You can also use your images as filters to change the picture you are looking at. This works the way putting on rose colored glasses or shades, changing the lens on your camera or stage lights changes a scene. In each instance the whole atmosphere and tenor and upshot of the scene changes.

Once a person knows of having this power of choice, and being *able to change his state by changing the image on his mind*, he need no longer fall prey to the power of whatever image is coming over him. He can exercise his power of selectivity by choosing the state of mind he wants to be operating in, and thus be far more in command of his actions, as well as the reactions he gets to them.

What I want to give you glimpses of here is the newfound understanding brought out by my mentor, Dr. Akhter Ahsen, the founder of Image Psychology, showing that the dramatic architecture taking shape in our bodies and minds is deeply rooted in family as well as mythic and nature scenes.

Once you grasp this, you can climb around from branch to branch in this deeply organized inner space, making ever deeper sense of yourself in relation to the whole picture you live within. You can not only enjoy but also be greatly strengthened and clearly illuminated by your growing awareness of this deep order within you.

Then, eidetic empathy imaging enables you find that the clear views you keep gaining into your inner life eidetically enable you to see others far more deeply and clearly and exactly as well. This means you can

understand your interactions with them far better, and see what and how much you have in common with them.

Although I've been working with this understanding for years, it struck home even more thoroughly, dramatically and clearly when I saw how I was imprisoned under the interlock of two of my parents' feeling states colliding over me. I describe how this interlock caused an immobilizing double downer within me with the hope of helping others to see how we can free ourselves from much misery by learning to see ourselves clearly in this new way.

Following my mentor, Dr. Akhter Ahsen's approach, I first SEE A SCENE I WANT TO EXPLORE, AND THEN CONCENTRATE ON HOW SPECIFIC FEATURES OF THAT IMAGE MOVE ME. Such mindbody concentration reveals a drama of positioning I've been in – and keep being thrown back into – whether I am conscious of this drama taking place or not. It also puts me in position to allow new moves to move through me and thus move me into new spaces, positions and attitudes.

Through staying in touch with this language of light in action playing through their bodyminds, an eidetic imager can see how past actions shape present and future actions. For instance, if you look into the matter eidetically you will see that the way you feel bad when somebody is being critical of you now is a replay of the way you felt when someone criticized you when you were a child. The current scene has hooked you into an old scene on the bottom of your mind, – re-minding you of it – surfacing the same old reactions you had when a parent criticized you as a child. Calling to mind now the sight of ***my mother glaring and pointing and shaking her finger at me, and chewing me out, having driven me to my knees under the kitchen table, I, as imager, cringe, feeling a crevasse form down the center of my being. I feel my shoulders hunching over, and my head bowing.***

Asking myself to see, instead, ***a welcoming image of my father, I see him looking down on me with bright, fond, intense interest. Then I see myself as a child running up to him with open arms. Watching this, I, as imager, feel my arms opening wide; my chest expanding; and a smile spreading across my face and eyes. I even begin to feel a sense of running beginning in my lower legs.***

In a glance, in no time, I've moved my bodymind from ***closing down watching my mother*** to ***opening wide seeing myself running towards my father.***

Reminded of this image of mine, Dr. Ahsen said, "This gave a clear view into what tended to open her (Janet) up and what led to shutting down of this wonderful spontaneous joy. The ... mother took her over and quashed her. When she said, 'She's mine,' did she really mean mine to be quashed?"

These examples indicate that an act starts taking place in your body when an image comes into play in your mind. The image throws you into certain positions and impels you to move in certain specific ways, which start a dramatic act going in your mind that influences your mood, attitude and impulses.

We all frequently find ourselves in scenes where two people are acting on us at the same time. What happens then? How does the interaction work? Can you go with the flow of it? Or does something get in your way, sit on your tail, or put you in a bind?

By fully grasping how such image interactions in my mind were playing throughout my body, I got to the bottom of, and released myself from, a substrate of depressive reactions I had not previously been able to clear. In my imaging practice I had been working on getting out from under the influence of the replay of this scene of being driven to my knees, and into a sudden vortex of deep despair, by my critical mother's furies, a state which would come over me when people were critical of me which is not infrequently. Repeatedly concentrating on that scene ***under the kitchen table with Mommy standing over me glaring, shaking her finger and gnashing her teeth at me, and chewing me out, I gradually got down to feeling my total lack of any will to do anything other than disappear completely and forever.***

Seeing that, I felt I'd finally seen the source of my extensive suicidal ideation. An eidetic imager does not fear intensifying a negative image by concentrating on it because this actually moves the imagination to reach for the positive antidote image that will release the imager from the problematic state.

Just as pulling a pendulum bob to one side reliably impels the bob to move to the opposite side when you let go, so intensification of a negative image impels your mind to reach for a positive antidote image. Hence I soon ***saw myself getting out from under the table, climbing up onto it, and standing up to my mother.*** I am not describing this how this clearing took place in detail here because I wish to concentrate on the next stage of clearing that took place, a clearing of the interlock in my bodymind mind that linked my mother's fury and my father's fear of her fury in me in a most debilitating way.

Having brought the under-the-table image to mind, an apparently independent image came up subsequently, showing **my father standing tall, and bare-chested** – as he often was in the Arizona desert I grew up in – **revealing the way tension caused him to clamp down throughout his upper chest, forearms, fingers and chin.** The next day, lying restfully and blank in bed, I was **shocked to feel that same clamping down I'd seen running through my father's body running through mine, striking me with its subtle lightning.**

All of a sudden I saw the whole picture of my problem come together, clearly linking my mother's fury and my father's fear. When my mother let all her hell break loose, my father controlled himself – not the situation – by clamping down in this manner. **The sinking feeling my mother threw me into as a three to four year old little girl, combined with the bind my father threw me into, caused a double downer in me. I shrank like a scared child and sank like a stone, my limbs immobilized, all forms of protest or escape quelled.** Mirroring my father's clamping down – through identifying with him, something that happened automatically, not selectively – simply accentuated my sinking in dread.

Eidetic imaging made the devastating effect of this interlock clear, as no other methodology I know of can. Seeing this, I finally understood why my dreads had come on so steeply, and my helplessness was so protracted. Whenever something re-minded me of that double downer, there was nothing in me able to raise a finger, or flap a wing, or kick a leg of protest to get out of there. I became as depressive as I was submissive.

When I began imaging, I repeatedly saw images of **my mother lying on her back looking up.** I knew these looking up images came to prompt the downed me to look up. But I could not see how deep my need to look up was, because the double downer I was living under was normal to me. All my sinking feelings, and being unable to move, stem from the internal architecture of this double downer in which the sinking feeling was fused with the bind.

It was little use fighting off only the situation my mother threw me into because I would still be dragged down by the overarching problem of being under the influence of the interlock of their two behaviors, and the ways the interlock shaped my attitude. Whatever different interlocks the two of them were experiencing vis a vis each other, or me, **the interlock I was experiencing was being driven down the drain and caught in a bind at the same time.**

Through years of suspenseful eidetic imaging practice and teaching, during which I learned to ever more conscientiously feel out the subtleties of the dramatic anatomy of emotion taking place in us, I have cleared my mind of whizz-bang habits compelling me to jump to conclusions. So I can now feel out the exact nature of the dramatic acts all three of us were involved in. With the power of strong light striking, the clarity of this understanding sprang me free and clear of the dreads that had continued to sneak in on me even long after I stood up to my mother in my images.

The mystery of the severity and tenacity of my depressions was solved. Depressive thinking no longer snuck in and got a hold on me. From then on I've been able to see instantly when a dread starts sneaking up on me, and back away, or shuck it off me. I can no longer be sucked into it unawares, as I had been doing habitually all my life.

After a few days I noticed that I had begun waking up each day having a clear day on my mind! This gave me a wonderful sense of being open to a possibly promising future. I began to feel what everyday living and breathing must be like to people whose minds aren't saddled with disturbing scenes. I got some perspective on why others couldn't see or imagine where I was coming from, since they had never seen or experienced the heritage of uncertainties, anxieties and dreads that kept coming over me.

During the first eleven years of my life, all leading up to my parents' divorce, I was thrown into that difficult position between them many times, so my imagination was filled with images ready to throw me into that double downer state. In my later teens, this began manifesting as bouts of suicidal ideation. I never went in for attempts. Anything reminding me of these scenes could set off the replay of all those dreadful feelings in me, dropping me into a likely-to-be-long depression. These bouts became protracted, often lasting more than half a year at a time. They dragged on for over twenty years, going unchallenged by talk and pill therapy.

I was imprisoned in an inner house composed largely of parental acts, and I could not escape from the ill effects of this inner house. It was not until I started practicing eidetic imaging, and surfacing hidden positive images buried alive within me, that I began taking the upper hand, and gaining the clout to overpower the hold my parent's deadly interlock had had on my thinking, feeling and being. Only then could I move out from under the grip of that interlock.

At first my images helped me detour around the enormity of my dread, leaving it in place within me. Only when I had gained the strength to face it head on, and see the problem clearly, could I back off from it, and feel I'd

put it behind me for good. Before that I was still haunted by those bad scenes. My consciousness was suffused with dread and reluctance, instead of the perfectly natural bouncy eagerness to live that I was born with, which is now, miraculously – which is to say eidetically – resurfacing.

People often discuss how they did or didn't get along with this or that parent individually. Some people even speak of their parents acting in unison as if in their consciousness their parents have been joined at the hip. Through eidetic imaging people can not only discern the distinct individual energies and acts and intentions of each parent. They can see distinctly which aspects of which parent they identify with, replaying these attributes for better or for worse. They can also surface images revealing the good sides of a parent whose image has been overshadowed and tarnished by his or her negative behaviors. They can then bring these good sides of their parents back into play in their consciousness, to good effect.

Eidetic imagers can also see that most of our worst problems arise from the positions we get caught in between our parents, rather than what either one did to us individually. Knowing this, I can confidently imagine that the debilitating state of compaction my father went into vis a vis my mother, preventing him from stepping in to prevent her awfulness from ruling the roost, was a replay of some early scene in his mind that he never saw how to bust out of.

Because *eidetic imaging trains our eyes on dramatic interactions*, we can now see into the depths of situations we could never clearly grasp before. Only by seeing into the crux of our difficulties this accurately, can we see that it is within our power to release ourselves from our troubles for good, and get out from under the burden of passing on confusions maintained by our distant and murky guesswork. Looking into ourselves as closely as eidetic imaging allows us to do, we can now, to our continuing surprise, keep finding the dropped needles in our haystacks threaded with healing thread.

Words may largely fail to make clear the importance and power of SEEING CLEARLY in this way. Perhaps another example will help.

When I was breaking up with someone, my mind at first kept going around and around in circles of agonized thinking for days on end. Although encouraged to let go, and wisely told that he'd gone into another orbit, I could not let go for the longest time. Then my images gradually presented me spontaneously with one scene after another showing aspects of him that I'd suppressed as long as I was subject to his charms: cold, hard, careless, impulsive and entirely uncaring, unfeeling aspects of him I had no power

over. Finally these sights of him added up, opening my eyes to what I had been blind to. As my images socked the hard truth to me, I was shocked enough for my bleeding heart to go cold and harden. This cut me loose from the painful longing and clinging I'd been feeling. The sight of the dreadful interlock I got caught up in between my parents similarly made me peel away from clinging and being subject to it any longer.

Now my positive images of my love and my parents ride free and clear of the confusions buried alive in our painful scenes.

Without knowing that their children's inner eyes are open, and always recording their parents' attitudes and moods and moves in living eidetic images, *parents have had no way of realizing that, with every move they make, they are building inner houses in each of their children's imaginations. These inner houses are not just houses of cards or mirrors. They are houses of inner motion pictures that keep shaping the moves their offspring make throughout their lives.*

Now, because eidetic imaging enables us to see ourselves in action so precisely, we can see when images link up creating architectural formations that form interlocks within us that are hard to live with. Then we can see how to disassemble such formations when they are ruining our lives, and build archways replacing the blocks to our future. I like the prospect of architecture evolving from such deep transparent and transformational inner vision of human interaction.

Over the years my images have gradually disclosed my inner landscape, and moved me into better and better positions within it. Here is a brief snap shot tour of my experiences.

After ***seeing my mother looking up***, I go on to ***see a coconut coming to shore. I immediately understand that this image is showing me coming in off the high seas of consciousness, landing on terra firma.***

Eidetic imagers become comfortable with realizing that all their eidetic images are, in fact, actively structuring components of their multidimensional personalities, like living tesserae in a living mosaic.

Later a ***high plateau-shaped boulder appears in front of me in an image, and I see it as inviting me to step up onto higher ground.*** Then, ***I see Shiva, (the Hindu Lord of the Dance) with his golden trident in hand, nearing the top of a mountain he's climbing, and see that as a sign of my nearing higher ground too.***

One day ***I see my mother shouting at me standing on the swings. Her shout flips me around so fast I feel hit by a nearly fatal force. Whereupon Ganesh (Shiva's son), appearing sitting in lotus position in the sky, lets down a ladder for me to scramble up. I then enjoy sitting in Ganesh's lap, out of the way of my mother's fury.***

Another day, when I was under the duress of one of my Mother's torments, ***Daddy comes to my rescue by throwing Eagle in my face.*** With this move he was letting me know that my only way out of my situation is to fly. Another up message. Gradually ***I dare to fly with Eagle,*** and now do this whenever I have a mind to, or he comes by and offers me a ride.

Then one day, working with Kali, and her follower Jackal, both Hindu figures, I see that Jackal has sniffed out ***a beautiful long black serpent. He is poking his head up out of the hole Jackal has dug. The serpent shines his opalescent eyes up at me, holding them beaming steadily at me for the longest time from his tall, slender, steady neck.***

Then, after giving me an introductory show of his great acrobatic gifts, he suddenly previews the full range of my own gifts that his presence is giving me access to. Slithering swiftly out of my underground tunnel, shooting up through the green sun filled dome of the crown of a tall tree, he comes to rest nestling his chin on the topmost leaves sipping sun. He has a touching look on his face, almost the simpering look of a puppy in the bliss of being petted.

Seeing this I feel I have finally seen and gained some awareness of my whole picture, of what I'm looking up from, and looking forward to. ***Sensing this wholeness is an experience as subtle as it is revealing, shifting one's consciousness out of incoherent, fragmentation into a growing sense of deep and ever more strengthening order.***

I see the serpent is showing me that I too am now free to roam the full range of human experience at will, from its depths to its heights, and will no longer find myself limited to my cramped underground being, driven to my knees under my mother's kitchen table, or my childhood bed.

When we concentrate on an eidetic properly, each move in the image generates new acts and reactions that form the transformational, dramatic, futuristic anatomy of our emotions. Through seeing exactly how we are moved by our images, eidetic imagers fill in the missing pieces of the dramatic puzzle of their inside stories. They discover their inner landscapes, climb Jacob's ladders, and keep revealing hidden gifts from their newly

accessible repertoire of dramatic stances and moves, past, present and to come.

By practicing eidetic imaging, imagers gradually get out of the swim and swirl of leaving these things in the dark, where belief in being ruled by an unruly unconscious leaves them. Each image an eidetic imager sees is filling out his whole picture of his or her unique consciousness, while simultaneously revealing the many illuminating facets of experience he or she has in common with others.

When I started imaging I sensed my consciousness to be a jumble in a dim attic. If I was extraordinarily lucky I would very rarely experience a crystallization I could hold onto for a few moments. I could barely see myself in images, and often saw my sister stand in my stead. My glancing hold on these images did not allow me to see clearly or surely into them.

As I developed my grasp of these images, and deepened the powers of concentration they showed me I have, the contours of my inner landscape showed up, and I could feel my feet and my spirit on far more solid ground. This skill now enables me to keep these healing inner suspense dramas going for days, weeks, months and years.

This sustained coherence – which we are all capable of with practice – enables me to see more and more clearly the extent to which the dramatic architecture you live in also lives in and through you, and plays into other people’s lives, shaping them in interlocking ways. Although all of this has long been going on within us, very few of us have been aware of being able to see what’s with us so clearly, and *let our inner lights remodel the clay we’re made of.*

Before we start seeing ourselves in this new way – watching the language of light in action setting up potentially healing dramas of positioning within us all the time – many of us have only the swimmier ideas, if we have any at all, of where we’re really coming from, where we’re capable of going, and what we are truly able to do. *Steadily practicing eidetic imaging lets us see a whole brave new world opening out before us, a world in which we can share in clearly seeing and understanding and, if needs be, outgrowing what’s going on inside us and in our interface with others.* This presents us with the prospect of developing transformational music, choreography, theater, architecture and lives.

As we bring the brilliant inner motion pictures that we’ve been relegating to “the unconscious” to light, we see them flash out the constituents of our inner spaces so clearly that we can get to know the house we live in

internally, and can, as needs be, free ourselves from the nightmares we've felt obliged to succumb to.

Through eidetic imaging we can see ourselves as dramatically powerful figures, heroically empowered by all the forces of nature that are so alive within us. Even mountains and lightning, for instance, contribute to the force of our character. Knowing this we can relieve ourselves of weak states of self-consciousness based on vague, wishy washy, confused, even contradictory verbal self-images that leave us with a need to turn to outside substances to get a shot in the arm, or lean on others to get a sense of ourselves, instead of being substantial, independent, resilient, self-supportive, balanced and balancing beings.

Eidetic inner motion pictures not only reveal to us the living substance of our being. They form and show us the living links between us and the highly intelligent universe we were born into. This is a universe of dramatically clear wisdom that we see we are heir to as soon as we look into ourselves thoroughly enough to see exactly what we're made of: what hard knocks; what helpful powers of imagination; and what callings and ambitions bursting to find their place in the sun.

My experience of getting out from under my parents deadly interlock was such a vastly important revelation to me that it has prompted me to speak of the futuristic architectural anatomy of emotion, as I have done here, in order to alert people to the need to bring out their awareness of it. For, without this awareness, we are prone to feel unnecessarily helpless, hopeless, and lost or insecure because we can't see what's wrong with us, and there seems, mistakenly, to be no way out of our confusion, and no defense of our innocence.

We've been largely limiting ourselves to thinking and expressing ourselves in words and motions, and making only broken connections between the two. Through following our eidetic language of light in action thoroughly, we can now bridge the distances caused by our belief in the unconscious, and discover all the luminous and powerful connections that we can now readily make in full consciousness.

Most artists gravitate towards the wisdom embedded in eidetic images. Ahsen's approach simply gives us far more direct, steadier, clarifying, versatile and intimate access to them and their powers. As we let them help us untangle what they portend, we straighten the way into and the extent of our future. We see how much it stands to reason that we cannot get anywhere successfully by continuing to jump to conclusions. We also see how much we can enjoy finding and developing the true thread of our aim,

and bridging the distances between past, present and future by following our inner lights in action.

Growing up in a house where this dreadful parental interlock I've been talking about took place, I became very shy and fat. The lamination of dread, sinking feelings, and compaction generated an internal space in me which was in effect a prison. It put a low ceiling as well as immovable walls and bars on my motions, which is why I wanted, and still need to be a dancer. My inability to move drained me of hope, causing extensive suicidal ideation, beginning in my middle teens and lasting for nearly twenty-five years, when eidetic imaging kicked in and started showing me out of there.

Then, by liberating the liberating images in my consciousness, I began to see the scenes that had me tied up in knots; to free myself of ruining my life by allowing replays of these same old stories; and thus stop stumbling on stumbling blocks I had not known how to detect. When I began following inner suspense stories together with others, enacting empathy imaging during Lucid Improvisations, I saw that there is no greater joy than seeing our way clear of our blind spots together.

The term *body armor* refers to hard shields people experience within their bodies that are formed by defensive tensing and hardening of muscles that can create the equivalent of a prison within us. That term is itself defensive, positing no potential for specific releases from such confinement. Eidetic imaging continually surfaces such releases, one after another, and often does so, as I have just experienced recently, in several highly amusing and useful ways.

While releasing another image of the fierce Hindu goddess Kali, I saw her galloping towards me standing holding the reins of her chariot. Then an emanation came forward in front of Kali, an image of a statue I had first seen in the Chicago Art Institute during the misery of my adolescence, which began at the time of my parent's divorce. I was so miserable at that time that my images once portrayed me as ***a forlorn adolescent girl, overly cloaked in a too long, clammy, oatmeal colored dress, with naked crinoline stays hanging like a skeletal bell jar over it.***

The new image – coming as an antidote to that figure within me – gave me an eyeful of the famous outsized, shiny black, metal statue of a standing nude woman who is the picture of complete composure and confidence. Seeing her come forth from within me is quite marvelous since every major attribute of her figure is something my mother pointed to in me as a defect of dooming proportions.

By holding her dreadful opinions against me my mother was not less damaging to me, because of being less obviously violent, than her mother's stepmother had been to her mother, Maisie. When Maisie came home from school one day, having gotten her long auburn hair tangled with burrs while playing with a little girl she had been forbidden to play with, Maisie's stepmother shaved Maisie's head, whipped her, and sent her back to school in a dress that was too small for her. From this anecdote of mine you can see that the dramatic architectural anatomy of emotion I am speaking readily works its way down through the generations, for better or for worse. Negative constructions will replay until the person trapped under them is impelled to get them off his or her back by giving transformational, futuristic, antidote images occasion to surface. Unlike memories, eidetic images, by nature, have a wholly healthy future built into them.

Seeing this woman standing there in the center of my mind's eye view, I can feel myself being washed clean of all the shaming my figure and I had been subjected to all my life, my mother having no idea how cutting her cutting opinions were to me. Now I suddenly know that I, too, can, as needed, just stand like that in the middle of any room – if only in my mind's eye – smiling with full composure, completely naked and unashamed of the fat here and droop there, the shortness in the waist and the ampleness in the belly and hips.

In another image through which Kali is working on improving my stature, ***I see Kali riding in, standing tall, with her chariot reins in her hands, exhibiting a conspicuously breasty and broad shouldered stance.*** I soon find myself walking that way without even trying. These are two out-of-family images helping me acquire a posture, a stance, an attitude I could never acquire before I got out from under the negative family influence. ***The statue is cleansing my inner attitude. The queenly charioteer is altering my street stance.***

Imagine what full-bodied body-mind architecture would be like, being constructed with this full-bodied intelligence in mind, and creating spaces that would prompt us to live in ways that would enable us to fully exercise and inhabit the full range of this dramatic and ecological intelligence, instead of in the pinch we now choose to live in. The prodigious efforts of Arakawa and Gins have made strongly encourage us to bust out and be as full blown as we can be, being fully sensitive to the procedures by which we can become more true to life.

Those who bemoan our culture's loss of myth do correctly sense a loss of coherence in our consciousness. Without the dramatic, palpable sense of how nature and myth operate within our lives – a sense which eidetic

imaging restores to us in the liveliest fashion – we remain out of touch with the comprehensive sense of order that those with a live sense of natural and mythic consciousness grasp. Most unexpectedly Akhter Ahsen’s research shows that *each one of us can bring the whole order of nature and myth alive within our own consciousness. We can thus develop extensive, dramatically healing interactions with nature, and long term relationships with mythic figures, even those outside our cultural milieu.*

Through following Ahsen’s approach, I for instance, have seen Greek and Hindu and Viking figures come into play in my consciousness, along with the Christian and Native American figures I was exposed to during my upbringing. ***I have even sensed the raison d’être for Stonehenge, and for the Egyptian pyramids***, as images from those traditions came to me spontaneously, not consciously sought out by me. ***They have brought me profound visceral experiences of seeing the sun rise between two standing stones at Stonehenge, and of dawn striking the golden top of a pyramid and washing down its side to penetrate the darkness of the pyramid through a little door.***

These mountains from myth come up in me spontaneously and move me in ways that exactly meet a deep need of mine, because my eidetic imaging training has showed me how to remain open to and on the look out for such helpful influences. By continually remaining open to seeing and sensing this ongoing architectural, mythological and ecological drama, I and my students keep releasing new convergences. These image alloys transform the shape we’re in, leaving us less and less helpless as we realize more and more of our hidden potentials coming together in new fashions.

By becoming aware of this comprehensive, mythic order that is imprinted within and ready to come alive in his consciousness, an eidetic imager is no longer pressing buttons on the haphazard. He is becoming *an explorer of the range of deep order in consciousness*. He is getting his hands on the constituents of integrity: what keeps things coming together instead of going to pieces, falling apart.

Each eidetic imaging expedition goes deeper into consciousness providing each imager with a growing sense of steadiness. Many moving facets of eidetic consciousness light up showing what the imager’s inner skies, atmospheres, landscape and whole inner house are made of. Gradually becoming conversant with the whole watershed and root system of inner light, an eidetic imager taps ever more deeply into the luminous and fountainous tap root of inner motion pictures that structure futuristic – forward looking – consciousness.