

EM:MA - 71 souls

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EM:MA

EM:ME

EM:MU

pre:wolfen - an encounter into the woods

or wild in the wild a poetic business plan

by Maria Christina Hilber

This decoding book represents a journey of resistance and liberation, a story of devotion and control, an unfolding chapter in the endless book of this endless life. It is a tool for reflection offered to the present of now. It lives until you die.

I was standing on the rooftop while the trees were burning - and they are still there - looking out for the privileged way to a billabong delta. With hands on my vibrating billabong belly I was preparing my lungs for calling the sirens and neptunes and all the fellows that the way of the heart was reaching for.

Der folgende Bericht hat mit einer Liebe begonnen. Einer Liebe, die nicht und nicht enden will. Eine Liebe, die sich nach innen gestülpt und nach außen gekehrt hat, die sich die Welt in den Rücken gestellt hat und im Seitenspiegel doch nicht von ihr lassen konnte. Eine Brennende. Eine, die sich selbst das Existenzrecht abgesprochen hat, sich in finanzkräftigen Terminologien versucht hat, in Marktwert, Produktivität, menschliches Kapital, so lange, bis sie in Fleisch, Faszien und Sehnen auf der Metzgers-Waage lag und plötzlich aufschreckte und von Würde zu sprechen begann. Eine Liebe, die sich in erster Linie jeglichen Konzepten entziehen will. Ein Bemühen, fast ein Ringen, um Selbstliebe (Die einfachsten Dinge sind oft schwer zu begreifen). Ein Sich-Selbst-Verhandeln entlang dieses vermeintlichen Selbst bis hin zur Erschöpfung. Eine Liebe, die sich dann endlich aus der Beziehung zum Umgebenden gefunden hat, ohne Verhandlung. Eine perlende, stürmische, blauäugig eitle Liebe und auch eine faltige, nackte, ungeschickt grobhändige Liebe. Arbeiterliebe. Eine, die sich selbst Gewalt antut und dann das Messer erschüttert aus der Hand legt, sobald ihr eben jenes klar wird. Eine hündische Sehnsucht, entlang von Silicon-Valley-Momenten und eine stille Liebe, die nicht mehr braucht, als dein Brennen im Blick. Eine Liebe, die sich als Spannungsfeld zwischen uns (allen) aufbaut und die zwischendurch absackt - das tut sie manchmal. Ja, das tut sie manchmal. Eine Liebe, die außer Kraft setzt und Möglichkeit schafft, die wütend aufschreit, die albern und tief lacht. Die scheitert im selben Moment, in dem sie gewinnt. Eine, die dir den Kopf wäscht wenn er sich mit Gesellschaftsspielen aufgefüllt hat und die auch kurz hassen kann. Dann liegt die Artischocke auf dem Boden. Warum auch nicht. Eine Liebe, die darum weiß, dass wir alle Säuglinge waren und vielleicht Impfschock-Epileptiker, Einbeinige und Alte werden. Eine, die rücksichtslos vögelt, wenn es denn sein darf/muss und eine, die lieber darauf verzichtet, weil es wichtiger ist, sich um die Familie zu kümmern. Eine Liebe, nennen Sie sie, wie Sie möchten. Wispernde. Wilde. Lebendige. Neutrinoliebe. Eine, deren Worte von der Autokorrektur dieses Programmes ungefragt umgewandelt werden. Nun ja, diese Liebe definiert ihre Autokorrektur durch ihre Akteure, ihre Praktizierenden, die sich gegenseitig am Spielfeld halten. Eine zivile Liebe. Eine, die sich entlang und durch die Körper der Welt weiterträgt aber (anders als umgekehrt) auch ohne sie kann.

EM:MA EM:ME EM:MU

Dieser Essay ist aus einer mehrjährigen Reflexion entlang eines widersprüchlichen Protagonisten, dem Burnout-Syndrom entstanden. Auslöser dafür war eine berufliche, emotionale und körperliche Krise, die nach Veränderung verlangt hat: nach professioneller Vertiefung, nach Anpassung der Werte- und Handlungssysteme, nach umfassenderer Information/ Bildung/ Ausbildung, nach Ressourcenbalance, nach bewussterem Umgang mit dem, was als der “Sozialen Moment” bezeichnet werden kann.

“Wie wirken in der Welt?”

Ein Burnout herbeizuführen war erleichternd, anfänglich, doch konnte dieses Konzept dem multiplen Wesen dieser Krise nicht lange gerecht werden. Als pathologische Erscheinung einer Gesellschaft, als eine Akteurin ebenjener Gesellschaft, musste die Recherche nicht nur in eine distanzsuchende Objektivierung gehen, sondern auch die subjektiven, persönlichen Prädispositionen als relevante Erkenntnisgeber anerkennen.

Die Fragen, die im vorliegenden Essay (nicht immer ausdrücklich) gestellt werden:

- Was sagt eine syndromhafte Erscheinung am Beispiel der Körper über die Realitätskonstrukte einer Gesellschaft aus?
- Welchen Stellenwert fordert diese Erscheinung im Umfeld der Aufmerksamkeitsökonomie ein?
- Wie steht die umgebende Welt der Unternehmungen in Verbindung mit dem Arbeitenden?
- Was wird “in das Blickfeld hineingeholt”, was taucht ungefragt auf?
- Wogegen wird gekämpft, was wird integriert?
- Ist der Körper ein offenes oder ein geschlossenes System?
- Wie lassen sich die Widerstandsmechanismen dieses Körpers, seiner emotionalen Regungen und Gedanken lesen, interpretieren und umwandeln?
- Wie viel Demokratie spricht aus diesen Widerstandsszenarien?
- Auf welche “ungesunden”, äußeren Impulse wird aufgrund einer Systemimmanenz nicht reagiert?
- Was sagt die Pathologie entlang der zivilen Körper über die Wertigkeiten und Druckpunkte einer Gesellschaft aus?
- Was bedeutet “ziviler Körper”?
- Wie können die Verkörperungen und die Einschreibungen in unsere Körpersysteme ins Bewusstsein gebracht und/oder umgeschrieben werden?
- Wie stehen die Vorgängergenerationen in Verbindung mit uns selbst? (Analyse der Weitergabetechniken von Werten, Narrativen, Worten, Leidenschaften und Formen der Gewalt.)
- Wo beginnen die partizipativen Momente? Wie können Dialogformen geschaffen werden, die sich aus einer Gesellschaft entwickeln und wie können diese als nie- derschwelliges Angebot in sie zurückfließen? Wie lässt sich der Faktor “technische Neuerungen” für innovative Formen der demokratischen Fürsorge einsetzen?
- Wie wird aus einer Wortschöpfung, einem Zustand, einem mit Leidensdruck verbundenem Syndrom eine Markt-Maschinerie ins Leben gerufen? Lässt sich anhand der Selbsthilferatgeber, der Prophylaxeangebote, der Individualisierungsprozesse und der Institutionalisierungen bereits die Antwort auf die Fragen des krankmachenden Syndroms ablesen?
- Welche Fragen stellt diese Erscheinung an die Gesellschaft?
- Welche Wertesysteme werden entlang des Körpers und seiner Pathologien ausgehandelt?
- Wie kann Sprachsensibilität evoziert und unbewusste Trigger-Wörter identifiziert werden? Können Ausdifferenzierungen der Sprache und Neologismen als Verhandlungswerkzeuge neuer Lebens-, Arbeits-Liebe(n)skonzepte angewandt werden?
- Welche Archetypen werden im Aufbegehren der Widerspenstigen verhandelt? Braucht die postindustrielle Gesellschaft neue Archetypen?

Im Herbst 2015 hat diese Recherche eine tiefgreifende Wendung erfahren. Wenn bis dahin die selbst-referentielle Frage gestellt wurde *“Was bedeutet X für mich/ dieses Unternehmen?”* so wird nun gefragt: *„Was bedeute ich/dieses Unternehmen für Y?”*. Welche spezifischen Handlungen, Haltungen, Werte können durch dieses Projekt und die damit verbundenen Menschen in die Welt getragen werden? Welche Wirtschaft oder nennen wir sie „Werteschaft“ wird dadurch etabliert?

Textstruktur

Als poetischer Essay verfasst, ist mit EM:MA EM:ME EM:MU ein textliches Polidrama entstanden. Zu Beginn werden in **Pregiven** die Grundparameter definiert, welche das Text- und Leseverständnis erleichtern sollen.

Jedem Kapitel steht die Beschreibung eines Pilotprojektes vor, welches im Zeitraum 2013-2016 entstanden ist. Als “materialisierte” Reflexion werden diese Projekte kurz vorgestellt und nach einheitlichen Betrachtungspunkten aufgeschlüsselt. Im Ausgangspunkt sind alle dieser Pilotformate der Intention gefolgt, ein spezifisches “Burnout-Symptom” zu extrahieren (nicht zu isolieren) und entlang eines Narratives zu transformieren. Ein besonderes Augenmerk liegt dabei auf dem partizipativen Moment.

Hier eine kurze Abhandlung der Kapitel:

Mice-Versa: Das Betreten der Wildnis und das Sammeln von Informationen **The Screaming Library:** Ein weiteres Sammeln von „Humanmaterial“, die Miteinbeziehung des Körpers und die einhergehende Verantwortung. Der Versuch, dieses Geschenk mit Essen auszugleichen (Wertetausch) - Reflexion: Welche Aktion wird hier verhandelt?

Stress Me Stress You: Appropriation, das Wiederbeleben von Situationen im geschützten Rahmen

The Breather: Körper und Geist zusammenhalten. Das Schaffen von neuen Ritualen durch gemeinsames Atmen und Rezitieren

Empathy: Ist Empathie eine Reaktion von Spiegelneuronen, ein Akt der Hingabe oder der Wiedererkennung? Auftauchen der Persona „Waldfrau“

Morningbirds: Verfremdung von Material und niederschwellige Ko-Komposition mit dem Publikum, Miteinbeziehung technischer Hilfsmittel und Open Source Medien

Hyperlinkessays: Save darlings - das nicht offensichtliche sichtbar zu machen, zu wühlen, auch durch den Text hindurch und dabei die Mechanismen des Internets aufgreifen und sie verfremden.

Em:ma & Robin: Webprojekt, Live-streaming, Umschreibung von Geschichten (Medienbeobachtung)

Diesen Arbeiten wurden einzelne Schlüsselmomente entnommen, welche sich im Projekt **Em:ma -71 souls**, der **Webpersona Em:ma & Robin** und dem **Folgeprojekt EM:MA's Erzähler verbinden**.

Nach dieser Auftaktanalyse spannt sich in jedem Kapitel das gesammelte und vorselektierte Textmaterial zu einem Themengewebe auf. Prozessrelevante Gedanken und Fragestellungen werden rechtsbündig angeführt. In verschiedener Farbgebung werden **Tiere als Symbolträger** und reale Personen, die damit verbundenen Netzwerke und Zitate gekennzeichnet. ~~Biografisches wird durchgestrichen~~, **multiple Charaktere wieder farbig markiert**. Der Umgang mit Informationsquellen ist, wie Sie sehen werden, ein sehr experimenteller. Damit soll auf die Reise durch die Wildnis eines Syndroms hingewiesen und Hierarchien ausgewichen werden.

Zum Schluss finden Sie eine Liste mit den wichtigsten Quellen und mein Danke an die Menschen, Tiere und Wälder, die dieses Unternehmen mit so unterschiedlichen Beiträgen angereichert haben. Als Zugabe findet sich ein eingelegtes Faltblatt mit der detaillierten Beschreibung des poetischen Unternehmensplans.

Dieses Vorwort soll in Kürze diesen schriftlichen Teil der Arbeit erläutern und Ihnen erlauben, sich im folgenden Essay zu verlieren. Selbst ohne prophylaktische Erlaubnis ist diese Möglichkeit gegeben.

In Hinblick auf eine internationale Gemeinschaft und in Verbindung mit den “stories4change” Netzwerken wurde der Reflexionsbericht als Basisdokument auf Englisch verfasst. Dieses Vorwort und einige Textpassagen wurden jedoch in meiner Muttersprache Deutsch geschrieben, denn die Verwundbarkeit liegt in der Nähe, nicht (nur) in der Ferne.

Kurzbeschreibung

EM:MA – 71 Seelen

EM:MA ist eine Webtante, die an den Rädern des entgrenzten Arbeitsmarktes sitzt. Eine selbsternannte Botschafterin, die als brennendes Symptom auftaucht. EM:MA beobachtet die mediale Berichterstattung, sucht die Brüche und Narben, versucht sie sprech- und sichtbar zu machen. Sie taucht in Traumas der WWelt, enthüllt Einschreibungen entlang der Haut und schreibt sie um. Schreibt sie um. Alternative neuralgische GIFs werden geknüpft, neue Narrative gesprochen.

Ein wöchentliches Polidrama, eine Figur der Zivilgesellschaft, die mit der Spendenbox klappert. Denn sie träumt ein poetisches Unternehmen und Sie können es unterstützen! EM:MA sammelt für einen Online-Service von Human-to-Hu- man. Sie begibt sich an die Verschleißnaht der Gegenwart und propagiert indivi- duellstes Empowerment als Werkzeug des Umbruchs. Es wird Politik, Aktivismus und Kosmetik betrieben.

Hintergrund

71 Seelen

Als am 28. August 2015 der LKW mit 71 leblosen Menschenkörpern hinter der bur- genländischen Grenze entdeckt wurde, fuhr eine aufrüttelnde Welle durch die Medi- en, in die Wohnzimmer und auf die Smartphones der Menschen. Es könnte “Welle des Entsetzens” oder “Schockwelle” geschrieben werden.

Die Blase Europa zerplatzte, während im Lastwagen der grauenvolle Tod ins Land geschleust wurde. Nachdem die Informationswerte der Nachricht erschöpft waren, die “Schlepper” identifiziert, der “Tathergang” und die Herkunft der Menschen rekons- truiert war, füllten neue Nachrichten die Medien und das Ereignis reihte sich ein, in die Aufzählung weiterer “Schreckensmeldungen”. Schlagworte wie “Willkommen” und bald darauf “Krise, Welle, Katastrophe, Grenze, Angst ” scheinen seitdem noch mehr als zuvor die mediale Berichterstattung bevölkern.

“71 Seelen” setzt an den bekannten Informationen des einschneidenden Ereignisses an. Ausgehend von einem kollektiven Gedächtnis und einer kollektiven, kognitiven Landkarte (mindmap), wird der LKW erneut in die Sichtbarkeit geholt. Fakten werden der Fiktion gegenübergestellt. Im Versuch ein größtmögliches Spannungsfeld zu erzeugen, welches Raum für emotionale Entladung bietet und eine zeitnahe Auseinandersetzung fördern soll. Wird ein Versuch zu “facing a reality” gestartet.

Durch das Erzählen der Geschichte und das gleichzeitige Bemalen des Gesichtes (das Gesicht von EM:MA & ROBIN), werden die narrativen Einschreibungen als eine angenommene „kollektive Verkörperung” sichtbar gemacht und der Betrachtung freigegeben.

Diesen Menschen sollen fiktive Namen geschenkt werden. Damit sie nicht in als Zah- len in Vergessenheit geraten. Damit ihr Leben seinen Wert behält.

Pregiven

The following assumptions were taken as poetic parameters for this text:

The body as the real unconscious provides us with all the necessary information on life. It is a guideline which within itself holds access to contingents and intensities of various taste and appearance.

A collective unconscious, located in the right quadrant, occiput (in the back of one's head), supposedly communicates through a limbic system (the archaic nod in the brain) and creates access to a so called 'we-mode'. C.G.Jung defines this as "the part of psyche, which can be distinguished from the 'personal unconscious' in a negative manner, made up of non-personal experience and therefore is not a personal acquirement". **Embodiment as a metaphor** for being 'life and body inhabitants', a technique which can be learned, lost, and re-learned.

Memories as self-repeating GIFS, (re)playing themselves and operating from the shadows. They reveal that they are also an integral part of other memories, preventing them in becoming the underground leaders of your being. Love and embrace them, even if they cause you pain.

Language / the written as a vivid fluid, connector to various layers of this neuralgic net, 'a' key to the perception of our life, the unfolding of immersive potentials and resources, the storage ofsomething, nothing and a hundred thousand things. Communication is key.

Resistance as an announcement of some(what), that wants to be heard. A sign of communication. A potential ice/conception-breaker (like rage or humour), a defence mechanism and compass "to where fear leads, there is the way" (is that even true?)

Interoception, exteroception and proprioception as different parameters of balance and reference the question "which ground are you standing on?"

Neutrinos, the smallest parts: as a speculative poetic swarm, whispering tiny entities that constantly flow and function as transmitters. The essay thinks about homeostasis and autopoiesis, hypersensitivities and morning birds, without explicitly naming them. It learns to harvest the fruits. Referring to the novel "Uno, Nessuno e Centomila" ("One, No One and One Hundred Thousand") by Italian author Luigi Pirandello, the appearing protagonists change names, gender and plurality. This was a starting point in wanting to implement a testing environment for "what images/associations do we attach to, if we hear the terms nurse - counsellor - single parent..."

Content Manager

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Why burning? a wild epistemology of Sugars: Light: Sun: Ray

BURNING out of the blue

A burning girdle of flowers

Inner lonely chamber

I have a vulnerability issue

The screaming library - release me

A burning living

The anti-question

ANTI-BURNed OUT prototype

A copyright on the Flow experience ©

Syndromes - what belongs to you

Question of contagion

The word spreader

Stress me Stress you

Syndromes - what belongs to you?

Question of contagion - contamination - swarm like intelligence

The word spreader: morning glory under water - an ocean's drama

Postmemory

SYNDROMISING - tame the syndrome

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Ingredients of stress

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The appearance of EMMIE

Vibrating Bodies. Relying on what? Neurasthenia I

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Teatro mundi

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Making up people

Take a heart: There is it again, the vulnerability issue

The clown - making fun of the Mammoth!

GIF

The Humour-drama

Laughter

Clowns mask

Hyperlinkessays - include technology

to be clear:

Morningbirds

Journey until the end of the night - Insomnia

Em:ma & Robin - stories in change

Becoming of 71 souls: August, 26th, 2016

Em:ma Emotional mask

Em:mu Emotional make-up

Em:me Emotional meme

Flyer: Ein poetisches Unternehmen

Postgiven

LIST of main references

Mice Versa

2013, Research Institute of Wildlife Ecology

Format: Open writing in the kitchen of the wildlife institute

Symptom: Distorted perception - Testing 3 modes of perception (introverted, extroverted, dialogic) - experiencing the difference

Text/language involvement: Collecting (all kind of) material - writing, drawing, talking

Body relation: Open awareness, closed awareness, dialogic awareness

Participative moment: Lunch time, sitting at the table while people are having lunch

Possible further extensions: Writing in the forest

Tricky moments: Entering the wild without knowing internal rules, issues, language, exposure of the self

Persona: The daring darling fool

Mice Versa reverses the mouse-experiments by setting the human under observation. The artist enters the social environment of the scientist's dining room and starts to collect material through the reciprocal behaviour. By creating a performative setting as one of investigation and synchronous contacting, the upcoming situation will test its own methods, paradigms and reciprocal roles. In such a setting, who is then – the mouse? A lightbox follows the process of the human-to-human experiment.

Why burning? a wild epistemology of Sugars: Light: Sun: Ray

Can you visualise the burning heart of faithful people? The two figures of a potential liberator and the graceful female figure called out with him. The mother. The son. The sweetness of externalised leaders? Containers for virtue and schemes of action. Promises of heroic archetypes, dignity, empathy and compassion. Do you feel the power and above all the release from your daily issues? The super-ego. Someone above/outside/inside to blame for? **The media, the politicians, Black Peter-Merkel, mommy, daddy, the others?** The “what they made you” - oh yes, you feel it, yes, relax.... Well, this is a very dangerous starting point for this essay, which is not intending to become a biblical exegesis nor the seducing introduction of a cult-leader nor a self-help advisor.

So let's draw another one, following the prophecies of **RA URU HU** - the receptor of the human design message, who includes **neutrinos**, the tiniest particles that flow through everything and transmit information that stimulate our 'astrological' individual conditions. Here is a freestyle interpretation of a 'bodygraph' - “it is a human like a machine, with no predefinitions perceivable in the head and the emotional centre... the rest - predefined, a worker - within an ephemeral body.”

You don't think about that, do you? Throughout our life we might have very little moments, seconds maybe, where we are aware of the fact that our bodies are about to terminate, once you pass the twenty-five, your cells start aging, your skin changes, your hormones - you know - knock knock, who's in there? Awareness will immediately start to oppress this thought, the thought that can paralyse all of your working psyche. The feeling that will set everything in doubt. (But don't you feel the freedom that comes with it?)

You don't think about that, do you? Throughout our life we might have very little moments, seconds maybe, where we ARE aware of the fact, that our bodies are about to terminate, once you pass the 25, your cells start aging, your skin changes, your hormones...you know. ...knock knock, who's in there...awareness will immediately start to oppress this thought, the thought that can paralyse all of your working psyche. The feeling, which will set everything under doubt. (but don't you feel the freedom that comes along with it?)

While Mandarine was looking for the gates between stars, down on earth she used them day by day, star travelling without knowing.

These approaches try to find a passageway into the world of flames, digging into the burning utopian question: What would a world, with inhabitants that unfolded all of their potentials be like? People, who are at the best of what they could become. The promise of our days: Project “Self-realisation”.

An utopia, nothing that can be achieved! Because it breaks the rules of this materialised life, which is a life of cycles, development and ‘moving-towardness’. This is a fantasy reaching far out of its own potentials! Is it? Who are the ones with pretensions, while in the city centre of Vienna the weapon families secretly deliver their goods and continue supplying violating conditions? Seeds... Conspiracies.

“Your visions will become clear only when you can look into your own heart. Who looks outside, dreams; who looks inside, awakes.”

C.G. Jung tags: *introspection, psychotherapist, secrets, self-awareness, visions*

1645 likes

“Knowing your own darkness is the best method for dealing with the darkneses of other people.”

C.G. Jung tags: *darkness-self-knowledge, social*

1128 likes

“Until you make the unconscious conscious, it will direct your life and you will call it fate.”

C.G. Jung tags: *self-awareness, self-discovery*

1016 likes

“The most terrifying thing is to accept oneself completely.”

C.G. Jung tags: *self-acceptance, self-esteem, self-love*

638 likes

“Mistakes are, after all, the foundations of truth, and if a man does not know what a thing is, it is at least an increase in knowledge if he knows what it is not. ”

C.G. Jung tags: *life, mistakes, psychology, truth*

452 likes

“Whatever is rejected from the self, appears in the world as an event.”

C.G. Jung tags: *connection, psychology*

422 likes

“There is no coming to consciousness without pain. People will do anything, no matter how absurd, in order to avoid facing their own Soul. One does not become enlightened by imagining figures of light, but by making the darkness conscious.”

C.G. Jung tags: *consciousness, pain*

336 likes

The creation of a persona, a hybrid concept of living between personality in (handled) multiplicity and building a mask, leading to ‘get in action’ will be part of this voyage. I enjoy my own tender aspirating pronunciation of ‘voyage’ and I am so glad, that nobody observes me, practicing this, because ‘crazy multiple personality’ is easily said and even more easily marked. Known as a performing figure on the stages of publicity, the persona is, post dramatically, negotiating the rules and/or rulers of the world around us, herewith I address ‘a hidden, shadow persona’ as the human being in extreme circumstances. The face, that nobody should see, appears suddenly, but still operates secretly (and allows participation only to a selected audience). The concepts, explanations and wordings that are made up to justify what is and what isn’t done, what has happened, what happens and finally what could happen. Sense makers. Sense defenders. The **breakfast monsters**, the hidden knobkerrie (Can I love this word?), the ‘becomings’ that live beyond comprehension.

The rhizomatic brain gets shaped by metaphors of neurology and everyday life; it grows and changes depending on what it relies on. But what is it with the alliances within this brain? It’s the nice little **neutrinos** that will get stuck along

the filter layers, we call them ‘looking glasses’ – ‘paradigms’ – ‘framings’ and ‘point of view’? Particles wind up and almost accidentally create a spark of sense that disappears as quickly as it came. Some of them are very resistant, densely weaved (that’s when Freud hears the parents talking and defining us profoundly), some of the filters are more fugitive, some refer to the qualities of air. Oh, these naturalistic allegories, do they speak the language of the hidden psyche or do they simply refer to the writers’ formation?

BURNING out of the blue

In creating an artificial stream of consciousness, there is a demand for a simulation of a state of being: switching the chemical environment, visualising blinkers and blinders, big ones, like the wings of butterflies growing out of the wrinkles of the eyes, seesaw with your upper body, shallow breath, repeat actions, meaning- less actions, kick yourself out, every time that a gradually sense making impulse is coming, call the inner austere look (maybe in the shape of a animal tamer, representing discipline) and turn your head, allow yourself to leave the room of logical explanations and distract them by spinning in circles until you have to sit on the floor, dizzily.

So, stand up now, no, sit down (!) and create a word-chain:

The oven - the cigarette - the rushing blood - the red sun – the red carpet - flash- lights - stress - sweat - stop.

again: *allow the chain to happen*

Fire - wood - forest - dry - mexico - Frida (not Kahlo, but the Frida working on shame and writing public love letters) - sound of the film FRIDA - cucurrucucu - paloma - the pigeon and the toad - pain- chest - blue - hand under - stop.

again:

Burn - my forefinger - the pointer - the caramel sticking on it - 186 degrees Celsius - blister - pain. edges of the skin – feeling the bladder - amputation – stop.

again: *last try*

Burning - eyes - belly - hips - heart - skin on the inner arm - the fist - the finger tip - breath - ear - pain under the right shoulder - the closet - closed closet - the man in the closet - the dead - stop.

This written experiment follows a reduced stream of consciousness, a self-constructed chain of keywords- immersive thoughts that try to get an answer on the initial question:

What are the secret traces that lead us to think, to say, to act, to re-act?

A burning girdle of flowers

A burning fire can be destructive or warming, it can erupt like a volcano, it can end when every burning material is gone as much as the air, it can produce ash, magma flows, burn eyes from the smoke, burn systems by war, the fire of anger, the blaze of fight and burning bodies between passion, devotion and self-destruction. Eros with combatant death agonises along the materialised world and the burning bodies. This one is mine, this one is yours...

An empty battery can always be recharged, lets dare to call the battery ‘the agent of a current world’, (wouldn’t you think of the “Duracell” pink bunny rabbits?) believing in endless charging, because this is the promise of the sun, the electrical empire and our cosy glass fibre nest (not up in the mountains though).

Inner lonely chamber

Detaching from the world around us can be a strategy of surviving, a way of withdrawing from pressure and its uncomfortable effects. Physics describes pressure as the measurement of resistance, as force describes influences onto ‘fluid behaviour’. The smaller the area of contact, the more pressure is applied. Thinking of the body/being as an open system versus closed system would immediately evoke different ‘pressure handling concepts’ due to different ‘input and output strategies’. They are concepts on how one would move through the world.

Or how the the world moves through one.

Descriptions of this inner withdrawal can be found throughout the world. ‘Inner emigration’, a wording from World

War II describes oppositional bearing and activism of intellectuals, artists and others who, for various reasons, hadn't left the country. A modern adaptation to that is 'inner dismissal' - which explains a form of 'psychological termination' of the employment contract (which is always a contract of reciprocal trust or at least a leap of faith).

How do we exactly create 'social isolation'? Is it more than just a behavioural change in the way we communicate? This detachment can easily become a devil's trap, where someone might have difficulty to leave the self-made cage. (Mobbing, another form of social isolation is kept in mind, but not part of this investigation.)

I have a vulnerability issue

Vulnerability researcher [Brené Brown](#) wanted to understand where the fundamental difference between 'feeling connected and not feeling connected roots from'. '[Wholehearted people](#)' is how she called the 'feeling connected ones'. Those, who believe that 'they are worthy of loving and belonging' - That's it. This sounds like an easy recipe and tell me it is.

What do this people have in common? Following her investigations, 'wholehearted people' live from the deep sense of worthiness. What's the pattern? A sense of courage (Latin cor, French cœur, Italian cuore) the courage to be imperfect. The compassion to be kind to themselves first. Connection as a result of authenticity. Stop being who you think you should be. Fully embracing vulnerability. They believe that what makes them vulnerable, makes them beautiful. (Not saying, this is comfortable).

Being dissociated. Being more than one, being decentralised from where your physical body is: Here you start observing yourself from the outside. The potential spectator becomes the performer itself. Yourself looking at yourself, doing, refusing, keeping silence. That moment, when you lie on the floor all alone, in pieces, in desperation, in sudden implosion and nobody is allowed to enter (the self-made purgatory). One might say 'everybody bleeds on their own'. Another might say "I paid my dues".

Dissociation between body and a body-owners mind, a relieving 'drifting away' is part of everyday life and maybe by that we beam ourselves into interesting and creative states of being. But a pathological 'not being in the body' detaches us from an important information, that our body would constantly give us as reference on the outer world. An embodied numbness could allow your mind to go its own way, and maybe not find home anymore. This is the trap, where one could enter psychotic conditions. Another domino effect is waiting there. And hey, there was an advertising poster hanging in the Metro station in Vienna in May 2016: AMOREX - release romantic stress! A cure for everything means everything is curable and means also: This pain is something to avoid.

Unreleased traumatic experience(s), journeys of dissociation and the potential feeling of lost self-control (could be as much a liberating chapter, as it could become occupied by fear) and the following avoidance strategies (because we live in a culture, that fears pain) can cost you years, moments of love and proximity and eventually a fulfilled life. The price to pay could be trust into your existence, your body and your emotions. 'the lost capacity to hold what together' - and it's not only yourself who has to pay the price for them. Even though we might not be at the age of twelve anymore, some members of the inner population might not be able to take the eyes off of your [twelve year old girl](#).

Instead of playing and replaying former contracts that were willingly or not consciously-ly signed (or maybe because of a ten-page Terms and Conditions list - who would read that?), the neuralgic nodes themselves appear as self-repeating scenes. Contracts that form alliances and patterns of reaction.

The antique theatre that is trying to be a deterministic instance has already claimed to be obsolete (Anti-Oedipus, [Deleuze and Guattari](#)). We are learning and becoming systems. But I suffer by sensing unfolded flowers and by the belt on your [little boy](#) little body, which is striking you again and again and again (in your mind). So release yourself and we can help each other to do so.

Those 'unwanted' memories reach for deliverance; they suffer by not being accepted to live within the big picture of your mental map. They fight for their right to be part of your awareness as well. No day would be pleasant without the night, that's what they whisper. And it's the cracks and wrinkles in your inner, outer, spiritual, intellectual and emotional face/body/being that make you what you have to be. That make us vulnerable, yes, and they shape us. I tried to listen to them, observed them, lent them an ear and approved their existence.

["But you are not the dictator on this memorising \(mesmerizing\) planet any longer. Dictatorship is not needed anymore, not even the inner one."](#)

Finding alliance - Saying it with borrowed words

Why is crisis something that has to be labelled? [Jonas Mekas](#), a filmmaker commenting via YouTube on [Britney Spears](#), shaving her hair off and the public storm that this star's action had created: "*Why don't leave her alone? Look*

at her, how beautiful she is. She is having a break-down. Nervous breakdowns are very necessary. The artists that don't go through a nervous breakdown - I don't trust them. I think, I don't even like them. Too square, too normal. For an artist to be normal, it's a disaster. So: leave her alone, you people, square, normal, boring people... So pompously proud of yourselves."

Challenging the label 'the exhausted self'

So by challenging the label 'burnout' let's just ask the fast way: Is it an internal crisis of an individual being? Is it the modern human, which tries to confront issues of worldwide relevance and the unadorned feeling of guilt, which we (informed people) have to live with? Our privileged bubbles on the cost of this planet's and other people's resources? Is the virtue of 'high goals and visions' another coping mechanism, which also covers filthy lucre - "Schnöden Mammon" in German. Do we so desperately need heroes and superpowers that we want to become them ourselves? Or is it the market, the family providing, the victims' position of 'having-no-choice', which burns out? Or is our 'master' ego the devil, which let us forget about balanced trading mechanisms (where you put something in the circuit and circuit feeds you back). Individual crisis versus systemic crisis. Crisis as an option or a trap. Wealth versus raped countries. Economic opportunism. Guilt. On vogue 'ways of thinking'. Loss of 'faith in...'. 'Autopoesis' of the tiniest cell versus economic systems. Through all, whispering [neutrinos](#).

The screaming library

2013, HufAk Offspace, University of Applied Arts Vienna

Format: Laboratory and silent movie

Symptom: Speechlessness, isolation, screams to life - release, back to life

Text/language involvement: Non-verbal - screaming, 'verbals' for maintaining the frame

Participative moment: Open camera setting, food sharing afterwards

Further extensions possible: Cabinet of "the moment before"

Tricky moments: Creating a protected space and an unpretending atmosphere

Persona: The innocent red-cheeked voyeur

All types of screams have been collected. The development and expansion within the body has been observed and caught on video. Motivations remained unstudied by focussing on the screams as gestures and means of expression. The screams were presented without sound. The composition of the scream, their derivation within and along the body lies still as non-retrieved material on a hard drive.

A burning living

A burning body (belly) and its consequences - the body I care for. ~~A short journey through fructose and a body not absorbing it. Early years of creating an intolerance and starting to live with it as a matter of unexplainable symptoms. Late new information (eighteen years after). The alien inside of me. The alien inside my belly. The alien me.~~

~~A twelve year old female. Chronic pain in the lower waist. A concerned mother, talking over the head of the waist-holder which is irritated (but not only by that, because you have many other things, being more concerning at these times). Surprising consciousness: I have a body. I did never think of that before... Tests. Doctor abc. Tests. Blood. lactose. Ultrasound. Test. Laparoscopy. Test. care. Somebody is caring differently. Interesting. Pill in case of necessity. still, nothing but hormones. Adding new hormones. Tests. Doctor def. Years go by. Cramps. Chronic pain. all of a sudden having a waist. a belly. a pain. We cannot find anything. It must be the psyche. The psyche.... scared mother. no. nononono. you don't need that. right? Something is wrong. it must be psychological. Two years after. maybe something hidden... well... psychosomatic. yes of course. not talking. continue... no let's go to a witch. (which was not a witch but wise and human) visualising a big big stone. and "Bach" flowers. yes. better. yes better. a new path.~~

~~worst and better periods. the integration of many definitions and explanations... integrating a subtle mistrust into this tool that allows us to act and survive in this world. Body blown up, body with new holes, eyes on it, shaking heads, no information, no knowledge besides) It became an IT. It is doing. it is burning. I have to live with it.~~

~~18 years later a new bash. better science. better doctors. better awareness on into-lerances. the intolerance era. wow. right track. the big surprise. rewrite so many little moments of pain without explanation. rewrite my (secret) life.~~

What is a body trying to say, when it loses the capacity to absorb sugars?

So if nobody gives an answer (and who is **the specialist**?) then there is no answer from outside and you find your own. You have to live with rumour and pain and concentrate on something else. And it seems to work, symptoms clear away, the attention goes to something else. Time is also merciful.

And then it comes back, in waves out of your belly-buggy, like **the queen** out of a carriage drawn by four horses. Until you cannot ignore it anymore. It, the treat, it, the bad habit, it - strong enough not to be able to mask it.

Is this of any relevance for this work? I think so. Because, besides all of the potential 'becomings', one dreams and continuously produces dreams, (and do we not all live within the economy of attention as the highest immaterial value, where stars get born as fast as they get digested), it's surprisingly the own body which is my/the very subtle care-taker. Taking yourself by the hand and demanding for attention and care on yourself.

Peter, a professor of Chemistry shared his first working experience, where he was arranging and clearing out the storage of the local pharmacy. This created an early experience of empowerment for him and implemented a fascination for chemical reactions and supplements. Within his family this situation caused a strong break between him and **his brother**, leading to a very tragic drug addiction on one and the way into profession on the other. A chemical temptation as the invisible bound. Of course, this is a very selective and reduced summary of facts and memories, arranged into a sense-making way. It could build the basic plot line between the 'good' and the 'bad' brother, the light and shadow of medals. By writing this, I appropriate the life story of a human being, which would open a different chapter, poking into 'dignity' and the reciprocal becoming through this talk. But I wanted to sketch the 'initiation of something tangentially'.

Back to the burning question: how can the burning eagle fly, if not by accepting his wings (and realising the lack of flippers)?

The anti-question

As I asked “what is an anti-project?” - [Monika Krause](#), a sociologist, came up to me with pointing out: *non terminating situations, an unforeseeable investment of time and resources, not cherishing the rules of a market: things like having a farm and parenthood*. Parameters: Time undefined, investment of resources undefined, back flow likewise.

So let's make a quick draft of the ANTI-BURNed OUT prototype

Richard has the feeling of ‘a good life’. He works in an environment which is providing him with flexible working hours, so that he can a) bring the kid(s) to the kindergarten, b) can adapt to unforeseeable situations like illness c) and in return he can upgrade some working hours in case of necessity. He earns enough money to put something aside. His contributions get recognised and awarded, in a culture of well-provided team-work. He gets support from a supervisor in case of necessity, he has the feeling of being anchored on some (not secret to him) values...

... and, I apologise by stopping here, but an incredible fatigue stops my hand- mind to continue this writing. Creating a diminished and complex prototype feels like taking a good happy pill of valium and becoming the shallow, poor copy of what people project on you while you are serving them food ([the waitress](#) on a mountain shelter).

So maybe along this feeling of boredom, the text can immediately lead to the complexity of social systems, the diffuse construction of working environments (and the one you are attached to) and the coexistence of more or less unfolded individuals. So who IS (and tell me you don't think about the Islamic State these days), so who is the prototype? And how do we insert a potential crisis of marriage in this picture? Or a secret mouse knocking on his door and destructively whispering against positivism? An utopian reality++ will stay there, in the utopian heaven, because down on earth, some sudden eruptions will appear on a Tuesday afternoon - and it's up to the individual and its social system, to integrate the things, that refuse to match the picture of a designed, instead of a co-created cohabitation. Or negating them. Or negotiate with them.

Are we prepared for the unprepared?

Dichotomy - living between paradigms. so some keywords to span a vector space:

[illegible]

spark spark spark spark spark spark spark spark spark spark sparkling

water cynical enthusiasm (say this as fast as you can)

red cheeks pale cheeks red pale red cheeks pale cheeks corners mouth.

high heart rate high heart rate very low

nobody nobody nobody nobody nobody nobody nobody nobody

body

nobodies snail. steady.

out.

A copyright on the Flow experience © Headquarter Valley wants to create a postmark on the common goods (water, air and passion)

He/she/it was looking at me, with eyes wide open. Voracious, yes very greedy he/ she/it asked with a meaningful voice, deeper than he/she/it usually might use: So, you are aware of the flow-experience? I stepped a little back, wondering about this funny trademark he/she/it held into my face – ‘the flow-experience’. I mean, yes, there was a little gipsy some minutes before speaking out (using my artificial mouth and my artificial lips) with sparkling eyes tinkering about joy, the magic detecting the externalised order (of things), the rush of blood, when everything comes together and ... to flow...but the flow-experience? Where did he/she/ it stamp this expression? From Mexican Spanish? From the glossary of drug- experiences and wave-floating awareness? Absorption, I know by now. He was trembling. I was wondering. So it was The Flow experience © that lead me into the wild of the wild forest. How easy, how comfortable to speak about a copyright. The beige trench coat of generalisation.

I know what happened to me. Really? Yes, yes, I do. So - gently - what happened to you? Burn out.... Oh....., I see.

Dialogue over.

So, give me something. Tell me what to do. Cure it. That's what I pay you for! Help me. Responsible matters.

The wild of the wild forest. No doctor in the wild.

Stress Me Stress You

2013, studio Art&Science

Format: live-performance with a human “guardian of the light”

Symptom: flight and fight - step back and release

Text/language involvement: research talk while the “guardian of the light” was responsible for burning issues

Participative moment: between talking person and performer (and an observing audience)

Further extensions possible: repetition possible, but not pursued

Tricky moments: not telling the “light-saver” about the upcoming raise of stress

Persona: the ignorant wrongdoer (and maybe enjoying it)

During a research-presentation on cortisol tides and the appearance of syndromes, fellow student Sebastian was asked to become for an instance “the guardian of the light”. Three large transparent vases were put over tea candles, and he was asked to add oxygen before they go out. Easy. While after some minute I added two smaller glasses (he wasn’t aware of my intention) and immediately the stress level raised, his movements got more imprecise, he speeded up dramatically, glasses fell over, fire went out. I could hear his rushing breathing. Even I couldn’t take my eyes off of him, feeling his (my) desperation, wanting to help him, failed, failed, felt bad.

Syndromes - what belongs to you?

As syndromes we understand a collection of symptoms that seem to rely on each other. That seem to appear together. They seem to be connected to each other through reasonable, provable and ‘thought into’ processes. Systems of ‘appearing togetherness’.

As much as they appear with poetic wordings, constructs like the “Fröhlich-Syndrom”, the “Goldblatt-Syndrom” or the “Syndrom der unkämbaren Haare”, they express themselves through bodies. They are ‘becomings’, appearances that might be inscribed into our genes (epigenetics), nature, or come by nurture (environment), reach down from the blue moon. Systemic bodies, collective bodies. Bodies brought in relation to each other. Not necessarily through human bodies. Syndromes themselves. Closed systems?

While the interceptive experience of having “something” weird, a word can help a person/client/sufferer to read his or her ‘state of things’. So what is this “state of things” that causes a burning syndrome?

The question of “why” does a pathogenesis appear within a society, what is the narrative becoming and above all, what does it tell us about a society both on the micro and macro levels? So why did hysteria appear during Victorian time, a period where dignity and strictly regulated privacy were one of highest protected goods? Why do possession and exorcism act as the dichotomy of appearance and cure? Is it to point out the weakness of flesh? Devils or miracles?

What is the long term effect of dozens of school-attests: Dyslexia, Dyscalculia, Alexia.

Question of contagion - contamination - swarm like intelligence

Let’s forget for instance moment the fact, that along Chilean coasts swarms of dead **squads** get washed ashore. And somewhere else lay **whales**, with stomachs full of waste. But let’s assume a utopian underwater world, with swarm-like constellations, biodiversity is the ‘on vogue term’ with blinkering underwater-eyelids. By a simple switch of environment, some behavioural changes might get observed. Our speculative **neutrinos** whisper what wasn’t spoken out under the underwater surface because: by everybody’s involvement, overview was rare (you cannot escape society, not even the lonely rider can). Nor can anybody really escape their own existence, whatever method of exodus/fugue one decided to take. So the **neutrinos** susurrate words like “be better than you are, be the best version of you. you are exchangeable, you are fishy meat, you need to earn your existence... so early psychiatry would say: this will simply have an effect on fishes with “particular prepositions”... so how will those **neutrinos** manage to create an epidemic behaviour out of these “particular prepositions of the individual?”

The word spreader: morning glory under water - an ocean’s drama

The living communities underwater declared **the fish** as the leading species. So, every now and then **a little fish**, maybe also **a bigger one** starts not only to live his fish-life, but wanting to live a very productive fish-life. Depending on his social environment, his swarm might follow the same tendencies and some might wag their heads and secretly call him a mad fish or benefit from his productivity and therefore create a hero-star for him and call him ‘**don fish**’. Or maybe nobody notices his changed behaviour at all; he has no wife and is a lone-swimmer but very well dressed....

Well, he is swimming a bit faster, a bit longer and when he becomes tired, he tries to go over it by the power of his impressive will. Days and years go by, he might have an occasional weak phase but also he has a long breath. One day

though, something changes. A big fish comes and threatens all of them. The swarm is alarmed and swims away in panic. And here, [our extraordinary fish](#): is all of a sudden suspended, he lies in his swimming bed. Drifting. Floating. So, some [fish](#) of the swarm observed this, were quite shocked and tried to find an explanation. Amongst them, himself too, because this weakness scared him deeply. Surprisingly, this disorientation crossed over to his swarm. Confusing the members that were relying on him, adoring him maybe, following his example. So, one makes a diagnosis. But stays with doubts. Another [fish-doctor](#) makes the same experience. How to cure this strange sickness of exhaustion? How to even call it? How to even frame it? Another one comes with a different approach, but with similar symptoms in the neighbourhood.

Someone writes a novel in the sand, someone claims [anti-hero fish](#), someone uses a new technique, the media have a summer slump, more and more bubbles are sent out ,....Expert's conference: this case, these swarms... what to do with them? What changed in the water conditions, that those fishes wanted to get so productive and why did they "swim out?" What was the root of this change in behaviour? Our [Meta-neutrinos](#), the speculative switchers, susurrate again through [Victor Hugo](#), a French poet fish, novelist, and dramatist of the Romantic Swimming. "Nothing is more powerful than an idea whose time has come..."

Postmemory

"SWIM OUT SYNDROME"

By naming phenomena, baptising them, suddenly they materialise and come as 'bodywords' - into being. And beings have a living... [Marianne Hirsch](#)'s work (combines feminist theory with memory studies, particularly the transmission of memories of violence across generations.)

She defined a general known appearance of "Post-memory", which describes the relationship that the "generation after" bears to the personal, collective and cultural trauma of those who came before-to experiences they "remember" only by means of the stories, images, and behavi- ours among which they grew up.

SYNDROMISING - tame the syndrome

This are the results of a harvesting-session at the studio of ArtScience in 2013

The participants were asked to “Tame the Wild” (taming the wild growing syndrome)

- Einfangen, einschließen, eingrenzen
- Method of enclosure (makes the syndrome feel secure), Domestication I
- Das Syndrom so lange erlauben, bis es nicht mehr syndromisch ist.
- Quoting Chris Walzer: there is no syndrome anymore. Is it about the ‘syndromeness’ in us?
- a sheet of paper rather than many, rules, language, society, culture under the layer, behind the visible, on top of the hill, inside every soul, inside every living being, the syndrome is inside everyone. And it emerges with a ‘syndromatic’ scream. That can be stored in a bottle.
- Integration - making it part of the tamed world - Repression – not letting it be part of you/your world
- Build walls (you inside) - Build fences (it inside)
- I like the syndrome as it is. But taming it could also be a method of getting to know it. I would say that any method should be a way of getting to know the world/syndrome better. When I dive in the sea, I am in a way taming the hostility of the large body of water. I learn to keep my breath for as long as I can and proceed into exploring not only the waters, but myself in relation to it. I ”tame“ this water by taming myself. - Ignore it and hope it doesn’t eat you up. Feed it from time to time, so it doesn’t eat you up. - Look at it. And listen. - Syndrome time. Syndrome. Syndrome on. Syndrome.
- SYNDROME. Dance, syn drome dance, dancing, dancing, dirty dancing, dirty dancing, syndrome dance, dirty dancing, syndrome feeling, dancing bad, bad education, bad manners, bad behaviour, syndrome dirty dance! - Syndrome – domestic. same sheet.
- Taming the syndrome: 1. Give the syndrome what she (it) wants. She (it) will develop trust. 2. Do it often. She (it) will get used to you. 3. Request something small from the syndrome and remunerate (with chocolate, maybe) 4. Be present and caring, do not spoil the syndrome.
- Turn the page in order to look for the rest of percentage, draw new lines. Resist to look into it’s eyes. Trust again

The Breather

2013, Moravian Gallery, Brno

Format: Spoken word composition for a mixed choir from three to an unlimited number of people

Symptom: Dissociation, by interrupted breathing - holding together body and mind

Transformational intention: Bringing the body into present awareness by conscious breathing

Text/language involvement: Basic wordings and instructions

Participatory moment: The audience as performers

Further possible extensions: Co-composition with school classes (mnémotechnique)

Tricky moments: A trickster child running over the stage and asking for attention

Persona: The Mongolian promise

The encounter between the bluebird and the wide horse works on several levels of consciousness. Through the common celebrating of a repetitive, rhythmical breathing and speaking, using the imaginative potential of a story, we created an experience contacting the individual body to the meta-body of the choir-community.

As a piece of guided affective imagery, the choir-experience itself implements a source of memory on the body-mind complex that enhances the re-enactment of conscious breathing in case of necessity. Breathe in and out.

By creating a narrative and the use of repetitive word-patterns, the piece and the choir leader try to create an experience of encoding (translation) addressing the 'working memory' and testing an experienced happening as a source of long-term memory. By provoking 'talking in tongues', screaming, collective noise making and 'praying' - speaking rhythmically. Attempting to repeat this procedure on a monthly basis, the piece was poking around for new narrative rituals. The body-mind entity was installed as a chamber where both the cognitive and the physiological live and fight for their existence.

The wide horse represents an ephemeral notion of freedom - the liberated spirit and bluebird - the body which hopes for security and protection. They struggle and cause an epochal storm along with the fight. When the fight is over, they ask for a pause, a breather, where resting and digesting becomes a state of being. Looking around and still being alive. With this, they try not to forget to breathe, because it's the inhaling and exhaling wind, which offers an invisible bond between them. It's the breath of life, which follows us from birth to death. It's the oxygen in our body that allows our cells to burn and to produce energy. It's enough oxygen to maintain the PH-levels in our body, our working immune system and lacks a fertile soil for diseases. It's the particles' force, which should connect the mind and body.

At that time, while I was researching this, I started to observe my breathing and breath-stopping pattern. I also observed the same mechanism on a close family member. I went, as I had done for years, into a self-guided journey of mind-body intervention. I tried to install an invisible blue helpmate, which would 'bite me' into my right shoulder, so that I could be reminded to breathe deeply and bring my attention back into the present moment. This sort of blue caterpillar was transformed by the developed spoken - word piece into a bluebird, the body-bird. "Robin" was born.

Institutionalised information

The increased market of information provided about the effects stress causes on modern man reveals an interesting spectrum of 'pressure marks'. Some of the institutions at hand will be named and quoted here. Attention should be paid to the choice of wording.

On the homepage of the "Centre for Studies on Human Stress" (It has nine identified team-members) offer the following programmatic steps: the recognition and distinction between acute and chronic stress is part of the coping strategy. Here is the mammoth that needs to be hunted.

Ingredients of stress

The so-called "N.U.T.S." may cause stress response: NOVELTY Something new you have not experienced before
UNPREDICTABILITY

Something you had no way of knowing would occur
THREAT TO THE EGO

Your competence as a person is called into question
SENSE OF CONTROL

You feel you have little or no control over the situation

By increasing the knowledge and awareness of the effects of stress on one's physical and mental health, the CSHS

offers elaborate information on coping strategies. They do work.

The term stress-management addresses implicitly individual responsibility. The “stressor” as qualitative, quantitative and externalised factor has to be handled by a variety of coping strategies.

Stress symptoms The American Institute of Stress, which educates [medical practitioners, scientists, health care professionals and the public](#) (the [exact number of members of the institute could not be identified](#)) shares a list of fifty common signs and symptoms of stress on their homepage. Just as a little digression, I stumbled upon a list of “The 50 Most Influential Gadgets of All Times” published by [Time Magazine](#) that have profound effects and impact the way we live, work and navigate the world.

- | | |
|---|---|
| 1. Frequent headaches, jaw clenching or pain | 50. Google Glass |
| 2. Gritting, grinding teeth | 49. Makerbot Replicator |
| 3. Stuttering or stammering | 48. Segway |
| 4. Tremors, trembling of lips, hands | 47. Yamaha Clavinova Digital Piano |
| 5. Neck ache, back pain, muscle spasms | 46. DJI Phantom small drones |
| 6. Light headedness, faintness, dizziness | 45. Raspberry Pi |
| 7. Ringing, buzzing or “popping sounds” | 44. Nest Thermostat |
| 8. Frequent blushing, sweating | 43. Osborne 1 (first portable computer) |
| 9. Cold or sweaty hands, feet | 42. Fitbit |
| 10. Dry mouth, problems swallowing | 41. Roku Netflix Player |
| 11. Frequent colds, infections, herpes sores | 40. Sony Discman D-50 |
| 12. Rashes, itching, hives, “goose bumps” | 39. Oculus Rift |
| 13. Unexplained or frequent “allergy” attacks | 38. Apple iBook |
| 14. Heartburn, stomach pain, nausea | 37. Motorola Dynatac 8000x |
| 15. Excess belching, flatulence | 36. Palm Pilot |
| 16. Constipation, diarrhea, loss of control | 35. HP DeskJet printer |
| 17. Difficulty breathing, frequent sighing | 34. Nokia 3210 |
| 18. Sudden attacks of life threatening panic | 33. Jerrold Cable Box |
| 19. Chest pain, palpitations, rapid pulse | 32. Wii |
| 20. Frequent urination | 31. Sony PlayStation |
| 21. Diminished sexual desire or performance | 30. Toshiba DVD Player |
| 22. Excess anxiety, worry, guilt, nervousness | 29. TiVo |
| 23. Increased anger, frustration, hostility | 28. Amazon Kindle |
| 24. Depression, frequent or wild mood swings | 27. Polaroid Camera |
| 25. Increased or decreased appetite | 26. Commodore 64 |
| 26. Insomnia, nightmares, disturbing dreams | 25. Apple iPad |
| 27. Difficulty concentrating, racing thoughts | 24. BlackBerry 6210 |
| 28. Trouble learning new information | 23. Phonemate 400 Answering Machine |
| 29. Forgetfulness, disorganization, confusion | 22. TomTom GPS |
| 30. Difficulty in making decisions | 21. IBM Thinkpad 700C |
| 31. Feeling overloaded or overwhelmed | 20. Motorola Droid |
| 32. Frequent crying spells or suicidal thoughts | 19. JVC VideoMovie Camcorder |
| 33. Feelings of loneliness or worthlessness | 18. Motorola Bravo Pager |
| 34. Little interest in appearance, punctuality | 17. IBM Selectric Typewriter |
| 35. Nervous habits, fidgeting, feet tapping | 16. Nintendo Game Boy |
| 36. Increased frustration, irritability, edginess | 15. Nintendo Entertainment System |

37. Overreaction to petty annoyances
38. Increased number of minor accidents
39. Obsessive or compulsive behavior
40. Reduced work efficiency or productivity
41. Lies or excuses to cover up poor work
42. Rapid or mumbled speech
43. Excessive defensiveness or suspiciousness
44. Problems in communication, sharing
45. Social withdrawal and isolation
46. Constant tiredness, weakness, fatigue
47. Frequent use of over-the-counter drugs
48. Weight gain or loss without diet
49. Increased smoking, alcohol or drug use
50. Excessive gambling or impulse buying

14. US Robotics Sportster 56K Modem
13. Atari 2600
12. Philips N1500 VCR
11. Canon Pocketronic Calculator
10. Magic Wand Massager
9. Apple iPod
8. Kodak Brownie Camera
7. Regency TR-1 Transistor Radio
6. Victrola Record Player
5. IBM Model 5150
4. Sony Walkman
3. Apple Macintosh
2. Sony Trinitron
1. Apple iPhone

With this ‘un-interpreted’ comparison, one could create a simple conclusion:

Technology + change of social and working life = problems of adaption, overstrained systems

Training and practice will solve that. But let’s go further than the “N.U.T.S.”: The symptoms of stress can be confusing and at times psychologically disturbing and frightening. They can appear years after a rooted event and change their colour and intensity. The trigger event might simply relegate to this former experience.

Just to name a few, hyper-excitability, over-activity, irascible temper tantrums, anxiety, panic, depression, feelings of alienation, poor concentration, dissociation, attachment disorders, sleep disorders, fatigue, chronic pain, migraines, neck and back problems, problems with the immune system or the endocrine system, burnout and more.

(The information is taken from the homepage of somatic-experiencing, where burnout as the whole is included)

“Traumatic symptoms are not caused by the ,triggering‘ event itself. They stem from the frozen residue of energy that has not been resolved and discharged; this residue remains trapped in the nervous system where it can wreak havoc on our bodies and spirits.” — from [Waking the Tiger](#)

A self-help book by American therapist [Peter A. Levine](#), founder and developer of Somatic Experiencing® and founder and president of the [Foundation for Human Enrichment](#) in Lyons (Colorado, USA). *“[The Somatic Experiencing Trauma Institute](#) provides individuals, families, and communities with effective ‘self-help’ tools for healing trauma. We recognise the relationship between trauma and the ignition of violence and war. Our goal is to help end this destructive cycle.”*

By observing wildlife behaviour, it is the [Tiger](#) that has become a symbol of our ‘aliveness’, our innate nature and the threat that has to be battled.

“Fight-or-flight-or-freeze” response

The so-called “fight-or-flight-or-freeze” response is a physiological reaction that allows the nervous system to react in stressful situations. It functions by balancing between two opposing mechanisms, the sympathetic and the parasympathetic nervous system. By releasing cortisol and adrenaline, the sympathetic system on one hand creates a boost of energy, initiating effects like increased heart rate, blood pressure and immune system suppression. The parasympathetic nervous system on the other hand brings the body back into homeostasis (auto-regulation), so it can ‘rest and digest’. [The mammoth](#) has gone, [the tiger](#) is back.

The appearance of EMMIE

written in 2015

Format: Scene 3/7 of a poli-drama, play title: The Shaman/Ypsilon/Maybe Magalie

Symptom: High ambition, no body love

Transformational intention: None. Showing a star

Text/language involvement: The moderator's voice

Participative moment: None. The audience is trapped in their seat

Further possible extensions: None. The death of EMMIE is most likely

Tricky moments: What to do with dead EMMIE

Persona: The exhausted victory with trembling bones

Setting: Stimme aus dem Off zum Spiel ohne Regeln Time out for Burn out! Ein Spiel - eine Menschenmaus - ein Versprechen - ein Rennen - kein Running Wheel - keine wirklichen Gegner, außer den unsichtbaren Legionen hinter der Startlinie - doch eine Erfolgsgeschichte die sich da abspielt - voller Leidenschaft und trainierter Willenskraft dürfen wir Augenzeugen dieses grandiosen Flammenspiels sein! Der Kommentator Meine Damen und Herren, es startet mit einem großen Versprechen und das scheint sie bislang auch zu halten, diese atemberaubende Madame! Emmie, liebevoll genannt Mausi hat einen grandiosen Anfangsspur vorgelegt. Wahrscheinlich können sie ihren entzückten Herzschlag bis in Ihre Wohnzimmer hören. Ein derartiger Start lässt einen dann doch über die eigene Gänsehaut stolpern, denn die lässt sich nicht mehr leugnen an dieser Stelle! Sehen Sie ihre leicht erröteten Wangen, ihre entschlossenen Kieferknochen und den pulsierenden Flankenschlag!? Emmie scheint in Topform zu sein und nur auf diesen Moment gewartet zu haben. Hier ist er nun. Emmie, gib dein Bestes! Wir sind mit dir! Die Nation jubelt dir mit jodelndem Gaumenschlag zu! Emmie, Emmie, Emmie! Yes, Yes, Yes!!! Ob sie dieses Tempo halten kann ist natürlich zu hinterfragen, doch das Rennen wird zeigen, wie tief ihr Feuerbrunnen ist. Emmie, dieses von oben gefallene Wesen mit dem dezenten Hüft- schwung, wie die rennen kann! Und jetzt bereits die erste Hürde. Du bist schon drüber, bevor sie aufgetaucht ist! Weiter so, weiter so! Sie hankelt sich von Ast zu Ast, sie kriecht auf allen Vieren, mein Gott Emmie, kennst du denn keine Scham! Wie du leuchtest, wie du brennst, wie du schreist, ja! ja! Die nächste Tür zerbrich durch Knacklaute! Emmie, Emmie, keine knackst wie du! Oh was macht sie da, Emmie, zögerst du? Nein, zögere nicht, überwinde dein Zögern, deine Grenzen sind gedachte und gedachte Grenzen sollen überschritten werden! Emmie, sei kein Frosch, sei kein Mensch, sei ein Drachenflieger, sei die Superemmie, mein Gott, was du nicht alles sein kannst! Ja und Ja!! sie ist drüber, Emmie, wir glauben nicht mehr an Helden, aber du, du bist der Traum aller Überflieger. Göttliche Emmie, starke Emmie, schöne Emmie! 98%- Emmie. Meine Damen und Herren: Wo stehen wir nicht an, wo bremsst uns die Furcht, treibt uns in die tiefsten Nächte unserer Bettdecken hinein und lässt uns zögern. Halten. Stop- pen bevor wir unseren eigenen Horizont überschritten haben! Doch sehen Sie sich Emmie an, was Emmie nicht alles werden kann! Oh, da vorne, die Decke hängt tief... Emmie, Emmie, was machst du nun? Emmie, das ist nicht ungefährlich! Wenn sie an der falschen Stelle ... unter diesem tiefhängenden Himmel durchkriecht, dann gibt's kein vor und kein zurück mehr, Emmie, das wäre höchst ungesund. Überleg dir gut was du machst! Ich traue meinen Augen nicht, sie hüpf, sie springt, was macht sie da? Wir schalten Live! zu Ihrem Trainer. Paulus, was macht Ihre Emmie da? Tja liebes Publikum, was wir da sehen ist ihre neu entwickelte Shakeing-Technik. Emmie schüttelt sie so lange, bis ihre Gelenke leicht ausgehebelt werden, sodass ihr gesamter, ja ihr gesamter Bewegungsapparat flexibler wird und sie sich auch durch die schmalsten Öffnungen schieben kann. Indem sie ihr Becken zur Fortbewegung benützt...und schaut sie euch an. Emmie, du hast eine neue Technik geboren. Schlimmstenfalls kann sie dabei ein Rippenbogen brechen, aber Emmie ist ja von Natur aus zart gebaut und das ist auch der Grund...schaut schaut, da kommt sie wieder raus. Verschwitzte Emmie, schmerzfrei war das nicht, dein Wille ist stärker! So, ja, gut so, jetzt renkt sie gerade die Gliedmaßen wieder ein, ach meine Emmie, könnte ich dir nur die Schultern massieren! Schaut sie euch an, so schaut eine Überemmie aus! Strahlend, schwitzend, stark! Und ich gebe zurück ins Studio.

Meine Damen und Herren, können wir das glauben! Nein, ich selber würde es nicht glauben, wenn Sie nicht mit dabeigewesen wären! Niemand hat uns gezwungen, diesem Spektakel beizuwohnen, wir durften!! Ich hoffe Ihnen ist nicht schlecht geworden, denn Emmie hat das geschafft, was nur den wenigsten gelingt. Sie hat die Grenzen ihres gnadenlosen Körpers ausge- renkt, wie ein Wurm hat sie sich durchgeschlängelt, wie aus Gummi, Silikon, nein Kautschuk hat sie ihn durch die Öffnung gedrängelt....Nein, ...Grenzen...keine mehr....!!!

Theoretical journey - THE HERO

Here I would like to give you a short theoretical excursion, to frame the dizzy point of departure, the famous hero of this research, the burnout syndrome. Burn out is and was in every mouth. It's not as popular, that the affected party waves it around, since the individual, interoceptive experience is often followed by an experience of shame and shock. But once recovered, once 'managed', you did it. It's over and it might have changed you.

~~enthusiastic newcomer - interesting job offer out of profession - develop skills, train the existing - (doing something meaningful) - having an interesting job offer - of course saying yes - challenge, discovering new skills, flying higher -~~

~~and higher – being touched – often – feeling helpless – also often – lack of knowledge – lack of energy appears more frequent – lack of finances cannot be covered by enthusiasm after two years – reduced team from 2 to 1 – lost enthusiasm – lost trust – getting slow – getting unsatisfied – giving oneself another nine months – quitting –~~

dared to show (to [the boss](#)), a hint that my working position seemed to weaken my balance, the asking for support got confronted with an ‘emblem’, a marginalia – “you know, I had one too” – with that sentence the hesitant “asking the boss” for support, I remained muted and if I felt like a lonely vision holder until that, I was convinced of being one afterwards. This is a small situation, which could have led to many reactions, of course. From any side. I could have started to fight, to negotiate, if I just would have felt to do it. But I went for walks, left the town as soon as I could and came back as late as I could, tried to get rid of this immanent vacuum, of the silent thought of worthlessness and failure. Trying to blame, but finally creating dissociating silence around me, escaping into my inner Mongolian plane, where I still felt the echo of the former heat. This burning was so sweet. Pressure will always be transmitted to the bottom. The higher your position is (social support, financial coverage,...), the more you can allow yourself to take it out on the one inferior to you. Is it an accident, that I found a photocopy of warrior-tactics at one desk in front of my office?

Why do we feel pressure? What kind of force is pressure, that it can cause bodily reactions? Pressure rises, when resistance appears. What does this resistance tell me/you/a boss? Besides all the over-and-over self-analysis I heard the voice of my former supervisor: “you couldn’t have made it. the conditions were no good for you.”

So, after leaving the project, I tried to find patterns and predispositions within my own behaviour. Projections, relations, judgements and explanations why this crisis of body and mind had to come called me and told me: “Wake up!”

This very serious self-objectification rigged deep into questions like how worthy I am and what my price is. Would your right to exist outside of economic productivity declare you as a second class member of society? How much of your work is or becomes you - inhabitation of contents, absorption. How strong is your identification with what you do? Am I getting mad? Where does madness begin? Isn’t ‘un-reflected’ positivism as mad as an ‘un-reflected’ negativism? How deep

is your smile? This would give the chance to work along a, barely nourishing concept of part time jobs and lead to the question of how many part time working relations could an ‘employee’ pursue. Or again, pressure? Where does it come from? How does it express itself? What is self-made and what not? Who are those ‘ghosts’, that I/they called and that won’t disappear?

It was clear that analysing along the individual is necessary, but of course this is how the exhausted self-exhausts itself. As an expression-holder of the system(s) the exhausted worker belongs to, he or she do not speak only in their own name. The ‘broken’ enthusiasm found its nourishment as much as the ‘blind’ enthusiasm did.

[Byung-Chul Han](#), the South Korean author and cultural theorist in his book “[Müdigkeitsgesellschaft](#)” offers reflections on positivism: “*There are 2 forms of potency: The positive potency as the power to do something. The negative potency is the power not to do. To say “no”. There is a significant difference to impotence, the incapacity to do something.*”

In the course of that general positivity of the world, both man and society are turned into an autistic power machine. The increasing positivistic society weakens emotions such as fear and sadness that are based on negativity.”

[This is how the exhausted self exhausts itself](#)

Vibrating Bodies. Relying on what?

To burn for something or somebody means, that our ‘burning thoughts-particles-emotions’ produce heat, they become burners, they create joy and produce sense. By forcing us to fall in love with something or somebody, they allow change (in the best case reciprocal). Wolfing. Unforeseeable transformation. But then, the oven turns down. It gets cold. The plus turned into a minus. So let’s call up the neutrinos again. The secret connectors. Those, who call up the tiniest flame and those, who chose the siren’s voice to re-evaluate your choices. A very ‘outdated advice’ whispered along the way, ‘fun-reputation-money’ - two of three of these need to be there for making an activity a valuable venture. Simple. Those who explain the easy steps on the dance floor. The copers. The “Of course” preachers, the “What’s the vision of your time?”, “How would you spend your days?”, “How do you stimulate yourself, when emptiness is becoming your personal queen?” She will take care of you, as long as you feed her... but be aware, the queen has no ear for “no”. “Yes, [my queen](#)”, that’s what she wants to hear. Frozen-hearted numbness. [Fulfillers](#).

So if the exterior world gets attracted to you by what you carry inside, means through reciprocal reaction that you better ought to know what hides in there: in the little chamber. Right? Oh, a fatalistic ‘dschinn’ now appeared and everything is hidden under the umbrella of

[“Who cares for whom?”](#) and [“What did you burn for?”](#)

Whose mind is attached to which promises? The pipeline reaching for access to the fruits (of life).

Neurasthenia I

By the end of the 19th Century, until World War I, neurasthenia got diagnosed and specified as being en vogue among the upper working class, filling the tabloids of Northern America and soon after also Europe. Let's consider the members of an urbanised and technologic modernity, with their constantly increasing velocity; their nervous system seemed to be strongly in demand which lead to a stronger and faster consumption of it, leading to exhausting their capacities.

The compendium of symptoms: headache, noise within the ear, a weak voice and irritability among others show a list of appearances that got strongly read in relation to mediatisation, telecommunication and the transportation of all kinds of goods. As a metaphor to the age of electrification, the American doctor and Electro-therapist compared the human nervous system to an electric circuit. The discretionary inclusion of symptoms was sub-summarised as "activating all functions and organs". The symbolic power of nervousness and neurasthenia got ascribed as the 'brain-workers' of the urban middle and upper classes by characteristics such as 'national superiority', a strategy of distinction without depreciating the effects and suffering of the patients. The cure was aimed "to widen the margin of nerve-force, and to teach the patient how to keep from slipping over the edge". Since neurasthenia was not directly life threatening, they (the nervous ones) did not enter the dead-registers as 'reason of dying'.

Neurasthenia II

Touching the ache of time, neurasthenia explained individual suffering through changes within society. Germany, especially Berlin, increased its attention. Politicians, intellectuals and bohemians were included into the analysis. But from the beginning of the 1890's, a new way of reception under the keyword 'degeneration' got introduced to the discourse. A pathology of the body 'Volkskörper', introduced a biological concept of heritage and race to the discourse. Volker Roelcke suggested, due to the change of concept, a primary and a secondary concept of neurasthenia. While the primary reception included an exchange between a social outside world and inner psyche; the latter concept centred the bodies of the patient and their biological inheritance. After World War I, the rapid decrease of neurasthenia switched perceptions into the "disease of civilisation, luxury of neurasthenia". Post-trauma experiences and social matters of inflation, unemployment and economic crisis were much more present and life-invigorating than therapeutic concepts.

Manager disease

After World War II, Central Europe (Germany, Austria and Switzerland) started to report over-working effects and cases of deaths of males in leading positions. Warnings like "a dying of the elite" were called out by medical professionals without referring to a statistic data source to prove this *idée fixe*. The blurry term 'manager disease' presented similarities to the symptom-family of neurasthenia. By putting the elite into discussion, there might have been interest to determine hierarchic structures and support the performance of men, who were said to have the destiny of this young federal republic to 'manage'. As blame, shock and guilt were hardly part of the public discourse in the early years following World War II, consumption and economic growth could have likely become placeholders. The term disappeared from the public discourse in the early sixties.

Burnout

In this chapter you will stumble upon many quotations by reason of the immense material that people write, reflect, comment on BURNING OUT. While in the early years after the birth of "burn out" some studies were held on it, scientific investigation on the phenomena nearly paused until 2010 upwards.

As name giver to this famous syndrome is [Graham Greene](#) with his novel "[A Burnt-Out-case](#)", (1960) where architect [Query](#) fell out of joy and entered a leper colony in the Congo. There he started to cure the mental leper by finding value again.

[Reader Jessica](#) commented rated it ***** 2013 *it was amazing*

Recommended to [Jessica](#) by: [Robert Wexler](#)

Shelves: *literary-fiction, greenland*

*Why am I in love with Graham Greene the novels of [Graham Greene](#)? So many reasons... His deep intelligence and respect for the reader's intelligence. He's passionate; his characters fall deeply in love, into or out of faith. Their concerns are very real; their thoughts and dialogue feel so. Their conversations are engaging and not there just to „move the plot along.“ Greene loves women. You can tell. His female characters feel real, not idealized, not just versions of the same woman. I don't always love them (the lover in *The Heart of the Matter* for ex.) but I believe in them. And they are not predictable....*

Commenting on his literary intentions in the work, [Greene](#) wrote that it was,

„an attempt to give dramatic expression to various types of belief, half-belief, and non-belief, in the kind of setting, removed from world-politics and house-hold-preoccupations, where such differences are felt acutely and find expression.“

Herbert J. Freudenberger, psychiatrist, who with his publication “Staff burn- out,” in 1974 created a first concept of “the burn-out”, referring mainly to appearances of exhaustion, cynical distance and a deep feeling of ineffectiveness within the professional context of healthcare.

“to destroy oneself by the trial, under mobilisation of all power to realize unrealistic expectations, that are self declared or imposed of the value system of society. ([Freudenberger/Richelson](#) 1983)

Since then various systems for classification were developed, while especially 3 factors lead to a “diagnosis” with therapeutic subscriptions:

- emotional exhaustion, intense emotions of frustration, exhaustion and over.... as such as fear of the next working day
- a, measured on the own resources significant reduced productivity
- a cynical, distant and negative tenor towards the humans, towards those one has assumed responsibility through their professional role.

Some quotes from the [Burnout University](#), a homepage I discovered, with the © Copyright 2014 [JP Blankert](#) - chief scientist at [Burnout University](#) ([1 identified member](#)) cynical:

“[Dr. Freudenberger](#) was such a genius, that this article is NOT for sale, but costs 42 USD to VIEW it during 24 hours. Copyrights are with [Wiley & Sons](#). This is by the way a clear cut case for ‘open science’ - how many unnecessary burnout suffering has there been just because [Wiley & Sons](#) can still have copyright 40 years later?”

Burnout Self-Test Maslach Burnout Inventory (MBI)

The Maslach Burnout Inventory (MBI) is the most commonly used tool to self- assess whether you might be at risk of burnout. To determine the risk of burnout, the MBI explores three components: exhaustion, depersonalization and personal achievement. While this tool may be useful, it must not be used as a scientific diagnostic technique, regardless of the results. The objective is simply to make you aware that anyone may be at risk of burnout.

Since the 1990's Burnout is seen as coming from a tremendous change within society, flexible capital and the digital revolution. Initially these would be professions within the social care sector, touching ambitious managers as much as the urban cultural worker, the home caring relatives, single mothers (where we enter the field of the workers from the shadow of civil society, unrecognised in their social function).

Still the [ICD10](#) classifies it as “problems with life-handling”, “factors, that influence the state of health”... “and lead to... health care utilisation (DIMDI 2010, ICD-10, Z73), along with other **Problems related to life management difficulty Z73-** >

Type 2 Excludes

problems related to socioeconomic and psychosocial circumstances

(Z55-Z65) Z73 Problems related to life management difficulty

Z73.0 Burn-out Z73.1 Type A behavior pattern

Z73.2 Lack of relaxation and leisure Z73.3 Stress, not elsewhere classified
 Z73.4 Inadequate social skills, not elsewhere classified
 Z73.5 Social role conflict, not elsewhere classified
 Z73.6 Limitation of activities due to disability
 Z73.8 Other problems related to life management difficulty
 Z73.81 Behavioral insomnia of childhood
 Z73.810 sleep-onset association type
 Z73.811 limit setting type
 Z73.812 combined type
 Z73.819 unspecified type
 Z73.82 Dual sensory impairment
 Z73.89 Other problems related to life management difficulty
 Z73.9 Problem related to life management difficulty, unspecified

Interesting: The earlier described neurasthenia (nickname ‘Americanitis’ or ‘nervousism’) is classified as a mental health disorder F48.0 and also part of [the Chinese Society of Psychiatry’s Chinese Classification of Mental Disorders](#).

12 symptoms of Burn-out: Tempting to use the fastest Wikipedia research for such a popular investigation.

1. The compulsion to prove oneself.
2. Working harder.
3. Neglecting their needs.
4. Displacement of conflicts.
5. Revision of values.
6. Denial of emerging problems.
7. Withdrawal.
8. Obvious behavioural changes.
9. Depersonalization.
10. Inner emptiness.
11. Depression.
12. Burnout syndrome.

What was it, that made you burn?

The refusal of raising the syndrome to a ‘real disease’ traps it between bookshelves of self-optimisation and leads this epidemic appearance exactly there, to the stage of appearance, to the measuring costs for curing and to the deficiencies. It is often defined as an expression of post-industrial exhaustion and as an inflationary container for diagnosing “some kind of crisis”. It is an amplitude for (non) working self-prophylaxes and externalised super-egos incorporated by systems.

Is it the individual, who is not capable of burning (producing, facing) anymore or is it the beloved neutrinos, that leave the exhausted economic bubbles (because they prepare for cold fusion? See also “Studio Elektra” later in the text).

The lack of regulation of one’s own bodily functions works as a signal for detecting weakness in the patient. But the question is, since it is not an illness, can it even create patients? Sufferers. Sharers? Dignitaries? Dreamers, lost in their personal rise or wearing fashionable we-mode into becoming a new age ‘Übermensch’, in this way playing Darwin’s game? A game, that defines the running wheel as “the ones that make it” and “the ones that don’t make it?” Glory ones. Shiny ones. Selfie-producing ones.

For **the critical readers**, this syndrome represents a pull-out scenario, a pathologic fashion for full-grown egos, weak ones, lazy ones. It's **Eileen**, living in New Zealand, who told me about this little city, Raglan. She told me about the many many Europeans, Asians and other dropouts that went there to have a full break out of their life and started to live between the waves- free love and peace. **Christopher** didn't create the chance to go there and survey this illustrator's insight. Didn't he have the money, the time, the goal - it? Doesn't he have the strength or the vision to leave his exiting life as a 'one-year-contract-guy'?

Worthiness whispered as a secret, fashionable fulfillment along the personal, very individual development through the job. **Socialness**, the immaterial success. Work-Life-Balance, already followed by the taste of muddy old hats. Capital in all its freckles. Adapted to the rapidly changing work environment. Values of the value market: youth, enthusiasm, flexibility, success,

Well, which value market am I creating here? A heterogeneous market needs to have heterogeneous models. Old father capitalism seems to be burned out.

Self-responsibility

Personal weakness and insufficiency becomes a never-ending source of potential improvements - and yes, there is a need to communicate better, to have better time-management, to be capable to inform yourself better, to delegate, be sociable, train the body mind (you ain't gonna train your soul) share the vision of your working place, be innovative, bring with yourself also your 'family' further, never fuck the family, but be nice to each other, not too nice. Regulate your emotions, set yourself goals, think in the we-mode....be collective....auto-correction - be a good (self)leader, be a good ...be good good good, invest passion, everything is easy, isn't it? No, it isn't always, but pretend because applause, applause (!) from the secret auditorium.

Home-officers drink their cup of coffee next to shared offices, freelancer (Ich-Ags) work on the same field as collectives. The employees of big corpo- rations fear as much the run out of the patent on the good sold ataractics, as much as the sponsored project gets cut down.

Authenticity, models of authenticity.

Teatro mundi - Quoting sociologist **Erwing Goffmann**

"On 'the necessary coherence of expression in our social performance' As human beings, as Austrians, Germans, Americans we seem to be creatures with vivid im- pulses, moods and energies, that change from one moment to the other. As personalities in front of an audience, we are not allowed to give ourselves over to our highs and lows. ...we do not allow ourselves that our social action "is dependent on our physical condition, like our sensation and our general condition are. A certain regimentation of the mind is expected, so that we can at any time rely on a complete and homogenous performance. ...behind our official principles and our obligatory words, we have to cover all the discrepancies of our feelings, our behaviour and doing it without dissimulation, because our consciously accep- ted character is representing our true self, not the stream of our unintended dreams."

autocorrection text - not finished yet - could it ever be - your fading youth

and up, hands on both sides, and down, hands straight, looking forward, and up, hands on both sides, and down, hands straight to the topsoil, and up and down and up and down, right, don't forget to breathe, yess, breath in... and out, yesss, in, side out, up and down, concentrate, stop thinking, empty your brain, an empty inner plane, yess, verrrrry good. turn the inside out, yess, you think about pause, have a power nap aaaaand go on, fire breath, yesss, fire breath, deep down to the bottom of yooour...little right toe and yess, show your likes, be nice, be nice, think positive, such a positive being! focus the goal, focus the goal, jump over your goodish shadow, light people, drink light products, drink them fast, freeze your eggs, pump up your lips, connect your accounts, eyebrow, lowbrow, eyebrow, lowbrow

A slave entering the market: who's doing it for less, fresh flesh? Organise your life, as it would be a successful business. Failure and grumbling, are no values that find applause, because they would direct to underdeveloped self-management skills. That's the little whisperer, placed on your shoulder. New Age slaveholders.

I DO IT FOR LESS More EVEN LESS More of What EVEN LESS More of \$\$\$\$ and €€€€ EVEN LESS More of wild thoughts! anyone doing it for even less??? NO, I am doing it for more! doing more for gratitude. doing dignity for more! you're the winner! congratulations. Thank you. (takes a bow in front of the invisible audience)

A society, which lives in positivism: Due to its immanence, does not activate the defence of the immune system. From the society of negation to a society of leisure. So, from now on, this text will deal with dichotomies. Thanks to **Mr. Byung- Chul** for the hint. And here we have a mouse, jumping back into the game. no, fresh flesh victim ./ we don't like that. +- the difference is only a single line.

TALK about money and LEAVE guilt

Elisabeth von Samsonow / “Studio Elektra” on the impact of money and debt says (freely translated): “*Money is the rating device of what a human is... to be in the world is so strongly interrelated with what money brings into the world. ...we live within a being as debtors, but existential surviving is different than a donated life. soul owner, body owner, life holder, intelligence possessor.... we are debtors of a universal system of debts, believers of our own debt. ... change the global debt into a universal gift...change our thoughts into a context of presents and withdraw our belief in money, which always is the counterfeit money. ... it's an endowed life, not a bought one.*”

Me, Maria, was instead still identifying a Catholic guilt or was it the old nasty Catholic debt, which was still waiting to be paid? Waiting, without knowing what I was waiting for, when finally, after a restless night, a bubbling psychological underground, at 4.30 a.m. one day in January 2015 (at the age of 30!) the subconscious mind was finally ready to set a flower free. Hallelujah! Struggling for air and wide open eyes, I heard it echoing from the bottom of my inner ear “through my fault, my fault, my deepest fault”. These beautiful vocals, this life-negating impact. Release me O-divine. Let me sleep.

Libidosciency versus Egosciency

By talking about self-regulation or self-liberation here are some thoughts of sociologist [Richard Sennet](#) on the driving force Eros/sexuality:

“Erotism means, that sexual expression was incurring into action. In actions of choice, of suppression and interaction. Sexuality is not an act, but a condition, out of that the love act results as a nearly natural result, if humans feel intimate with each other. ... “why has the well-intentioned pursuit of sexual liberation had to end in an indissoluble, impermeable disorientation of the self? in a society, where intimate experience is the all-purpose scale for the evaluation of reality, where the ... In such a society will basic narcissistic energy of humans be mobilised in such a way that it permeates every human interaction. In such a society will the testing of the question be whether people are authentic and “open with each other, as the essential criterion on the trade-off market of intimate relations.”

“... narcissistic personality disorders have increased as much, because today's society organises its inner expression psychologically and undermines sense for meaningful social interaction outside the limits of the self.”

A narcissistic life-handling would always ask for “*what does this mean to me?*”. This self-referential way of dealing with the own presence in the world becomes a constant negotiation of value, along “new” labelling systems (numerous ones). I deal with the world. I deal the world. I have lived here, I am not purely exchangeable. I am more than “human capital” - I am more than “living meat”. I am more than mass production. By making up a dichotomy, the anti-question to that would be: What do I mean to this? Just another worker. Just another artist. Just another woman. Just another start-up failure. Just another part time job. The urban cultural worker, the one-of-many PR agents, the one of many shadow home-caring relatives. This is brought to an edge, of course, but don't read a glimpse of cynicism into it. No, we need to keep ourselves in the game.

Just while I am writing this, I stumbled upon a headline “Kritik an US-Geflügel- industrie: “Workers wear diapers” - this article quotes human rights organisation [Oxfam](#) that they are not allowed to have more than two toilet breaks / week. Too perfidious, to believe this? Populist language. A headline of the year 2016.

As a (fe)male body owner, I share a “normal experience” as a self-service store for immaterial values. And we are the store founder, the store manager, the store cleaning service, the store maintenance and providing service, the store enter-tainer with good functioning public relations and networks around. But this is the position of somebody who feels like an “open system”, where every external request becomes an “I take something from you”. While a “semi-open system” would have hours of opening and hours of rest. Deliverers and delivered goods as much as the “social offer, the proposal to make”. A semi-open system would not feel raped, because it established tools for “no” and handlings for “yes”. This would be a system of partnership. Where the wolf is invited. Where the wolf can also stay. You're welcome.

Thinking about wilderness, I had a quite disturbing thought that followed me for sixty percent of the “essay writing”.

Work, because tomorrow you might be dead.

Is this my thought? How to read it? Is it a forecast, because tomorrow a meteorite or just a simple roof tile might fall on me? Is it just a transformed feeling of sadness, by a former dreamer: wake up!/? Is it pragmatism or broken positivism? Is it just pre-, post- or just a pro-menstrual syndrome, with a changed hormonal makeup, which causes one to be radical? Is it a perverted off-shot of “Arbeit macht frei” – “Work sets us free”? Possession. Obsession. Idée fixe. [Neutrinos](#) whispering through me. Pressure to create a self-value. What is it with the ‘life-holder’ as a ‘gift-holder’?

Ductus of simplifying DIY-tips.

Natalia feels the need of giving advice of self-economisation and some of it is really good (thumbs up! [good girl Natalia!](#) Wipe off the dust.):

- Burnout as a sign of crisis and the “forced” need for change.
- Exhaustion of members as sign of an exhaustion of emptied systems, where the simple rules are out of balance: temper, resources,
- chance to come back with a better understanding of being part of something, therefore in charge of something, but not capable of carrying all on your shoulders
- chance to reflect success (internal and external)
- understand the borders of the self
- sleep, eat, take care of your basic self
- talk, hug, make out
- go to some kind of therapy with yourself, cure a little member of this big body life
- integrate your traumas (release the captured energy darling)
- think about materialisation
- see, that is something going on in you
- re-evaluate your living situation
- take more care of yourself and so also for others

[Throw these well-meant advices away and wear gloves when it's snowing. And drink a banana shake.](#)

But hey, let's give the planet of crisis its multiplicity back by switching a bit into positivism: The Burning Syndrome, a non-illness as innovation, a forced, slowly adumbrated break, which could mark the beginning of something new. The self-help-advisor market has one secret keyword: mindfulness. A strengthened awareness on what is happening inside of your(self) - the capacity of interception. A strengthened awareness of what is happening outside of your(self) - the understanding of what is an external impulse, exteroception. And the capacity to balance them, for having a stand within the world, proprioception.

Empathy - a speech opera

2014, The art of caring - speech opera, Art&Science studio

Format: Trans-active speech opera

Symptom: Information overflow - osmotic awareness

Text/language involvement: recitation of questions

Participatory moment: behavioural advice

Further possible extensions: polidrama house

Tricky moments: a single performer, no further directory

Persona: the directing woman of the woods

EMPATHY is a trans-active speech opera that wanders amongst reflections on empathic research, observational paradigms and seeking hidden treasures.

The caretaker in relation to the subject of care is a figure of proximity and structural maintenance. A figure which besides interacting and therefore shaping might have an eye for the things "that nobody sees". This awareness brings potentials into being, which in other respects might remain in the shadow of non-existence. The trans-active play utilizes and provides various tools of observation and sensitization such as: the Eulerian Video Magnification, fragments of interviews with "the caretaker", acoustics of birds (in a cage), a catalogue of observational questions, a performative twirl of audible sense-making by including the audience and the sharing of food. Intending to implement a source of individual and common experience by exploring sensual expansibilities, questioning the existence of empathy as such and by daring to ask the question: "Is empathy an act of dying?"

The caretaker is a colourful figure. Thin are the lines between parenting, and 'helping' the 'object' to care for. The facilitating of the self-caring practise, a day-by-day evaluation on reciprocal tensions. Practicing a backward and forward flow of immaterial handlings can build an invisible bound, which might keep the 'partners' trapped. Ian Hacking's "looping effect" comes into being. *Somebody is said to be needy, so he/she/it receives help and support, which is nourishing the neediness, which is causing a dependency of nourishing, which will underline the primary diagnosis.*

Empowerment, to recall a mainstream term, should allow the critical question on: Who is empowering whom? How to reinsure the acceptance of the "empowering process", and how to reinsure agreement on a contract of "practicing a mutual mandate", which brings this relational state into being?

Empathy as reaction to the "mirror neurons?" Feeling empathy by bringing the external situation into relation to the self?

Or body of glass

As dealing with immaterial values, the definition of invisible currencies is strongly connoted to what we align to it. So what is an empowered self if we exchange the term 'self' with 'flower' or 'ocean'. What is an empowered 'primrose'? What is an empowered 'ocean' Who is defining the empowerment of such a being or status? Or better, what conditions empower or weaken a condition of "being in power"? And, since this is nothing more than a simple thought experiment, which variables included in the environmental surroundings and unexpected beasts are the 'primrose' or the 'ocean' are relying on?

Making up people

Mischa diagnosed himself a synaesthesia.... made trainings on the synaesthesia battery... trying to cope with the acoustic hypersensitivity, dizziness, not picking up the phone for half a year, reducing every contact that triggered the tiniest moment of stress....withdrawing from any public constraint...not caring about "what they think of me"... eating, sleeping, nesting..

Take a heart: There is it again, the vulnerability issue

More TED-quotes from of vulnerability researcher Brené Brown:

how we deal with what we don't want to feel/think/see: we numb

how do we numb: we make everything that is uncertain, certain

we blame: a way to discharge pain and discomfort

we perfect: we put fad from our butt into the cheeks, and most dangerously, we perfect our children

we pretend, that what we do has no impact on other people

let ourselves be deeply seen, vulnerably seen to love with our whole hearts, even if there is no guarantee that it might work out to practice gratitude and joy

believing, we are enough

we stop screaming and start listening

The trap of positivism as **Mr. Byung-Chul** claims: The quality of anger sets the presence of everything into question. Anger is a property which is able to interrupt a state and start a new one. And **my friend Tabea** says yes!! But I want to make a bubble from the bubble gum and shout!

The poli-trauma poli-drama opens its stages, expecting the audience to contribute by resistance! We call out sudden explosions that break a situation: RAGE and HUMOUR!

Doctor, I am no burner anymore. Oh honey, cheers, you can be glad.

Now alcohol is no life-threatening issue anymore.

Politraumadrama

In den Straßen und an den beiläufigen Arbeitsstätten liegen sie, aufgehäuft und röchelnd, manche hysterisch lachend. Im besten Fall wird ihnen ein Neuzeitsoma verabreicht, im anderen Fall nicht, dann suchen sie günstigere Auswege. Manche benützen die Brücke und hoffen im Fallen insgeheim auf die Auffangplane. Einige ziehen auch nach Neuseeland. Assimilation (better than best!). Infiltration (you too! or just another!) Penetration (give it all!) Auflösung (now and all the time!). Die vier Geister bedrängen den Schlaf der Arbeitslegionen. Um nicht zu sagen, sie verdrängen ihn und ohne Schlaf keine Träume. Das ANDERE scheint eine verlockende Alternative zu sein. Benennen kann es niemand. Alle Fremdheiten wurden verflüssigt und den Menschen intravenös eingeflößt. Widerstand erschien, nein, erscheint zwecklos. Denn wogegen auch. Nicht mal der Telefonanbieter wird sich zu erkennen geben. Geschweige denn sein Vertreter. Die alten Mythen wurden entkleidet, und die Vertreter der neuen kämpfen nackt um ihr Überleben. Es stehen die erhitzten Arbeitenden, Träumenden und Unbescheidenen in ihrem Feuer und wiegen sich in den Versprechen einer unendlichen Flamme. Selbst noch, wenn diese bereits zu versiegen beginnt. Bis eines Tages, in den wwwMedien jene Frau auftaucht, deren Existenz Heilung verspricht. (Wodurch eigentlich, ist nicht ganz klar. Doch eines stimmt: Sie ist kein Selbsthilferatgeber.) Durch das Internetale Portal berührt sie die sorgfältig Abgeschotteten und die zeitungslernen- den U-Bahnfahrer. Sie hat sich und ihr schlafendes Geheimnis von der Welt abgeschottet, sie verweigert den Zutritt und verteidigt ihre Verweigerung. Nein. Nicht alles ist sichtbar.

Humordrama

In den Betten und den hauptberuflichen Nebenstätten stehen sie, hüpfen sie und seufzen, manche hysterisch lachend. Im besten Fall beklopfen sie sich mit Lavendelextrakt, im anderen Fall nicht, dann suchen Sie die Liebelei im Finder. Manche benützen auch Latexseile und freuen sich, wenn sie wieder nach oben gezogen werden. Einige ziehen nach Neuseeland. Madonnen (better than best!). Magdalenen (I can't take my eyes of me) Homöopatophobien (give it all!) Extase (now is now is now). Die vier Sirenen besingen den Schlaf der Nebenerwerbsträumer. Um nicht zu sagen, sie verdrängen ihn und ohne Schlaf gibt's nur Tagträume. Luftblasenge-schäume.

Das EIGENE scheint keine Alternative zu sein. Denn wie wahr benennen Sie Ihre Rührei-er, müssten Sie sie doch erstmal als solche erkennen. Huh! Jetzt hab ich dich aber erschreckt! Alle Fremdheiten sind ihnen erstmal nicht bekannt und wenn dann hallelbuhaha. Die Telefon-vertreter muss doch auch mal mit jemandem sprechen.

Bis....tada, in den wwwMedien jene Frau auftaucht, deren Existenz nicht mal Heilung verspricht. (Wodurch eigentlich, wäre (eh) nicht ganz klar. Doch eines stimmt: Sie ist kein Selbsthilferatgeber.) Durch das Internetale Portal berührt sie die sorgfältig Kaugummikauen- den und die zeitungslernen- den U-Bahnfahrer. Maybe. Maybe not. Das Geheimnis schläft nicht mehr. Nein Nein. Trotzdem ist nicht alles sichtbar.

The clown - making fun of the Mammoth!

Here now, one of the most exciting chapters of this research: I became a clown. Who would have thought of that. Me as the last person, believe me. You're looking for more humorous qualities and then you sit with a red nose on a stool,

become three years old and experience at once unexpected joy, that will change your life ... you want to write deeply, but can't because this is a very serious word. DEEEEEEEply. The longer you speak this out, the more you should think about the strange 'duckface', that your mimics make up...and all the seriousness is gone for a second. And when Father-seriousness comes back, you apply the strange 'duckface' on his serious head. AndSay Deeeeeeely.

By deciding to leave the inner drama, I stumbled upon the [HumorCare academy \(79 members identified\)](#) and psychiatrist Michael Titze, one of the pioneers of 'gelotophobia' (the fear of laughing) and one of the first authors that researched possible "humour-applications" within the therapeutic context.

GIF

For an intense weekend, I went to Modul 4: Humour-drama: By using the EMDR-technique, some of the group members entered a state of emotional crisis. By the competent guiding of Mr. Titze and his Clown-assistant, group-members were asked into the "butterfly-method", a technique of the (not entirely explored) EMDR. By self-stimulating the body (crossing arms and clapping on the shoulders) memories got evoked, self-repeating GIFS appeared on the "inner eye". People were asked to describe them: facts, emotions, no interpretations (!). By saying them out loud, they seemed to create a space for "the memory behind" until a possible rooting experience was identified.

It seemed, that this procedure was unveiling the way how our brain stores and connects moments (often moments of stress or shame and high emotional impact) and creates rhizomes. Emotions, situations, and memories that were connected by an invisible inner bond. Syndromatic appearances to say so.

The Humour-drama

By following these rhizomes, some key-protagonists surfaced. They were allowed and asked to say only one sentence and repeat this sentence until the "main actor" had to find a way to stop them. To face them. These protagonists, let's say "the [ugly stepmothers](#)" were also asked to apply some absurd techniques, like having a pen between their teeth while speaking. This created a simple switch and "variable absurdity, humour and shamelessness" were added.

These very intense sessions were followed by several steps: • the visualisation and speaking out (bringing to life) of hidden memories • transformation of drama into humour-drama (taking fear and shame away) • causing a 'constructive resistance' or 'constructive aggression' within 'the experiencer' by holding him or her a bit back, so pressure had to rise and lead to action • find a way to face the obstacle, overcome it • create a new source of experience • create a ritual, rewriting of the 'empowered you' to mark the transition (using an old lullaby and rewriting the text) • dancing, celebrating this with the group, singing, screaming, laughing, making music

Laughter

"Laughter facilitates an explorative attitude towards apparently unalterable givings and helps to replace rigid patterns of behaviour through flexible ones. "

Laughter is the relativization of norms and values. It creates a distance to these rules of behaviour. Laughter has no taboos, everything can be a reason for play. Laughter is the skill for openness. Laughter is the victory over fear and shame.

Clowns mask

By applying the 'clown mask' and leaving the masks of society, a process of de-individualisation gets enacted and a protected area starts to be built. The self gets blurred, limits can be overstepped, subject-object-moral-taboo becomes no issue anymore. A hybrid, both covered and naked, appears in front of you, capable of being in front of the stage, being the stage and being behind the curtain.

"To come to the roots of the figure, one elicits vulnerability and naivety of the individual. The hidden gets openly shown. Against the by reason protected nature of the being and self-delusion, the transparency of the mask exposes desires and drives the individual away. The figure develops out of the individual deficiencies. By leaving the security of the own 'face', the unfolding play without restraint becomes possible."

Hyperlinkessays

July 2016, www.hyperlinkessays.net

Format: Rhizome web-literature

Symptom: Kill darlings, emotional distance enclosure - save darlings

Text/language involvement: Written text, voice and noise and whistling

Participative moment: selected “family members” are asked to contribute

Further possible extensions: Life-long extendible

Tricky moments: Not fully fulfilling the promise of infinity

Persona: The incapable murder

Reality appears as we shine our ray of attention on it. The lens of writing, speaking, hearing, video watching - all processes of rendering and sharpening. Without these lenses, so many moments would disappear in the hidden and remain there, like in the deepest forest of the internet.

The hyperlink-essays demand to be a piece of literature by using channels and tools of the web. Seven text-based rhizomes - literary hybrids are weaved by dodging the “systems of thought- security” mankind - animal - machine - plant; and by observing the becoming of the “Inner Mongolia”, the “merge of a single nerd with his fungus”. The text doesn’t want to stay fixed and trapped, but nourished by the trails of its subtexts, videos and sounds.

An inherent trickster-mechanism lies within this simulation of infinity. The hyperlink-essay- clan tries to decode the neuralgic points inside the authors (and, careful, the text’s mind) which will constantly bring you back to certain text passages. This mechanism also allows only selected members to participate in the moments of creation.

This web project is a decentralised farm, osmotically hiding but also protected within the web and dealing with non-linear reading, writing and perceiving issues, hidden fragments and the thoughts that come afterwards. The darlings that usually need to disappear.

When in September 2015 eruptions of a new dimension were going through Europe, the press, politicians and common people were not be able to block information and facts out, which were knocking on the doors and the waves of Mediterranean Sea for years.

All of a sudden (and ‘sudden’ is nothing) the drama (or let’s call it situations) was in the train stations and empty body-buildings of the city. Humans on the walk. Refugees. Civil society reacted immediately, explosively. With a sort of “releasing” euphoria. Human first aid supplies arrived after some weeks (not more than three) and the media started to call out ‘the crisis’.

The forerunners of this highly challenging process within Eurabafrikan societies were already leading signs on the upcoming wave of migration. Not predictable where the acuminating consequences of the “Arab Spring”, civil war, radicalisations of groups, murders of dictators by first world governments (like first person shooter games, hunting an ex-partner, creating a digestible narrative) and their personal replacements. The secret war-investments of states and enterprises, which are involved in these militant disputes, are still an issue, which is not discussed on a broader level. Who are the ones, who pull the hidden strings, and how do they hide (partly in public, partly by avoiding the public)? And are there any hidden strings, or is the clear view as hidden as it always was (just with even more information, jungle billabong)? Was the ground prepared for such deep dissociative movements of “entire” populations and represents the consequence of many, many “sustainable” decisions and actions.

~~At that time I was driving a lot by car while having the radio running. When I heard the news, over and more over-again, passive helplessness, jolts of truth were causing tension in my chest, raising my heart rate, causing me nausea. In the breaks, to get rid of that feeling and focussing on ‘trivial, everyday life issues – coping – I started to put on make-up. Eyeliner, concealer, mascara, white, black – wiping of numbness, underline my privileged being alive, burning disbelief and real-life scenarios into my deedless face. After doing that unconsciously several times, I caught myself, staring in the mirror. Feeling present and feeling a need to act.~~

To be clear: It’s not my intention to mix up the ‘burnout’ syndrome with the actual occurrences, by making up a ‘migration-syndrome’ or lending more than a partial ear to conspiracy theories. An intention itself started to want something. Wanted to set the treatment of emergencies into discussion and moreover create an own, small offer. This was the turning point of this research. Surging.

As EM:MA EM:ME EM:MU is a member of this shared present, it started to want something: wanting to offer emergency tools, contributing to the discussion of new working models, creating values and maybe rituals; which could per se or per their symbolic appearance enact people to cope everyday issues. Earlier or better.

However Eurabafrikan Society will cope with the on-going and upcoming human-situations, emergency can appear at any time. Emergency is now and tomorrow. And when the night comes, dark mares will appear with insomnia in coat-tails and they will sit around the bed of children and adults. It is precisely then when we will need as many capable

care-takers as we can possibly have.

Who is writing this? Who leads the writing hand? What is speaking through it?

Momentum? Placebo?

Morningbirds

2015, trial, sound class at the University of Applied Arts

Format: Noise choir **Symptom:** Insomnia, good morning loneliness - collective composition, co- composition

Text/language involvement: Noise making

Participative moment: The “human choir” uses their smartphones to record and replay their own voices

Further extensions possible: Non-verbal animal concert

Tricky moments: Hoping for everybody having a smartphone

Persona: The early awakened

By becoming non-verbal choir members, listeners and acceptors of their own ‘birdishness’, we entered the practice of co-composing, using a carpet of alienated nature - animal partners sound, including technology and everyday practice of telecommunication (high accessibility, low threshold), generated simple scores and de-contextualised our voice.

The recording of a morning birds concert at 4 a.m., third district, Vienna, gets alienated and slightly amplified with echo-effects. This piece is played to a human audience that is asked to take out their smartphones and voice recorders. Whistling, screaming, carking, they started to interact with the composition, recording their input and replaying it. They practised analogue co-composing and replaying the scores in real-time.

Herewith I want to share a harvesting session at the [Forum Alpbach 2015](#), where more than twelve “social businesses” were sharing their success stories. A team, which practiced in the name of the concept “Art of Hosting” lead the audience of about 120 people, through the process of “gathering relevant information”.

Some keywords of that session:

- HEALTH CARE DEMOCRACY
- NOT A TOOLBOX BUT TECHNIQUE AND INDIVIDUAL SOLUTIONS
- IDENTITY SOLUTION, BOTTOM UP APPROACH
- HIGH ACCESSIBILITY OF INFORMATION
- TRANSFER OF COMPETENCE BETWEEN ACTEURS
- PROVIDING THE FRAMEWORK FOR ANYONE TO PARTICIPATE
- TRANSPORT COMMUNICATION BETWEEN ALL PARTNERS - OPEN SOURCE TECHNOLOGY INVOLVES “CLIENTS”
- MAKE TRANSLATION AVAILABLE
- MODERN TECHNOLOGY TO ACTIVATE ALL STAKEHOLDERS • USE TECHNOLOGY AS AN AMPLIFIER
- ENGAGE CITIZENS AND PATIENTS
- IF IT’S ABOUT THEM, INVOLVE THEM
- THE NEW SILKROAD IN THE KNOWLEDGE ERA: INTELLECTUAL PROPERTY IS SHARED PROPERTY
- FLOW OF GOODS PEOPLE CULTURE SCIENCE AND TECHNOLOGY GLOBALIZATION 1.0
- ACT AND THINK GLOBAL •
- LEARNING TO PLAY - PLAYING TO LEARN
- PLAYING IS A FORM OF DIFFERENTIATION
- GIVE PEOPLE SOMETHING THEY CARE ABOUT DEMONSTRABLY DIFFERENT TO PLAY WITH
- IT’S ABOUT ENGAGEMENT

Journey until the end of the night - Insomnia

~~My research through insomnia went basically more by the means of my own experience. Circling thoughts, not and not coming sleep-sleep. One gets very creative by wanting to sleep. Late night walks, meditation, autogenic training (and I always went for the one guy on YouTube, with the deep deep voice), progressive muscle relaxation, yoga, baths, drawing, writing, finally drops of valerian. Arm-pillows. Fighting. Smoking. Trying at any cost to bring this body into exhaustion. one needs to be productive the next day! sleep is a present. No no, says sleep. I am out of your control. I am a gift. But you should listen to insomnia, she, yes she wants to talk to you. She is not your enemy.~~

If your body is going its own way, has its own idea how **he/she/it** wants to be in this lifetime, and, accept it or not, through this body's materialisation one is allowed - access. It pays off (how economic!) to stop combatting and be a body- owner. A gift-holder. A thought-practitioner. A dreaming professional. Become your own care-taker, instead of your own staff of control, communication and safety system.

“...so, while security is a practice of protection, care is a practice of risk. “

care in practice. practice in care

In the book „*Care in practice. On Tinkering in Clinics, Homes and Farms*” by *Annemarie Mol and others*, to be found:
In contrast with securing practises, caring practices do not start with what is defined, controlled and standardised (codes, protocols, etc.), but from unforeseeable events and the uncertainty that comes about, when these events occur in the user's everyday lives. Caring, therefore, is characterised by practices that strive to attend to what should not have been possible. “

Em:ma & Robin

2016, web-figure, storyteller

Format: Persona and bird, live-streaming narratives

Symptom: Blind spots / numbness - re-composition, careful wording

Text/language involvement: Rewriting, spoken word, storytelling

Participative moment: Live-streaming

Further extensions possible: Non-verbal animal concert

Tricky moments: Unknown at this point

Persona: The wise (in)fertile aunt

Aunt Em:ma is telling stories. She checks the media and the events they are going on, discovers populist phrases, metaphors and neologisms, and rewrites them. Sending this out into the wwworld. She makes up new stories, using repetitive patterns (creating new GIFS) and offers them to an invisible audience by speech and visualisation (amongst the naked face).

By observing media, she wants to have a critical eye on how phrases might apply and activate fears, emotions. This reading session should span a dichotomy by opposing bare information (facts) and shameless fiction (lie).

The work has an intention to release tension and the connected feelings and not to allow the own and presumed collective memory to create a blind spot. She enters the 'unspeakable truth' and initiates a process, instead of freezing gifs and allowing them to become secret agents of fear (Facing the world).

Becoming of 71 souls: August, 26th, 2016

Eurabafrika is the world that Em:ma & Robin belong to.

Robin is the **early bird**, which already appeared in "The Breather". He should be my ghost partner, my transparent arm pillow, and my externalised point of reference, who I could talk, chat, rant and discuss with. Juxtaposition, trickster or simply my crazy '**bodybird**' who I rely on.

Information – fiction: "truck of shame" - "truck Eileen"

Em:ma is not a therapist. Em:ma is not an advisor.

Em:ma is an offer. Em:ma is a member of civil society. Em:ma is operating between the worlds. (Yes, it is possible, my friend).

By including open source technique into this "care for the world and the collective memory/present/tomorrow" enterprise, Em:ma, as a single persona, will not be able to give advice, nor even has pretensions that she could. She left the burn- out aside. Burn for life. Burn for life. Transforming narratives and creating data, intended to flow back into community. This is a way of being an osmotic being, and like this text, not being hermetically closed nor being a shifting open system.

"Similarly to the experimenters, tele-operators too, must be open in such a way, not to their experimental subjects, but to the call and the user's specific situation. In their case, then, caring is mediating, i.e. constructing a singular link between the user's call and the resources."

An aunt with an open ear, heart and arms.

Em:ma Emotional mask

The masking and unmasking modus is the play that will be offered. It is a search for truth, wherever it lies, however it is called. We need to accept that it's on us to define truth. Again: failure. Not believing in failure. Smile. Practicing new tribal rites.

Em:mu Emotional make-up

Indigenous body painting might be the oldest form of caring for and decorating the body. It holds a very prominent

position in society, and protects against external influences, demons, magic, against insects; it has medical or hygienic functions, can be used as camouflage, mourning, identification or as signs in psychological warfare.

Make-up tutorials flood the internet. You have business and evening make-up, you have real time Photoshopping. You can change your whole appearance with simple eyeliner and get judged by that. We cover our unseemliness and the shadows under our eyes. We cannot cover our eyes.

By making up peoples and world's stories we feel around methods of negation, negotiation and facing of life. Facing through researching, rewriting, redrawing: We use the looping-effect and create "a vice-versa-looping humour-drama".

Every story, that **Em:ma & Robin** are going to tell, will also be like cartography. It will visualise how stories, words, belongings and mirroring effects will be inscribed into our body. We, Robin & me, are going to appear along the fading face, where it burns. and burns. and burns.

Em:me Emotional meme

Also memes flood the internet. Little gestures, film scenes, mimics that become self-referential applications: They are created and copy-pasted: they flow back into society, get adopted by humans and enrich their ways of expressing themselves.

They cover merciless vulnerability by becoming "gestures or postures" themselves. They leave the former context and create a new lexicon.

We deeply trust in human's beauty, intelligence and the potential of wholeheartedness.

The audience is capable. Em:ma & Robin care.

Flyer

Ein poetisches Unternehmen

EM:MA's Erzähler

Die Herausforderungen, die sich in die Mitte einer europäischen Gemeinschaft stellen, fordern alle Mitglieder: die Institutionen, die wirtschaftlichen und demokratischen Modelle, die Zivilgesellschaft. Risikoanpassung und Katastrophentransformation werden zu Schlagworten im Kleinen wie im Großen. Neue Formen der demokratischen Fürsorge werden durch diesen sozialen Wandel denkbar.

Die Frühstufe für eine resiliente, widerstandsfähige und ideenreiche Gesellschaft liegt im Individuum selbst und seiner Art mit den eigenen Unsicherheiten, Krisensituationen und biografischen Einschnitten umzugehen. Vorbeugung und vor allem auch die Wandlung und Integration von traumatischen Erfahrungen ist verknüpft mit zwischenmenschlicher Unterstützung, Information und in manchen Fällen mit professionellen Angeboten.

An diesem Punkt setzt EM:MA an: Als Fusionsprojekt zwischen literarisch-künstlerischer Narration, Informationskampagne, Workshops für Bildungseinrichtungen und als Online Plattform für einen Human-to-Human Service. Das transformierende Potential von Geschichten und körpertherapeutischen Methoden werden zu einer, auf mehreren Ebenen operierenden Kampagne zusammengeführt.

EM:MA ist eine nachhaltig angelegte Initiative, welche die Fähigkeiten des Selbsterlernens und -bewältigens auf verschiedenste Arten berührt und zur weiteren Verwendung aufbereitet. Open Source Technologien werden so eingesetzt, dass sie einen niederschweligen Zugang zu den erworbenen Sprach- und Körpertechniken anbieten.

Das Projekt befindet sich in der Anlaufphase und bereitet zur Zeit die Unterlagen für die Beschaffung von finanziellen Mitteln. EM:MA möchte Werte aus der Gesellschaft heraus entwickeln und sie als Werkzeuge - creative common goods - wieder in sie einfließen lassen.

Ziel: Entdramatisierung, Prävention durch Information (Body und Mind), Human-to-Human-Service, Sensibilisierung für populistische Sprache und Bruch dieser durch Wortneuschöpfungen und gemeinsamer Entwicklung neuer Narrative Zielgruppe: die Jugend, der Erwachsene im Wandel u.a.

Referenzprojekte: <https://mymind.org> - <https://washabich.de> - <http://www.videodolmetschen.com>

III Stufen I EM:MA&Robin Webserie, ab September 2016

Kanäle: Facebook, Youtube, Twitter Beobachtung der medialen Berichterstattung, freies Angebot mit Verweis auf das Gesamtprojekt und Gelderakquise für Stufe II

EM:MA – 71 Seelen

EM:MA ist eine Webtante, die an den Rädern des entgrenzten Arbeitsmarktes sitzt. Eine selbsternannte Botschafterin, die als brennendes Symptom auftaucht. EM:MA beobachtet die mediale Berichterstattung, sucht die Brüche und Narben, versucht sie sprech- und sichtbar zu machen. Sie taucht in Traumata der WWelt, enthüllt Einschreibungen entlang der Haut und schreibt sie um. Schreibt sie um. Alternative neuralgische GIFs werden geknüpft, neue Narrative gesprochen.

Ein wöchentliches Polidrama, eine Figur der Zivilgesellschaft, die mit der Spendenbox klappert. Denn sie träumt ein poetisches Unternehmen und Sie können es unterstützen! EM:MA sammelt für einen Online-Service von Human-to-Human. Sie begibt sich an die Verschleißnaht der Gegenwart und propagiert individuellstes Empowerment als Werkzeug des Umbruchs. Es wird Politik, Aktivismus und Kosmetik betrieben. www.respekt.net: *EM:MA's Erzähler - Online Service: Geschichte(n) im Wandel*

II Storyteller Netzwerk ab 2017

Geschichtenerzähler, Spoken Word Künstler, Literaten werden für ein weiteres Jahr gewonnen, um wöchentlich einen Zeitslot (z.B. 20 min Live-Streaming/Kanal) zu übernehmen. Im Sinne von "think global act local" wird jeder Testimonial gebeten, die Verteiler von zwei Institutionen zu gewinnen und auf die Crowdfunding-Kampagne Stufe III und ihre Intention zu verweisen. In dieser Phase ist es die Aufgabe von EM:MA, das Netzwerk zu koordinieren und in eine umfassende Social Media Kampagne einzubinden.

Parallel dazu werden institutionelle Partner gesucht, welche Interesse daran haben, als Träger für dieses Resilienz- und Informationsprojekt zu wirken: z.B.: Art/Science/Business - Schloss Solitude, Schulzentrum Gymne Meran (Bz), promente Austria, Caritas

III Plattform und Workshops Schulen ab 2018 Workshops für Schulen: Körpertherapeuten (z.B. Kinästhetik, Greenberg

Methode, u.a.) und Performer/Clowns/Spoken Word Künstler entwickeln ein eigenes Workshopformat mit dem Ansatz “gemeinsamer Entwicklung” (Ko-Kreation). Ausgehend von dem Bild einer Body-Mind Einheit wird durch “kreierendes Lernen” die Verbindung von bewussten, kreativem Sprachgebrauch und körpertherapeutischen Methoden angeregt. Ziel ist es, kreative und spielerische Lernprozesse, Informationen zu Körpervorgängen und Wandlung dieser aufzubereiten. Human-to-Human Plattform: Dem Beispiel von mymind.org folgend, soll eine Akutservice unterstützt werden, welcher von Teleoperatoren betreut wird. Es besteht die Möglichkeit, bereits bestehende Service-Angebote wie “Rat auf Draht” mit diesem Angebot zur bereichern. EM:MA Erzähler werden sich für diese Plattform als “Aufmerksamkeitsgeneratoren” einsetzen.

Postgiven

Now, in this millisecond before I print the “export to PDF” button I wish to enter this: The first full sentence of this document was formulated on Easter Monday this year, in the morning (exactly at 09:53 MEZ), a piano sonata was playing calmly the background, a robin redbreast just bounced against the window. Its little bones might not have been injured, since it was sitting there for thirty seconds, dizzily looking into the sky and observed from behind the window. The sky was covered. Robin be mine. Robin flew away.

15.35345 coordinates Latitude N S 52 ° 31 , 12.025 , ‘ Longitude

O W 13 ° 24 , 17.834 Inner coordinates: right quadrant, occiput, indoors Process: paused.

you need to disconnect, before you reconnect.

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HUMORCARE

www.humorcare.com

VARIOUS

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Todo cambia, Mercedes Sosa

OTHERS

Elisabeth von Samsonow, Studio Elektra

Diana Deutsch's Audio Illusions

Susan Klein - Klein Technique TM

www.sharedinc.net "in the event of..."

Besonderen Dank an

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Robin.

