

# DOWNLOAD PDF INTUITION AS THE RECEPTIVE OTHER JADE MCCUTCHEON

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Who do the actors commune with when carrying out the act of theatre? This involves the recreation of the metaphysical and transcendental connections through the remembering of dream states and the penetration of the forces of our origin. Nothing more impious than the system of the Balinese which consists, after having produced this transfer one time, instead of seeking another, in resorting to a system of particular enchantments in order to deprive astral photography of the gestures thus obtained. As the focus became one more of psychology and emotional archaeology did we lose the interest and perspective of the soul? Ritual certainly remained an area of interest although not necessarily connected with energies of a higher nature or source. Could this be the separation Derrida was referring to? Standard academic definitions of religion tend to focus on either the superhuman or sacred features of religious worlds. In an approach to defining religion that can be traced back to the nineteenth-century anthropologist, E. Tylor, [xiii] religion is essentially an engagement with superhuman transcendence. In these terms, religion is a set of beliefs and practices in relation to spiritual, supernatural, or superhuman beings that rise above and go beyond the ordinary level of human existence. In another approach to defining religion, which can be traced back to the work of the sociologist Emile Durkheim, [xiv] religion is a set of beliefs and practices related to a sacred focus that unifies a human community. From this perspective, religion invests life with sacred meaning and power through beliefs in myths and doctrines, through the practices of ritual and ethics, through personal experience, and through forms of social organisation. Yet the sacred is identified as the source of significance, meaning, power and being, and its manifestations as hierophanies, [xvii] kratophanies, [xviii] or ontophanies accordingly appearances of the holy, of power, or of being. Corresponding to the suggested ambiguity of the sacred itself is the ambiguity of its manifestations. Eliade does state that believers for whom the hierophany is a revelation of the sacred must be prepared by their experience, including their traditional religious background, before they can apprehend it. To others the sacred tree, for example, remains simply a tree. The element of power being made manifest as an integral aspect of the sacred being made manifest places the sacred act, ritual or object into an arena where veneration and fear also emerge. The sacred lies in wait for our approach If the human ego can learn to live in the presence of the sacred without being overwhelmed by it then a genuine spirituality can emerge from the creative interaction of humanity and the sacred. All of this serves to support the premise behind the re-development of the sacred in the theatre which is the fact that we, as human beings have constructed our meaning through religious rituals for thousands of years. It would be very difficult to identify these changing views without identifying the challenge to the patriarchal voice by the feminist and indigenous voices. As David Tacey notes: And because we take the risk or the initiative of putting a request to the spirits to intervene in our affairs, their coming turns our activity ceremony into a ritual The gods themselves will not enact the ritual without us So Spirit is our channel through which every gap in life can be filled. The Noh actor contemplates his mask, Jatra performers in Bengal worship the gods of the performance, Stanislavsky advised 30 seconds of silent concentration. There are many ways to define ritual and one was that of Malidoma in the previous quote. Schechner considers ritual to be: Both Turner and Fortes seem to support the notion that rituals are involved with forces beyond our knowing and seeing in attempts to come to understanding of the meaning of the greater events in life, such as, birth and death. The parallels between performance and sacred rituals are fascinating. Schechner writes at length on this investigation into the sacred and transformative elements of performance. How is our mainstream theatre removed from these signifiers? Our western audience comes to the theatre to witness a story. This is one comparison between observed anthropological sites of performance and experienced western performance. Eugenio Barba has developed and founded a school for

the study of performance called the School of Theatre Anthropology. Although incorporating the word anthropology, there is little reference to the nature of the more indigenous performances, particularly those of the shaman. Barba describes Theatre Anthropology as: It is a very scientific description and serves the purpose of describing a large body of research into performance. One interesting state of the performer which seemingly transforms the performer and often deeply moves the onlooker is the state of trance. The separation of mind and soul is what has occurred in our western theatre. Somehow the rites of the shaman have been lost to us, despite the attempts of Stanislavsky, Chekhov and in a different light, Grotowski. What can we learn from shamanism in the light of a search for a more connecting theatre? As Richard Schechner observes: These journeys of soul may take the shaman into the nether realms, higher levels of existence or to parallel physical worlds or other regions of this world. A method which is often associated with the religion known as Animism, but distinct from it Animism is basically the belief in spirits. Shamanism itself was defined by the late Mircea Eliade as a technique of ecstasy. Ecstasy comes from the Latin root *ex stasis*, to stand outside oneself. Interestingly, one of the earliest researchers into aboriginal shamanism was Mary Antoinette Crispine Czaplicka in There are many possible interpretations as to what constitutes a shaman: They know about the spirit body and how to communicate with it. The distinguishing characteristic of shamanism is its focus on an ecstatic trance state in which the soul of the shaman is believed to leave the body and ascend to the sky heavens or descend into the earth underworld. The ability to consciously move beyond the physical body is the particular speciality of the traditional shaman. Many religions, new age practices and ancient rituals involve this quality, seeing it as a desirable state where communication between one reality and another imagined or dreamt can take place. Master healer in the Imaginary Realm: While in this shamanic trance she is in complete control; able to take her consciousness and subtle bodies into non-physical reality where she visits the heavens and hells of existence, communicates with and controls spirits, gains information, retrieves souls, and makes subtle changes in reality which may affect the physical world. A hypnotherapist uses that selective hypersuggestibility in order to help bring about desired changes in an individual. On the other hand a person practising shamanic techniques uses that state in order to fine tune her senses in order to see, feel, hear, and smell more vividly while travelling in the other worlds. One interesting example of accessing shamanic journey states is a series of experiments conducted by Felicitas Goodman in with graduate students from Ohio State University. The reports of these journeys are very similar to the journeys experienced by the student and professional actors using the Shamanic Meditational Journeying [lxxx] exercise to find their character. For example, the following accounts are from three completely different people in very different situations and countries who experienced forms of shamanic trance and journeying. I saw a river flowing downward toward a mountain, so I entered it, became a fish and followed its flow. I arrived in a misty forest, I left the river and started walking among the trees. Suddenly I saw a black wolf. It had a white spot. I merged with the wolf and then became part of the mist. It bit me and as the poison went into my system I felt immense heat. It passed through me and I was myself again. Next to me swam a fish that showed me its family and invited me to join them. I have never been here before. I am becoming the earth, it swallows me, in a huge sucking action, I am gone, underneath the soil - then I am spat out. Now I see my character, in the distance, she dances, she is covered in mud. All that is clearly visible is her vibrant orange hair. Her movement is wild and frenetic one minute and then soft and controlled the next. A deer nudges me and tells me it is time to leave now Various exercises were created involving a type of creative visualisation shamanic meditation for the actor who journeys to discover and meet their character. For instance, after entering a state of relaxation through whatever methods are appropriate, [lxxxiv] an actor would enter into a world constructed by another part of their mind on behalf of the character; i. As they enter into this space through the trunk of a tree, their character is waiting there for them. The character either enters the actor or takes them by the hand and leads the actor through the landscape of the world of the play. This is a space where the character will teach the actor about themselves and other characters in the play. The actor is called back after 30 minutes and immediately writes down the information they received. They then share some of their story with the rest of the group. Often

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information gained in this way is incorporated into the production. The actors smell the aromas of the kitchen, the dusty surrounds, the lack of water. Let the body breathe by itself, not consciously. Observe your body breathing. Bring the character up on an imaginary screen in front of you. Take her by the hands and pull her into your body. Become her, breathe her. Walk backwards to the sound of drumming, you are alone and going to the well. You begin your descent into the well down the ladder rung by rung. From this point on, the actors all experienced varying degrees of fear as they explored the well in their imagination. The importance of ritual and ceremony is highlighted for the actor as well as connecting with the earth via the rituals. Mizrach identifies the affects of Yage as: Common Elements of Shamanic Journeying 1. The notion of a journey from one reality to another which appears as real as the one left. Sometimes as a bird, disembodied or in their own body. Shamanism has many different meanings in different cultures with no final authority on its interpretation because of its oral traditions, age and cultural spread. Finding a Voice For the Inarticulate Soul As we become a global economy with vastly improved systems of communication and travel, the melding of cultural aspects is inevitable.

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## Chapter 2 : Astrology and natal chart of Martine McCutcheon, born on /05/14

*About Jade Rosina McCutcheon Recent publications include: Edited volume Embodied Consciousness Performance Technologies, Palgrave Macmillan , Awakening the Performing Body, () Rodopi Press. "Theatre:Re-assessing the Sacred in Actor Training", chapter in Performing Consciousness, Cambridge Scholars Publishing.'Intuition as the Receptive.*

My name is Peta and I launched my business, Dragonfly Chinese Medicine, to help my clients achieve their goals by offering the kind of personalised, one-on-one service and attention that I feel is essential for true healing. Yin is the feminine energy, the receptive aspect that is the open door through which universal and spiritual intelligence is received in the form of intuition and feeling. She is the chalice. The Yang is the masculine energy, the active aspect that listens to her and then acts to manifest her intuitive guidance into the physical world, bringing formless into form. Female intuition plus male action equals creativity. Unfortunately, most of us have not yet learned to benefit from the harmonious dance of Yin and Yang. Under this patriarchal worldview, rather than surrender to the forces of the universe and trust in the Mystery, the masculine energy attempts to control it. Yang is out of control; the counterbalance of a flourishing Yin is essential to restore harmony and balance both within and without. Consider also how the average pregnancy and birth is now managed as an illness. The average woman has been taught to fear birth to such an extent less than 0. Just like the Day-Night cycle, where there is Yin phase sleep and a Yang phase wake so too the menstrual cycle follows an energetic ebb and flow of energy. For women who are post-menopausal, paying attention to the lunar cycle moon is beneficial. To try and go through life at one speed and in one gear goes against the natural life-force that is available to women. If you are feeling burnt out, stretched to max, overwhelmed with all that you have to do, disconnected from your inner sense of knowing, or out of control and at the mercy of your hormones, there is another way. Learning how to work in harmony with the menstrual or moon cycle, to know when it is Yin time and when it is Yang time helps women understand the power of each phase of the cycle and allows women to work in harmony with their body. This the way to optimum health, vitality, joy, creativity and wellbeing. My aim is to practice what I preach and embody what I teach. Then I discovered the delicious Jade Egg and Sacred Teachings of the Jade Goddess as taught by Saida Desilets and totally fell in love with these feminine qi gong practices. Speaking of yum, providing nutritious meals is my biggest daily challenge. My dream is to have a personal chef! In my twenties I took the recreational party route, now I use meditation and qi gong techniques. I wear a lot of black. It keeps me connected.

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*View Jade McCutcheon's business profile as PHD Student at The University of Melbourne and see work history, affiliations and more.*

Small seal script form, from the *Shuowen Jiezi*, of k: Because all beings are considered coalescences of it, some scholars have employed the term "poly pneumatism", first coined by Walter Medhurst, to describe Chinese spirituality. While the snake, as the dragon, represents qi, the primordial power of the universe and the constellation Draco at the north ecliptic pole; the turtle represents the cosmos, with "the round carapace representing the dome of the skies and the squarish plastron the squared earth". Creation is therefore a continuous ordering; it is not a creation ex nihilo. Yin and yang are the invisible and the visible, the receptive and the active, the unshaped and the shaped; they characterise the yearly cycle winter and summer, the landscape shady and bright, the sexes female and male, and even sociopolitical history disorder and order. By the words of the Neo-Confucian thinker Cheng Yi: Another Neo-Confucian, Zhu Xi, says: The dragon, associated to the constellation Draco winding the north ecliptic pole and slithering between the Little and Big Dipper or Great Chariot, represents the "protean" primordial power, which embodies both yin and yang in unity, [24] and therefore the awesome unlimited power qi of divinity. As explained in modern Confucian theology: Rituals may be performed by government officials, family elders, popular ritual masters and Taoists, the latter cultivating local gods to centre the forces of the universe upon a particular locality. Since humans are capable of centring natural forces, by the means of rites, they are themselves "central" to creation. All of them contain the rod element signifying the square tool, used to make right angles. According to David W. That is to say, each creature plays both the roles of creature and creator, and consequently is not only a fixed constituent of, but also a promoter and author of, the diversity or richness of the world. The metaphor of the moon. The relationship between oneness and multiplicity, between the supreme principle and the myriad things, is notably explained by Zhu Xi through the "metaphor of the moon": This is similar to the fact that there is only one moon in the sky, but when its light is scattered upon rivers and lakes, it can be seen everywhere. It cannot be said that the moon has been split. Difference exists not only between the various categories of beings, but among individuals belonging to the same category as well, so that each creature is a unique coalescence of the cosmic principle. To conduct government by virtue may be compared to the North Star: These names are combined in different ways in Chinese theological literature, often interchanged in the same paragraph if not in the same sentence. It revolves about the centre, visiting and regulating each of the four regions. It divides yin from yang, establishes the four seasons, equalises the five elemental phases, deploys the seasonal junctures and angular measures, and determines the various periodicities: When the handle of the Dipper points to the south it is summer to all the world. When the handle of the Dipper points to the west, it is autumn to all the world. When the handle of the Dipper points to the north, it is winter to all the world. As the handle of the Dipper rotates above, so affairs are set below. This analogy is attested in the *Shuowen Jiezi* explaining "deity" as "what faces the base of a melon fruit".

## Chapter 4 : Stones and their Healing Purposes

*McCutcheon outlines her theory of 'The Receptive Other', incorporating an actor training methodology that opens up the actor in a way that allows her to be possessed by the character. Authors.*

## Chapter 5 : ABOUT - Follow the Yin

*International Journal of the Humanities. Volume 1, Article: HC To be Possessed The Receptive Other Jade McCutcheon Proceedings of the Humanities Conference*

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## Chapter 6 : Astrology and natal chart of Olly Murs, born on /05/14

*Jade Rosina McCutcheon is a director and scholar, with research revolving around actor training, performance and con-sciousness, social theater, and playwright.*

## Chapter 7 : OPUS at UTS: The actor as shaman : the spirit in actor training - Open Publications of UTS Sc

*Jade McCutcheon. Who are the 'gods' in our western theatre? Who do the actors commune with when carrying out the act of theatre? In Jacques Derrida's.*

## Chapter 8 : Chinese theology - Wikipedia

*Historical traditions of actor training have excluded the 'receptive other' whilst at the same time searching for a way into those excluded spaces. As a result the actor has not been encouraged to enter into the inner realms beyond those of the body, the emotions and the mind.*

## Chapter 9 : Jade McCutcheon

*Like other green crystals such as emerald and aventurine, the Jade stone is known for its anti-aging effects, which is why it rocks as part of a gem-infused toner. Also useful as a facial mist to tighten the pores and refresh the skin, this beauty water can be used daily for an invigorating pick-me-up or in combination with your favorite.*