

A PROCESS-ORIENTED AWARENESS JOURNEY:
EXPLORING SEXUALITY AND MAGNETISM USING
PROCESSWORK TECHNIQUES

A Final Project Submitted in Partial Fulfillment
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and Master's Degree in Process Work

by

Alexey Razumov

Process Work Institute

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Abstract

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Alexey Razumov

This paper guides the reader on a journey of exploration through various levels of erotic and sexual experience in order to understand a process-oriented view of how we encounter our core energies of life. A new Magnetism Model is presented that addresses the interface between the dreamland and essence levels of reality, and describes what I have found may occur there. Case studies are offered as illustration. Simply, I have discovered that connecting with the experiences of our core energies contributes to our inspiration, life vitality, magnetism, and richly informs our ability to address life issues.

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Chapter 1: Introduction

Perhaps you have noticed that people who are full of life vitality, inner glow, inspiration, and energetic radiation can be very attractive and magnetic, even if they are far from the social standards of attractiveness or sexiness. This inner glow attracts us to them. I frame these phenomena of inner glow, radiance, and life vitality as magnetism. What are the sources of that magnetism? Where can we get access to the core energies of life that nourish this magnetism? How is the core energy of life dreaming through our sexuality? I have some new ideas about that. Thus, I propose a process-oriented idea of magnetism.

Processwork is an integrative holistic approach based on Jungian psychology, shamanism, modern quantum physics, and Taoism. In developing my theory of magnetism, I drew upon ideas and methods from processwork. More specifically, processwork appreciates our ancestors' wisdom and utilizes concepts and techniques from shamanism, such as the dreamtime of Australian Aboriginal mythology or the Cracking Our Own Shell technique. In this context, I describe how shamanism informs my research. Stories from Tuva and Morocco show how my personal experience of shamanism feeds my insights and psychological theory. Later, I describe processwork and its various aspects in more detail.

Shamanism and the Core Energies of Life

Through these stories I want to highlight a few ideas:

1. We all have our original core energies of life, and they are unique for each person.
2. When we have clear contact with the core energies of life, it heals.
3. When we are in contact with our unique core energies of life, it mesmerizes many people, and makes us magnetic.

I describe what I mean by core energies below and how this is relevant to magnetism and sexuality.

My first story is about the hereditary shaman Chochagar Kes, my dear teacher from Tuva. He taught me about the original vibrations or core energies of life. He said that the experience of vibrations or core energies can come with a unique spirit helper. He assisted me to meet my spirit helper, who turned out to be Skylark. Chochagar recognized Skylark when I played a song on my *khomus* (called Jew's harp in the west). I learned to be Skylark through playing the Skylark vibration and dancing Skylark's spontaneous dance, and Chochagar guided me. It is practically impossible to describe my experience of Skylark energy, and if I try, I would speak of the flavors of sunlight, soaring, happiness, ecstasy, rapture, and unconditional love for the whole world. In Chochagar's words,

According to shamans, that's how it happens, spirit helper helps to develop, to open up. . . . You should live through this state of Skylark, feel what state he is singing in. And then, with age, you will not need it. It will become a part of you.

Chochagar told me about the Skylark state and its healing experience.

This state heals. . . . Use this state more; make it a part of your daily life. For example, relationships with people in daily life . . . try to keep this state consciously, amplify it, and this state reduces stress. Or while healing or performing a shamanistic ritual, you can get into this state as a healer—and then pass it on to people.

One aspect is especially relevant for my research. Chochagar taught me that when I stay closer to Skylark, Skylark's energy in me mesmerizes people.

This is your way of perceiving reality, this is how you show your world, right here and right now . . . only you can do it this way. . . . Your world is really like that . . . it mesmerizes many people . . . because all people show their world differently, and you show it this way. This is how the world is, you see? This is your calling or something of the kind. This state is the most important for you . . . like inspiration, creative expression of reality, showing it.

My second story comes from Africa. I used to live in Morocco and participated in the rituals of the Gnawa people. They are an ethnic African group who, with the passing of time, became a part of the Sufi order in Maghreb. Gnawa people have continued to celebrate their rituals wherein they are devoted to practicing the dances of possession and fright.

Aisha is one of the most powerful African female energies. She has two faces: one face looks punishing and evil, whereas the other face looks loving and able to heal. The Gnawa people believe that the goddess Aisha is the best healer for mental disorders that occur due to early wounds. Aisha never shows herself clearly, rather, she manifests through events and signs.

The main goal of collaboration with Aisha is community healing. Aisha chooses a healer through whom she will manifest herself in the world, usually someone who had a mental disorder. At a certain moment of the ritual, when Gnawa musicians start to play Aisha's song, the healer-to-be feels that Aisha calls him. He follows Aisha's song and he starts to dance ecstatically. Aisha possesses him. The healer becomes altered and luminous as he serves Aisha and channels her energy. Thus, the healing experience happens for him and his community.

My dear shaman teacher, Ahmed from Morocco, predicted that Aisha wanted to collaborate with me. So, I had the experience of meeting with Aisha. I sat in a circle with other participants of the ritual. Several Gnawa musicians played trance songs. I could smell the incense. At some point, someone turned off the lights in the room and in the dark, the musicians began to play Aisha's song. I felt intense excitement, as if some force began to pull me into the center of the circle. I yielded to this power and jumped into the circle. My eyes were closed, and the body began to move spontaneously, without my intention. Music

led me. I was in a trance. I felt like music and power were flowing through my body. I was jumping and screaming. It is crazy to describe my experience of Aisha's energy, because it was mostly beyond words. I could say something about a flavor of darkness, voltage, rushing speed, spaciousness, power, and fever. At some point I got scared that I could destroy myself. At that moment, I noticed someone protected me and gently cared that I did not hurt myself. I had an amazing experience of protection from that. I also had the experience of dancing with Aisha. After the ritual, I felt something was healed in me.

I learned that the goddess Aisha is a name of one of the core energies of life, and that the dance of possession is a way to connect with Aisha. To be in collaboration with Aisha's energy was a healing experience. I felt radiance, inspiration, and a lot of vitality when I was in contact with Aisha's energy.

As I reflected on my two shamanic experiences, I realized that they help to clarify my thinking. They also offer important pieces of my theory.

1. Skylark and Aisha are the names of my core energies of life and they have a very different flavor, taste, temperature, and blood. Skylark's core energy is full of sunlight, soar, happiness, ecstasy, rapture, and unconditional love for the whole world. Aisha's core energy is full of darkness, voltage, rushing speed, spaciousness, power, and fever.
2. So these two core energies are kind of opposite. I have an intuition that on some certain deep level they are complementary to each other. I frame that complementarity as a core energetic structure (CES).
3. Both of the core energies (Skylark and Aisha) just happened to me. In the beginning, it was not my intentional choice to have them, and I did not know

where it would lead me in the end. Now, they are becoming better known to me and I can recognize a flavor of them in many different clusters of life experiences such as sex, addictive tendencies, or strong body symptoms.

4. Restoring connection with the core energies of life creates the phenomena of magnetism and healing. Thus, we can live more of an authentic self from the deep part of one's self.
5. When we lose contact with our core energies of life, then our projections and problems tend to increase. We suffer from that. When we somehow restore contact with our core energies, then projections diminish, and problems become easier, or may even disappear completely.

During my research, I had the insight that we can restore connection with our core energies of life through working with the experiences of sex. In turn, the experiences of sex have the phenomena of magnetism and healing. I explain how it works below.

Why I Decided to Study About Sex

I have noticed that I could recognize the flavor of both my core energies—Skylark and Aisha—in my most exciting sexual experiences. In such exciting sexual moments, I felt the taste, color, smell, flavor, blood, and power as qualities of Skylark's and Aisha's core energies. So, I asked myself, what dreaming process is behind such sexual experiences? I hypothesized that our most powerful sexual experiences and fascinations could also give access to the core energies of life. Deepening the dreaming process behind sex, we can meet the same core energies of life that we could learn about in powerful shamanic experiences.

Relatively few people can have shamanic experiences. Yet, many of us have unique sexual experiences, fantasies, challenges, and issues. Thus, the material of sexual experience provides a more readily accessible way to search for our core energies of life.

We are all moved by our personal stories. Like many of us, when I was a little boy, I experienced shame associated with my sexuality, and that experience follows me through my life. As a child, I was faced with attacks from both my family and the social system. That experience of attacks organized part of my personal psychology and life challenges and also prompted my journey of exploration of sexual patterns and issues.

Significance of Study

The universe is permeated with sexuality. We can find sexuality everywhere—as an inner experience, in relationships, in the community, in society, in culture, in history, in myths—and many people suffer from sexual issues. The world and society attempt to regulate our sexual experiences and dictate to us what is sexually attractive and what is not, what is right and what is wrong, what is healthy and what is unhealthy in our sexual life. Although there are many sexual issues that may arise, in this paper I mainly focus on three areas: marginalization, extreme states, and relationship conflicts.

To date, there is very little written about the deep processes around our dreaming and sexuality. In working with sexuality, we can gain access to life force and magnetism that can be used in different aspects of life beyond sex as well. For example, I discovered that one's erotic material and adverse childhood experiences (ACES) have a common core energetic structure. Such adverse experiences may include childhood sexual abuse, bullying, rape, physical abuse, traumatic accidents, and so forth. Thus, because there is a shared core energetic structure, we can work directly with the material of sexuality and indirectly relieve

the effects of ACES. In doing so, we also must be keenly alert to the client's or participant's feedback, as this is a highly sensitive and tender area of experience.

There are several reasons why this approach makes sense:

- It is often painful to work directly with ACES. None of us should suffer too much in focusing on ACES! I prefer to focus on experiences of sexuality that are often more pleasurable or positive, rather than induce suffering through direct exploration of ACES.
- Sometimes we just do not remember ACES, especially if it happened in early childhood. Our mind displaces painful memories. However, we usually do remember exciting fantasies and sexual experiences.

Core Erotic Template and Central Erotic Dream

Jack Morin's (1995) concept of the core erotic template contributed significantly to my theory. His main idea was that our sexual life is organized around one or more central themes. Behind our many different erotic scenarios and experiences we can discover a common core erotic template. I like how Morin distinguished between many different erotic scripts and a template:

An easy way to distinguish between script and template is to recall the popular television series "Colombo." The template of the show is always the same: murder is committed on camera, so we, the viewers, know who did it, how it was done, and the motive for it. We watch the rest of the show not to find out whodunit, but see how the lieutenant will identify and corner the killer. This same theme is repeated in every episode, yet the script is always different—new characters, motives, methods, and slip-ups. Themes are the underlying forms which scripts unfold. Whereas scripts tend to be detailed, themes are simple and can often be described in a sentence or two. It gives us that sense of *déjà vu* in our erotic lives. (p. 140)

He said that at the most fundamental level, the core erotic template indicates which people, situations, and images tend to evoke your most forceful genital and psychic responses.

Morin spoke about how the challenges of early life became the cornerstone of eroticism. In my mind, the concept of a core erotic template is a powerful way to learn about our sexual psychology.

From a process-oriented perspective, I reframed the notion of core erotic template as a central erotic dream. This central erotic dream is a kind of sexual pattern that emerges or makes itself known in different ways over time. To find key information about one's central erotic dream, I formulated a series of questions (specific questions used are presented in Chapter 3).

Central Erotic Dream and Core Energetic Structure

As I see it, the central erotic dream includes several parts / figures. From my research, one woman fantasized about a situation when someone was secretly spying on her while she was having sex with her partner. One man fantasized about having sex with a powerful and independent woman who suddenly takes off her clothes and asks him to fuck her. Another woman fantasized about unexpected passionate sex with a stranger wearing a mask. Another woman explained, "In my most aroused fantasy, the sadistic figure is always present, which leads me to do obscene things. I hate him, but his presence makes my fantasy incredibly exciting." Thus, for these people, a spy, an independent and powerful woman, a stranger in a mask, and a sadist are figures in their respective central erotic dreams.

My idea is that behind the main figures of the central erotic dream, we can find a core energetic structure. In order to do that, we need to deepen the process and find the deep (essential) parts of the dream figures. Processwork has a set of tools and techniques to do that. For example, we may imagine that we have become one of the figures, and then notice a little feeling in our body that relates to the experience of that figure. Then, we can make

this feeling stronger, and unpack or discriminate the layers of sensory experience, continuing to intensify our experience in the moment until some new quality of energy or new state of consciousness arises. Such new energy or state of consciousness, I term the deep part or core energy of the figure.

In my paper, I suggest a new framework—core energetic structure (CES). CES includes all of the deep parts of the figures of one's central erotic dream. I consider that the CES is unique for everyone. From my point of view, the core energies of life are *dreaming through our sexuality* and this is why we have our central erotic dream, sexual fascination, and presenting issues.

Core Energetic Structure and Magnetism

I discovered that the phenomenon of magnetism happens when we start to move between all of the core energies of our central erotic dream figures. So, when we start to dance these core energies, we can suspect that the phenomenon of magnetism will also appear. Using the metaphor of an electrical circuit, when the plug makes clear contact with an energy source, the current flows without resistance, and the lamp shines brightly. In other framing, we feel magnetic when life energy is flowing through us freely. Below, I focus more specifically on sexual magnetism as the part of general magnetism that was most relevant to my research.

Core Energetic Structure and Sexual Magnetism

Regarding sexual attraction and the phenomenon of sexual magnetism, I have heard from Arnold Mindell (personal communication, 2016) that people who are congruent with their nature look sexually attractive. Menken (2001) wrote that sexuality is not a static experience. Sexuality is a process that extends through all our life and is associated with our

passion to explore the unknown parts of our nature. She wrote that the growing spirit in us makes us sexy. Chris Allen (personal communication, 2016) said that the phenomenon of magnetism arises when people come into contact with their mythical power, and it is this mythical power of people that attracts us. Gary Reiss (personal communication, 2016) believes that people who have our unknown or “X” energy can be incredibly sexually attractive to us. However, sexual magnetism and vital power are not aims in themselves. Rather, they are the effects of following our deep nature.

From my perspective, when people have clear connection with their core energies of life, then the core energies flow freely, and the phenomena of radiation, inspiration, and life force happen. I frame that as having personal magnetism.

Each of us from our early days has our own core energetic structure and “dances” them. All too often, we forget some of the core energies and dance only part of them. Then, we may project a forgotten aspect of our core energies on others—our partners, friends, or enemies. We may feel obsessed, or experience low energy, loss of fluidity, and lack of authenticity. We can find our own core energies by analysis of the deep aspects of the figures in our childhood dream, the ACES pattern, central erotic dream, as well as addictive tendencies. Then we can learn again to dance the fullness of the parts of our core energetic structure, and to thus restore our fluidity, authenticity, life force, magnetism, and inspiration.

In working with a client, we may seek answers to a few questions. What is the client’s CES? Which part of the CES is unknown or displaced? How to support the client’s dance of all their parts of CES? For us as psychologists, it may be helpful to find the design of CES, and then make bridges back to clusters of life experience and issues (sexuality, ACES, body symptoms, depressions, dreams, relationship, and world issues).

In my research, I have found a connection between sexual fascination and personal radiation / magnetism. What turns us on sexually and our own sexual magnetism has the exact same CES. Remember that the CES is deeper than the central erotic dream.

In my model below, I show that CES is deeper than sexual fascinations and even deeper than our central erotic dream. Sexual fascination has an inner wisdom that gives us the keys to gain access to a powerful life force and magnetism. The fascinations are transformed into sexual magnetism when we start to dance the deepest parts of the figures of our central erotic dream. We feel the magnetism when our core energies flow freely. We feel fascination towards somebody increase when we are losing connection with some of our own core energies and forget to dance all part of our CES. What drives us crazy sexually at the same time shows us the direction to our authenticity and sexual magnetism.

Central Erotic Dream and ACES

Several researchers (Carnes, 1989; Morin, 1995) show how early disturbances and trauma determine one's sexual behavior and sexual template. From my perspective, ACES are one of the main reasons why the core energies stop flowing freely. I bring in the idea of a common CES behind the central erotic dream and ACES, because I want to make the holistic nature of processwork more explicit. According to the holistic principle, if we make energies flow in one cluster of experience, we make energies flow everywhere. So, we can start to work with the cluster of sex, and on the way support the overall fluidity of core energies, also indirectly encouraging fluidity in the frozen energies of ACES, and in this way, make suffering from disturbances less!

For example, I had a long-term client, let's call her Natasha, a heterosexual white woman in her 50s. She had an abusive background and we worked on it quite a while.

One day Natasha brought a different issue to our session—she went to a tango school, but her potential partners did not want to invite her to dance. In her mind it happened because she could not let them lead her in a dance. Rather than just relax and enjoy, she had a tendency to over control every little step. So, the tango did not work and she was suffering from that. She had also brought her relationship issues and her sexual fantasy as well.

Respectfully, I chose to explore her sexual fantasy from a processwork lens. As processworkers, we unfold sexual fantasy as a dream and try to find the learning in the experience. No fantasy is pathologized. We need to be especially sensitive to feedback from the client and ourselves when we work around sexual experience (more on this in Chapter 4).

In her fantasy, she reported that there was sadist who pushed her and humiliated her and told her to make sex with strangers. She hated this sadist, but at the same time, his presence in a fantasy turned her on.

I reframed her fantasy as a dream, and suggested that Natasha see her fantasy as a movie with two main characters, one as a sadist and the other as a victim. Then I suggested to her to pretend she is an actress, and she may play the roles of that movie. She started to play the sadist. I encouraged her to notice some feeling or sensation in her body that related with what she imagined was the experience of a sadist. Then she started to heat that feeling up, amplify her experience 100 times more, until her feeling was transformed into something new. She found the essence of that figure as straight power: “I can do my own things in the world without any shame.” This was a less cognitive and more energetic part of our work. Next Natasha stepped into the role of the victim figure and discovered the deep aspect of that figure as energy: “I am surrendering for the biggest power.”

Then, I supported Natasha to start moving between the energies of “straight power” and “surrender,” forward, back, and around. It looked like she was dancing tango. In doing this dance she felt ecstatic, inspired, and increased vitality. I also noticed how she changed. I felt her radiance, and she looked very attractive and magnetic during that dance.

From this ecstatic state, Natasha found a new way to dance tango. It was a transformative experience for her. She made good progress in her relationship and had an increased positive approach to life. After 2 weeks, she reported that she started to enjoy the tango and partners now liked to dance with her.

Working with the sexual fantasies, central erotic dream, and core energetic structure can be a positive way to work with and relieve ACES indirectly. We can work with and through sexual fascinations, and we do not need to work with every specific piece of early painful experience. When working directly with a sexual issue in therapy appears to be less productive, it is then possible to change direction and work with other life material. So, we follow process and the client’s feedback.

Process-Oriented Model of Work With Sexuality and ACES

In order to explain the idea of CES and bring processwork into a new framework, I developed a process-oriented Magnetism Model of work with sex and ACES. Processwork offers the framing of three levels of reality—consensus reality, dreamland, and essence (Mindell, 1982, 1993, 2010, 2011). Consensus reality is what we all agree is real. Dreamland is the territory of dreams, dream figures, and roles. Essence is nondual, nonverbal, and home to the essential spirit or energy behind everything. In the realm of dreamland, at the border of essence, I distinguish a special sublevel for CES that includes the

deep parts or core energies of the dream figures belonging to the central erotic dream and the long-term patterns of ACES.

Using a phenomenological approach in combination with the processwork paradigm, I examined two different clusters of experience in one model / framework. First, I looked at information of sexual fascination and issues and ACES. Second, I looked for the central erotic dream / core erotic template and long-term pattern ACES behind them. From there, I looked for common essential roots or a common core energetic structure beyond them. I found that the CES provides new possibilities to work with actual sexual issues, increase magnetism, and indirectly, to relieve ACES. Using the three levels of reality helps us to locate a common core energetic structure. What I suggest is then using the client's feedback-based model to work with sex issues and ACES together.

My research is based on the processwork paradigm, developed by Arnold Mindell (1982, 1993, 2010, 2011). He formulated the paradigmatic model of three levels of reality: consensus reality, dreamland, and the essence level. This is where I began, as I created my model. I added to the original paradigm the concept of maps: small map, big map, deep map, and behind a map. I believe this additional framing of the maps helps to organize our thinking about sex and ACES on different levels of reality. It also offers a way to explain complex concepts to the general public in an easy way (see Figure 1).

The small map relates to the consensus level of reality. On the small map, we place facts about a person's issues, sexual fascination, and ACES. What happened? What is the problem?

The big map relates to the dreamland level of reality. Information on the big map is based on an analysis of information placed on the small map. On the big map, we place

information about longtime patterns like the central erotic dream and ACES pattern, and the structure of the roles and missing roles in each pattern or cluster of patterns.

The deep map is beyond the small and big maps. The deep map also belongs to the dreamland level, but refers to the deep (essential) parts of the dream figures of the central erotic dream and long-term pattern ACES. To create a deep map, we may use processwork tools to find the core energetic structure of long-term patterns located on the big map, as well as utilizing symbolic thinking.

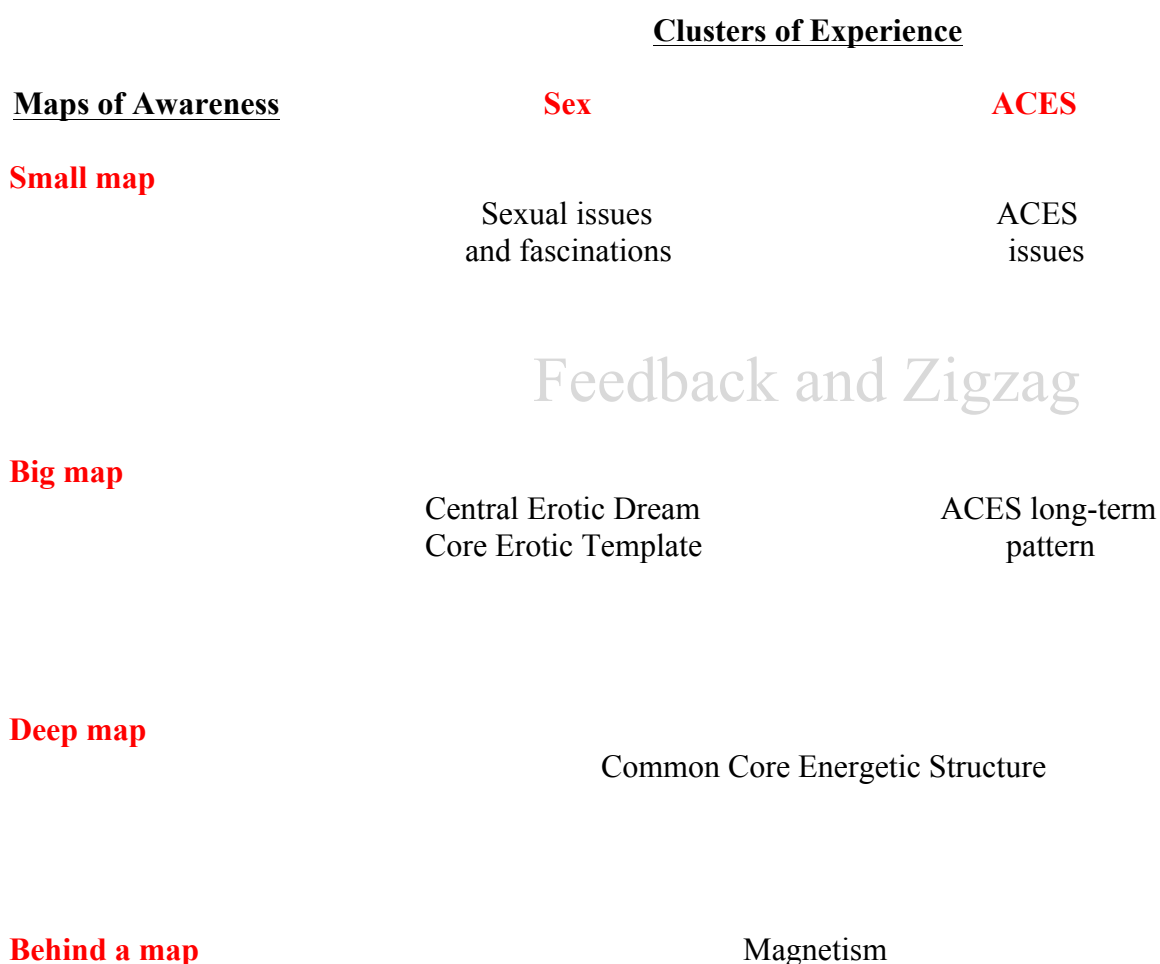


Figure 1. Process-oriented Magnetism Model of sex, magnetism, and adverse childhood experiences (ACES).

Mindell (1999–2016) has frequently observed that the unspoken level of reality is related to the Tao that cannot be said. I like to call this level *behind a map*, where there is space for radiation and magnetism.

Magnetism Model has cognitive and energetic dimensions as well. This means we may use that model as a framework for ourselves and for our clients, and that is important. The power of my model relies on the therapist accessing her shamanic skills to experience the energies of the big map and deep map, and supporting the client to have this experience as well.

Why do we return to work on our sexual projections and on addictions? In unraveling the projections, we can reach a place of freedom and congruent authenticity. Many people like the idea of reclaiming freedom, sexual magnetism, and luminescence. For them, it is often more motivating than searching for “abstract” meanings.

In Figure 2, I illustrate my model from another angle. In the illustration, you see that the journey takes us from presenting issues through a deeper exploration of the central erotic dream and even deeper to find the core energetic structure and magnetism. This brings us to the expression of the positive outcomes.

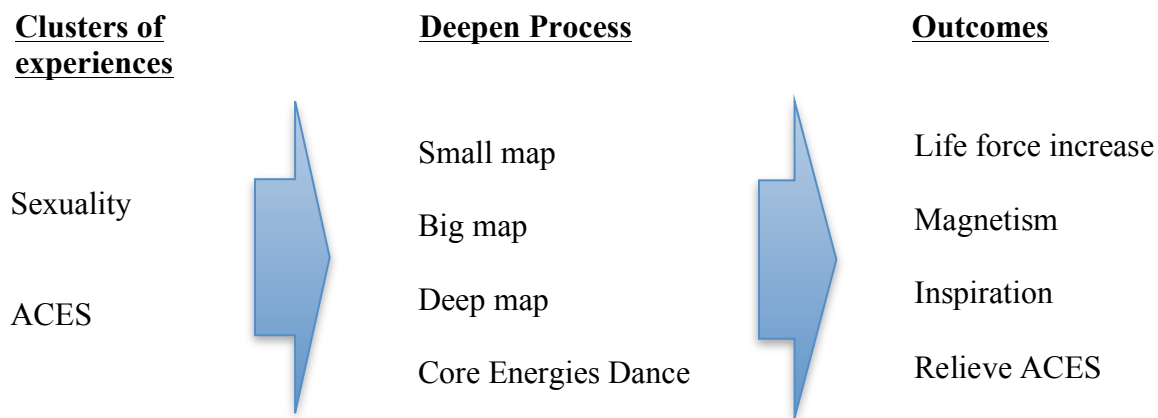


Figure 2. Schema of working with core energetic structure (CES).

Purpose

In this paper, I develop a process-oriented Magnetism Model of working with sex and ACES. This model allows us to organize our thinking around clusters of experience related to sex and ACES together, and to find a common core energetic structure. Thus, I propose a new framework—the core energetic structure (CES). CES includes the deepest aspects or core energies of figures that we can find in our central erotic dream and long-term pattern ACES. I consider everyone to have a unique CES.

Using a phenomenological approach, I show how facilitation of the movement between the energies of CES provides fluidity and has a holistic effect on increasing life force, magnetism, and relieving earlier disturbances. I offer several new metaphors, frames, and exercises that can be used in workshops and individual sessions.

CES is the most common structure *before* one's personal ACES and sexual template happen. From the perspective of a lifetime, CES happens first (or even exists already eternally). One's ACES come later as life is encountered and one's sexual template follows even later as we mature. When we find a way to re-access CES, we can facilitate movement between the core energies in order to make them fluid, and further support that fluidity in the clusters of sex and ACES.

My Research Questions

1. How to use the experience of sex to increase personal magnetism, vital power, and life-changing insights?
2. How to use the experience of sex to decrease suffering from ACES?

In the following chapters, I offer literature that was relevant in establishing a foundation for my model, a brief discussion of the research method I used, as well as ethical concerns in working with sexuality. Case studies are presented, illustrating the model in use, and my conclusions follow.

Chapter 2: Literature Review

In this literature review, I describe psychological theories for therapeutic work with sexuality. There are two basic types of theories in this area: (a) theories that focus on connection of the sexual issues to ACES, looking for the reasons of issues in the past, following the principle of causality; and (b) theories that focus on connection of sexual issues with spirituality and finality, looking for the meaning of sexual issues for the future.

Sexuality and ACES

Jack Morin and the Core Erotic Template concept. Many writers on sexual attraction and issues have addressed sex and early trauma, but I think Jack Morin (1995) in his book, *The Erotic Mind*, framed things well in terms of the core erotic template (CET). He said that at the most fundamental level, CET was a depiction of which people, situations, and images tend to evoke your most forceful genital and psychic responses. Morin spoke about how the challenges of early life became the cornerstone of eroticism.

Positive emotions can energize arousal, but unexpected aphrodisiacs such as anxiety, guilt and anger can have similar effects. . . . Irrational power of eroticism paradoxically tries to break through post trauma experience and express itself in CET and peak sexual arousal. Trauma inhibits that power flow and creates original CET that under different circumstance creates lust arousal. (Morin, 1995, p. 141)

I use Morin's (1995) idea of the core erotic template to search for the central erotic dream and the CES. The concept of the core erotic template is important for my theory, especially the idea that when the core erotic template activates, it gives the strongest energy response in the body, that of sexual arousal. Using the lens of a process-oriented approach, I considered sexual arousal as a body experience, and asked the question, who created this experience?

Attachment Theory. The attachment theory of love was originated by John Bowlby (1989), who proposed that the type of romantic relationship one has as an adult was determined by the type of relationship one had with one's primary caregiver as a child. In other words, the connection or attachment we had as children with our primary caregiver, usually our mother, determined the way we behave in adult relationships. Bowlby (1989) believed that a warm, close relationship with one's mother was just as crucial to a baby as food and oxygen. Without it, a person would not be able to develop normally—socially or emotionally.

The key assumption of attachment theory was that these different attachment styles and behaviors affected our ability to connect, especially romantically, with other adults once we mature. Attachment theorists predicted that children who had a secure relationship with their caregiver as infants would grow up to have the healthiest, most satisfying, and most enduring adult relationships. When they were young, these individuals had caregivers who were responsive to their needs. They were able to develop a trusting relationship and were not worried about being abandoned. These same feelings were likely to be transferred to adult relationships.

Attachment theorists predicted that children who had an avoidant relationship with their caregiver as infants grew up to have the least intimate, short-term adult relationships. As children, these individuals may have had caregivers who were aloof and ignored attempts to develop intimacy. As a result, they have basically given up on intimacy because they expected rejection. So, as adults, they found it difficult to develop trusting relationships and were more likely to engage in physical relationships that were void of love.

I see the attachment theory as offering a clear understanding of the causes of long-term edges to intimacy and the reasons for self-criticism. Process-oriented psychology offers tools for working with internal and external criticism. Later in my paper, I show how to work with a critic in the context of sex.

Sexuality and Spirituality

Carl Jung's ideas of finality. Carl Jung (1973b) described the principle of finality. Jung brought the idea of the collective unconscious into psychology, suggesting sexual desire was not only biological in nature, but also a spirit striving for wholeness. The Self can be understood as the central organizing principle of the psyche.

Jung (1973a) proposed the idea that each man carries a female side (anima) and each woman carries a male side (animus). Based on generalized stereotypes of male and female behavior, Jung suggested that each man and woman has a contra sexual image, which is a complex or cluster of associations connected by meaning that constitutes their own personalized internal image or template of the opposite sex. If a person was not yet differentiated from this image, it had sunk deeply into their unconscious through repression that was often cultural. The goal was to be conscious of one's own feminine and masculine qualities and to have access to one's own wholeness.

The process-oriented paradigm partly came from Jungian psychology, while working with greater gender diversity, including heterosexual men and women, gays and lesbians, transgender individuals, and those who identify as gender queer or nonconforming. Therefore, processworkers prefer not to fix on the masculine and feminine sides, but rather to approach whatever figure wants to appear naturally in the moment. Menken (2001) suggested one of the most helpful aspects of her own personal sexual learning was having a

therapist who avoided labeling her behavior as something a man or a woman would do, and thus allowed her sexual behavior to be seen more as an organic and nongender specific energy.

Thomas Moore and glimpses of the soul. Jungian writer Thomas Moore (1998), in *The Soul of Sex*, suggested that a richer context for sexuality could be found in glimpses of the soul. Moore further suggested that mythology can offer larger meaning for sexual desire and sexual acts. All sex, according to Moore, was part temporal and part eternal. Moore discussed the idea of radiance, which was especially interesting in terms of what was behind a sexual fascination and what was sexual magnetism. The radiance aspect of something was what draws us to it, and this was not necessarily an attraction to the physicality of the object itself. When applied to the nature of desire, the radiance of the soul may show itself through a facial expression or facial configuration.

He suggested such things as acknowledging our own radiance, as well as living our whole life with heart and a divine sense of pleasure as healthy guidance. Thus, Moore (1998) offered a bigger, less literal, meaning to sexuality. In the ways we teach, work, read, and experience our senses, we should also enjoy our desire and passion.

Moore's (1998) idea of radiance feeds my concept of magnetism. In my project, I show how process-oriented interventions can enhance radiance and magnetism, and reduce suffering from destructive sexual fascination.

Jack Morin and chemistry. Jack Morin (1995) linked the core energetic template with wholeness and the chemistry of attraction as well. According to Morin, CET helped us to select partners who value our strength and compensate for our weaknesses. From Morin's point of view, the purpose of attraction was the pursuit of wholeness.

Morin's (1995) ideas helped me to think about the core erotic template, chemistry, and wholeness together. Based on the processwork model of the three levels of reality, I developed a process-oriented model of sex and ACES. I have mapped this figuratively as to how sex, ACES, magnetism, core energies of life relate and work together (Figures 1 & 2).

John Pierrakos and Core Energetics. Developed by John Pierrakos (1987, 1997), Core Energetics was a marriage of Body Psychotherapy and Spiritual Development. The work brought consciousness to how we block our energy and recreate defence patterns adapted in childhood that keep us limited and dis-empowered. The core process helped us see how our worldview was to a large extent a function of many of these blocked energy patterns, and so we kept recreating similar situations and relational dynamics that left us frustrated. According to John Pierrakos, awareness was not enough, as we also need to mobilize our physical energy (life-force) differently in order to make lasting changes in both our inner world and our outer experience of life. Work with the body was critical in changing our experience of embodiment, because our defences, belief systems, coping mechanisms, and typical emotional responses were not just psychological, they were also somatic and powerfully anchored in the physical body.

I agree with Pierrakos (1987, 1997) that awareness of the symbolic meaning is sometimes not enough to effectively resolve sexual issues. In working with sexual issues, I use a combination of process-oriented interventions in order to gain experience of unfamiliar energies in the body, and to offer a framework that supports awareness and integration. Examples of such interventions are in the case studies of Chapter 5.

Processwork's Approach to Sexuality

In a workshop in Moscow, Reini Hauser (2012) summarized processwork's ideas of how to work with sexuality.

We are looking at sexuality as a dreaming process—what are normally looked at as sexual problems, we see as a road to the dreaming stream. We do not have a normative approach in terms of what is healthy and what is not. No preconceived idea about what our experiences mean. Instead we are interested in the potential meaning of our desires and problems. We are interested in unfolding experience instead of pathologizing it.

- In the most unusual sexual fantasy or problem, we can find a bigger dream in the background.
- Sexuality is a blank access—a dynamic passionate process that can be lived everywhere—especially outside of the bedroom. It is a life force enlarging who we are, that demands to be lived in many channels.
- What happens in the bedroom may need to happen more in everyday life (i.e., both have passionate sex but no excitement in their lives → make everyday life more exciting).

Chris Allen (2003) wrote his dissertation about processwork methods used to find the symbolic essence of sexual fascinations. He pointed out that besides being an act of projection, sexual fascinations may be viewed as a natural learning method about sex, relationship, and parts of ourselves.

I add a new framework. Beyond sexual fascinations and issues we can find the core energetic structure and magnetism. When the connection with our core energies is unclear, fascinations have a tendency to increase.

Dawn Menken (2001), in her book *Speak Out!*, wrote about the core of attraction. I love her ideas about the spiritual nature of sexiness.

Sexy is spirit and resides in each of us. It is an inner experience that no one can define or contain, a radiation that irrepressibly draws a zest for living fully that possesses us until our last days. The growing spirit is a sexy one, free from the binds of consensus culture. (p. 120)

I frame sexiness as sexual magnetism and look for sources of magnetism in spirituality, biology, psychological projections, as well as essential aspects of the field.

In *The Dance of Sex—A Dreambody Approach to Love, Sex, and Ecstasy*, Gary Reiss (2013) addressed the need for a new sexual revolution based on awareness, connection, ecstasy, and love. Reiss' approach offers simple and powerful methods based on the dreambody work of process-oriented psychology. I like how Reiss taught about sex to a wide audience that was not familiar with the process-oriented paradigm. Because I plan to teach around the processwork approach to sexuality, I also developed some new exercises and metaphors for an audience who may be new to processwork. You can find these in the Appendixes.

Chapter 3: Research Methods

This research utilized interviews by a therapist trained in processwork in four case studies. In Chapters 5 and 6, patterns and threads of the results are discussed. Qualitative methodology was used in the context of a phenomenological study, as explained below. Processworkers have often used case studies as a primary method of research. I used the case study method, because it allowed me to imagine what was happening with clients and to formulate possible long-term patterns and CES. Another reason why I used the case study method was to illustrate how to apply my model and process-oriented interventions to work with clients about sex and (indirectly) decrease suffering from early trauma.

Phenomenology

Edmund Husserl (1999) defined phenomenology as an approach to philosophy that takes the intuitive experience of a phenomenon as its starting point. From there, it strove to extract the essential features of experience in order to study and understand how they arose and manifest.

Heuristic Research

Heuristic research (Moustakas, 1990) was considered as an offshoot of phenomenology wherein the focus of the research was mainly upon the direct observable experience of the researcher. Because the emphasis of my project was on the participants' experiences more often than my own, my research was more phenomenological than heuristic in nature. In both methods, however, it was the direct experience of the research participants that was at the root of the inquiry.

Processwork

Processwork is both phenomenological and heuristic by nature. The therapist or facilitator seeks to understand a client's, therapist's, or group's firsthand experience, and to find meaning in these experiences through linking them with a broader pattern.

Although processworkers do not believe the meaning of the pattern can be known in advance, they do assert that the pattern has meaning. This core attitude of respect for the inherent wisdom of the process is rooted in similar perspectives found in analytical psychology, Taoism, and shamanism.

Data Sampling

Data were collected through individual interviews (2-3 sessions) with volunteers. I advertised through word of mouth, and I had positive responses from four people who showed interest in participating in the study.

Informed Consent

For the participants who volunteered, the informed consent forms (Appendix A) were given to them prior to the beginning of the interviews. The information included in this study does not contain accurate names or any identifying information of the participants.

Two of the volunteers were familiar with basic processwork concepts. The other two had no background knowledge of the model nor had prior processwork therapy.

Case Study Format and Results of Phenomenological Analysis

In Chapter 5, I present four case studies. Interview data have been altered for reasons of confidentiality only.

My research began with processwork structural analysis of each case study. Initially, I interviewed clients around ACES and sex and put the client's material onto the small, big,

and deep maps. My model organized my thinking about sex and ACES as I navigated this territory and sought to find common core energetic structures (please see Figure 3).

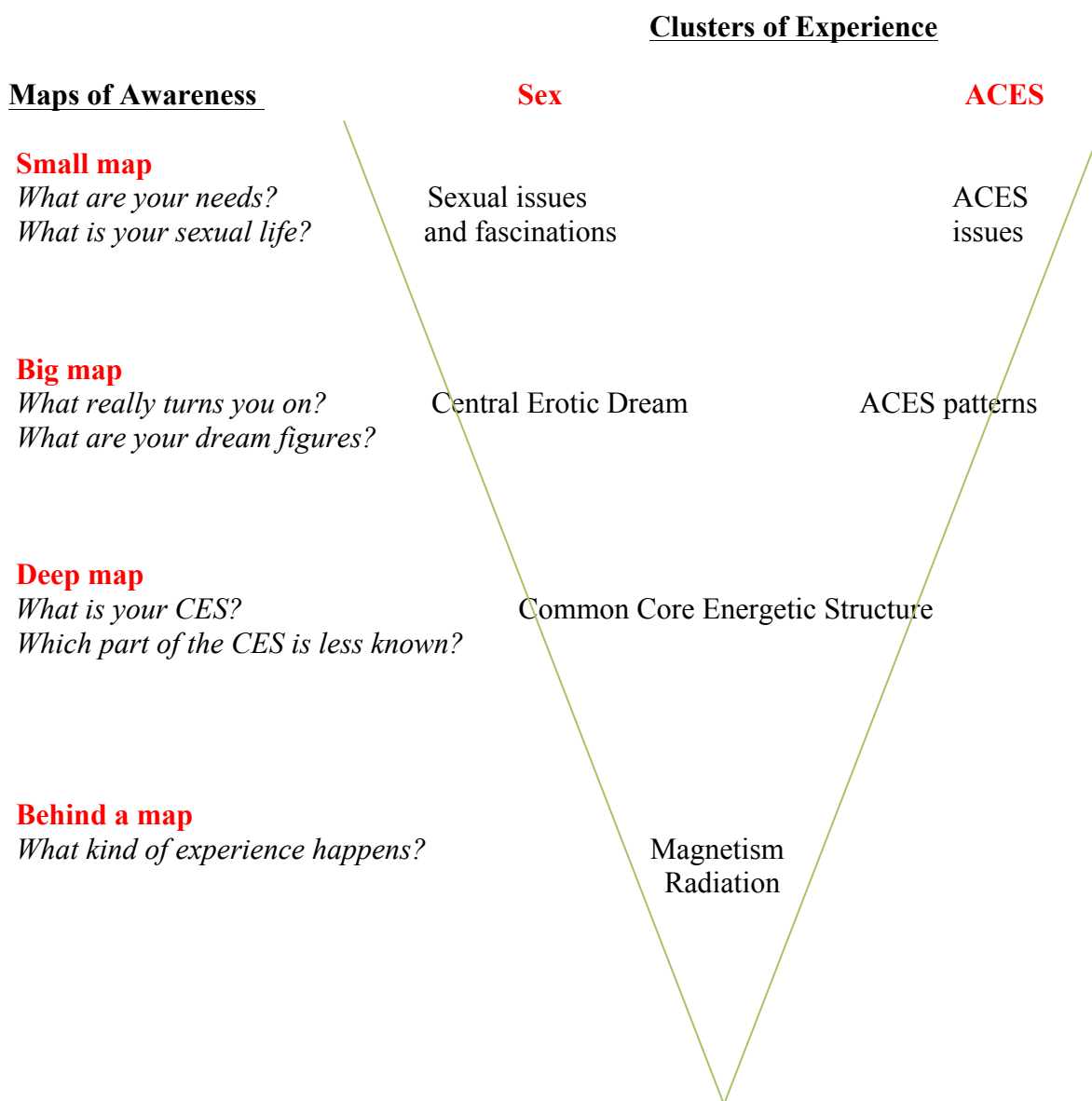


Figure 3. Process-oriented Magnetism Model for working with sex and ACES.

Then I started meditatively reading these two clusters, noting some commonalities in the common core energy structures. I put this common core energy structure on a deep map. Then I began to facilitate the flow between core energies, and this indirectly also increased the flow of energies in all clusters of the client's experience.

From a processwork point of view, I could investigate these clusters in any order depending on the feedback from the client. For example, I could start to work with sexual fantasies, and if the client stopped, then change direction and work with CES, and then go back to the sexual fantasies.

My own experience of ACES and knowledge of a sexual template significantly influenced my ability to observe the data and find various patterns and possible causality, or lack thereof. The combination of this phenomenological and heuristic inquiry revealed the following categories to be most relevant to the phenomena in question.

1. Mapping process
 - a. Small map: What is the issue?
 - b. Big map: What are the long-term patterns of sex and ACES?
 - c. Deep map: What is the common Core Energetic Structure behind sex and ACES?
 - d. Behind a map: What kind of essential experiences did the client have during the session (ecstasy, unity, love, inspiration, increase of vital energy)?
2. CES: What is an unknown energy or missing part of the client's CES?
3. Feedback and Direction: What experience happened when the client started to flow and dance with all parts of her or his CES? What was the client's feedback? Based on process structure and his / her experience of fluidity within CES, what could be a suggestion for an inner work project or outer direction?
4. Discussion: I discuss some important points after each case. More general reflections on the cases are found in Chapter 6.

Interview: Find Core Erotic Template and Central Erotic Dream

To find the sexual template, I used this set of questions.

1. What are your most exciting sexual fantasies? If you do not fantasize, maybe you could remember someone telling a story or reading something that excited you?
2. If you fantasize during masturbation, what kind of fantasies do you have?
3. What is your weirdness in sex, if any?
4. What was your most exciting sexual experience, and what made it so exciting?
5. If you enjoy porn, what kind?
6. What combination of qualities makes your potential partner an attractive one?
7. If you are having a hard time having an orgasm, what will your mind pull in 10 seconds before the orgasm to help you achieve that orgasm?
8. If you do not or have not had orgasms, just imagine what might make you the most turned on—what mental images, feelings, body memories?
9. If you wanted to feel desire, what could you think of that would be most likely to get you to start feeling arousal?

In the next chapter, I discuss ethical considerations and metaskills requisite to working with the material of sexuality.

Chapter 4: Ethical Considerations and Metaskills to Work With Sexuality

In this chapter, I offer a summary of ethical considerations and metaskills necessary to work with the topic of sex. Ethical considerations are requisite in order to protect both the client and the therapist, and to make our work safer for the client during and after the session.

Individual Work in a Therapeutic Setting

Prior to beginning to work together, it is important to inform the client about the therapeutic nature of the relationship, and clarify that there will be no sexual relations between therapist and client. Another ethical point is related to the therapist's awareness of feedback. When working with clients, it is important to be attentive to their feedback signals. If the client gives negative or mixed feedback during the work, it is necessary to take this into account and stop using the sexual material, to change direction and work with something else, for example, personal history.

It is ethically essential to not marginalize experiences. As we work with the material of sexual fascination, some clients may experience sexual arousal during an exercise, and feel shyness or shame about that. It is important to normalize the experience of arousal for clients and make it meaningful. For example, to frame for them that it is natural and normal to feel sexual arousal. Sexual energy is an aspect of life vitality and it is good to use that excitement and arousal experience to enrich their life. At the core of arousal is a life force or vitality waiting to be lived, and this can be explored with the purpose of making that energy available to the client for everyday life. In other words, how can the client use this "turned on" energy in its core form of vitality?

Some people like to feel sexual arousal and they marginalize their shyness, shame, and fear around sexuality. Rather than ignore these reactions and feelings, it is better to

Speak openly about it with the client. Bringing awareness around the feelings that go along with sexuality is a part of ethical practice. These feelings and experiences will be brought to awareness in order to transform them into available life force, rather than to express them through sexuality in the therapeutic encounter.

It is better if a therapist does a session from a neutral stance. If the therapist is experiencing arousal, she/he needs to consult with a supervisor and do inner work. In this context, by inner work I mean self-exploration of the therapist's projections and / or counter transference towards the client.

Group Setting

Confidentiality is a serious consideration. During exercises and discussions, participants can disclose very personal, intimate details of their lives. It is important that all information stays inside the group. Prior to beginning group work, it is important to get the consent of members of the group to respect and maintain confidentiality.

Stories that are shared in the group can bring up memories and associations with violence or sexual trauma. Participants must be informed of this possibility, and offered ideas about how they can take care of their personal security. Here are some ideas.

- Inform the client or the group that if someone is not ready or does not want to disclose intimate details about themselves, they are free to not do so.
- If a participant does not want to do an exercise—it is right and there is no need to do it. If a participant wants to leave the space of the group, then she can do it and come back when it seems appropriate for her, provided that the facilitator has checked in with her and supports her leaving the space.

- To clearly state to participants that this workshop is about exploring personal sexuality and not about sexuality in relationship to others. For example, “In this workshop, we will work with personal sexual material, and if during the exercises somebody feels sexual arousal, they need to be aware that it is their inner experience, and that it should not be pursued in a relationship with other workshop participants. This applies to all participants who do the exercises in pairs.”

There are many cultural pressures that tell people they should not be shy, and it is not unusual for people to disconnect with themselves during sex. Shyness creates more intimacy in relationship. People jump over shyness, especially in the beginning of relationship. They may try to be sexy and they are interested in technique, how they look, performing, and they disconnect with themselves. This is why people can experience backlash after a workshop or a session. During the workshop, people get excited and try to do many new things and ignore their shyness, and then shyness comes back later. From an ethical standpoint, it is very important to point this out to the client and / or workshop participant(s).

In preparing to work with the material of sexuality, the therapist must be very careful with touch, especially if he is a man working with a woman. He must know his collective role in society around sex and be extremely careful. It is essential that a therapist (male or female) ask permission from clients where she or he can touch them, before actually touching them.

Another important factor comes from the systemic level. When a man works with a woman on a sexual issue, he needs to be aware about how he may be seen not only as an individual man but also as a role in the world of a potential oppressor. Even if he had

personal experience of sexual abuse in his past, a woman may project a potential oppressor figure on him. So it is helpful to communicate his awareness about gender to participants or clients. (Although I have used the example of a male therapist and a female client, the same considerations are needed in other combinations as well.)

Concerns in Working With ACES by Using Sexual Material

Sadly, sexual oppression and abuse often occur in the United States, Europe, Russia, and all over the world throughout history and into current time. We need to be very careful in working with people who experienced sexual abuse in the past or have an active sexual addiction or a destructive template, because working with sexual material can re-activate sexual trauma and feed sex addiction. We need to be very specific about what kinds of trauma to work with, and respect a client's feedback around that sensitive process.

In coastal seminars and classes at PWI that I have attended over the past several years, Arnold Mindell has been developing what he terms a 4-phase model of process, or process phases. His newest book (Mindell, 2017) goes into much more detail. I am introducing the concept of phases here because that concept helps us to be very specific about what kinds of trauma to work with using experience of sex. Very briefly, phase 1 is cruising along, with focus on "me, me, me!" In phase 2, conflict arises, as there is awareness of diversity. In phase 3, there is access to dreamland and the possibility of role switching. Phase 4 is simply flow, without parts, as an essence level experience. In addition, one moves through the phases, rather than staying in any one. This model is relevant here for its application to working with a client, as it is important to relate with them where they are, or which phase they are in regarding the presenting issue.

I like how Dawn Menken (personal communication, 2016) used this 4-phase model in bringing awareness to working with different kinds of trauma. From her perspective, when we work with sexuality, the more important question is noticing feedback, and where a person is in the context of trauma. What phase they are in is more important than the content of their trauma.

If a client is in phase 1 and she is doing great, I don't go there. If somebody is in a phase 2 experience, she is in conflict or hurt or upset about what happened, I will be more feeling, empathetic, compassionate. I would follow her feedback where it is she wants to go. If somebody is in phase 2, it [using material of sex] doesn't work. You should be careful about abuse.

Menken (personal communication, 2016) gave an example of a woman who had been involved in child sex traffic. In working on herself, she found a part of herself that never wants to be a slave. In her deep experience, she will be never be a slave. She found a kind of power in fighting and in feeling the deepest part of herself. Then, she may recognize her mythic task and create a nonprofit organization to protect other young kids, but for her, it would be accurate to say that her abuser is her ally, as she could pick-up that X energy and use it like a protector.

From Menken's (personal communication, 2016) point of view, it may be helpful to use the material of sex when a client is in phase 3 or 4.

If a client is in phase 3 or 4, she has more ease to work with trauma because she has a more open view and detachment about that. So when a client is in phase 3 and 4, it is the right moment to work with the material of sex in the context of trauma. A mythic view on trauma is possible in phase 4, and fluidity between abuser and victim energies is possible in phase 3.

Dawn Menken (personal communication, 2016) also mentioned the importance of being sensitive to the therapist's own feelings and feedback when she works with the material of sex with clients or group.

It is really important—your own feelings when you work with somebody, it is essential. In other words, if you have any kind of doubts in yourself to work with that person, if you feel fear, shyness, discomfort, ambivalence, all these kinds of experiences in you—don't jump over them to work with sex. If you feel afraid, ask yourself, "how is this fear part of the client's process, and how can you use it and respect that fear?" If you are ambivalent, you may say to somebody, "you know, this is a workshop and we may do an exercise around sexuality, but for some strange reason I feel ambivalence in me—do you feel something like that too? Let's talk about pro and con, from both sides." You need to process ambivalence. If you jump over ambivalence, that is why backlash happens. Congruency is extremely important for your client and part of congruency rests with you, in your feeling with someone. Use all of the details of your own experience.

When we work with a client who has had the experience of sexual abuse, we need to move very slowly, and check the feedback from the client and our own feelings at each step. If the feedback is negative or mixed, we need to stop working with the experience of sexuality and continue working with other life material.

In the next chapter, I present four cases of my work with clients. In each of them, I used my new model as I worked with their experience of sexuality.

Chapter 5: Case Studies

Over the past year, I have been focusing on the sexual material of clients. My goal was to discover whether sexual fantasies, projections, and attractions or repulsions as related to one's sexual proclivities, could be used to empower a person's overall abilities and sense of magnetism. The case studies that follow explore how to not only support someone in their love or sex life, but also to empower an individual overall, creating more life magnetism while releasing constricted energy within the person's entire being.

In the first two cases (John and Paulina), I focus on the study of sexual fantasies and ACES together, and show that behind the central erotic dream and ACES, we can find a common core energetic structure. In the next two case studies (Laura and Nadia), I show how in working with sexual fantasies, we can find the core energies of life and natural magnetism.

Case 1: John

John volunteered to work over a period of three sessions on a problem related to his intimate, sexual, and relationship life. As a cis-gendered 42-year-old man, he identified as heterosexual and single. He has complained that it is difficult for him to declare publicly that he wants to teach about sexuality. He expressed an irrational fear to identify himself as someone who is interested in and works with the topic of sex. It prevented him from focusing on the preparation of a workshop around sex. He wondered why he chooses to teach about sex, if it bothers him so much?

Working with ACES. I asked John about his childhood issues. He remembered that when he was 5-years-old he masturbated in kindergarten. The teacher noticed it and told his mother. His mother became extremely angry and rough. She blamed him, said that he did

something shameful for the family, and if others had known about, it would have been very embarrassing. He was too young to understand why his mother reacted so strongly to his experiments with the body. He learned then that bodily pleasure is shameful, and dangerous if others discover it.

I asked him about his physical and emotional reactions when his mother attacked him. He said he was frozen. I asked him to remember a situation in the past when he had an experience of feeling “frozen.” We started to explore his physical and emotional reactions in that moment. Then I supported him to feel this state 100 times more intensely and express it in movement. So we amplified and unfolded his experience of feeling “frozen” in proprioceptive and movement channels until his reaction eventually transformed into an experience of emptiness. He felt like an empty vessel, and as such, impervious to attack. He said that when he was in this state, his mother was not able to humiliate him even if she tried. From this state, he felt a lot of unconditional love, acceptance, and curiosity towards his criticizing mother. He saw his mother differently. Mother was transformed from the evil one into the beautiful muse, who pointed the direction of his life development and showed him his mythical task. He saw his mother as the perfect muse who inspired him to work with the topic of sex, and do it publicly.

Then I asked him to take the role of critical mother and start to amplify the experience of the figure of his mother. He started to heat up the experience of this figure. At some point the figure of the mother transformed into a flow of light that passed directly through his hands. The essential qualities of the mother’s figure were power, sharpness, and straightness. His insight was, “I can bring more light and awareness to the area of sex, and I can be sharp and straight in doing so, as I work with others.”

In this piece of work, I used processwork interventions to pick up the dream figures of the evil mother and John's reaction to her blaming. Then I used amplification and unfolding tools to discover essential aspects of his core energies and insights. He integrated his insights within his practical issue of teaching publicly about sex.

I asked him to find movements that expressed the essential aspects of his core energies. I supported him to create choreography of both energies. He started to dance. In that moment he was ecstatic, full of vital energy, and his eyes sparkled and gleamed. He told me he felt himself incredibly inspired and full of life force. I could feel it, too. He said,

When I am in that state, it is easy for me to be open about sex. I can create a space in my workshop where participants and I could feel unconditional acceptance, love, and safety. I can focus not only on my personal psychology or reactions, but also on my mythic task—to bring more awareness to the problems of sexuality in the world.

In this piece of work, I framed for him that CES dance. His CES included the energy of unconditional acceptance and the energy of a direct flow of light. I facilitated fluidity between both energies of his CES. Then I did the integration piece of work, as I anchored his experience of radiance by making the frame for core energies to dance. Today he won the battle and his monster turned into beautiful muse. So when he needs support, he can call that beautiful muse.

Water Snake: Working with sexuality. In the next session we focused on John's sexuality. I asked him about his peak sexual experience.

He made love with his girlfriend in a hotel room. At one moment, a picture on the wall of the room attracted his attention, as a naked woman was looking straight into his eyes. It was the woman from Gustav Klimt's "Water Snake." The way the woman looked at him deeply touched him. She looked at him with unconditional acceptance, sensuality, and curiosity. He felt that he wanted to stay in touch with her eyes, to experience sexual

pleasure, and look into her eyes at the same time. This combination made him extremely excited. He repeated that ecstatic experience a few times. At the same time, he felt embarrassed because he did not share his fantasy with his partner.

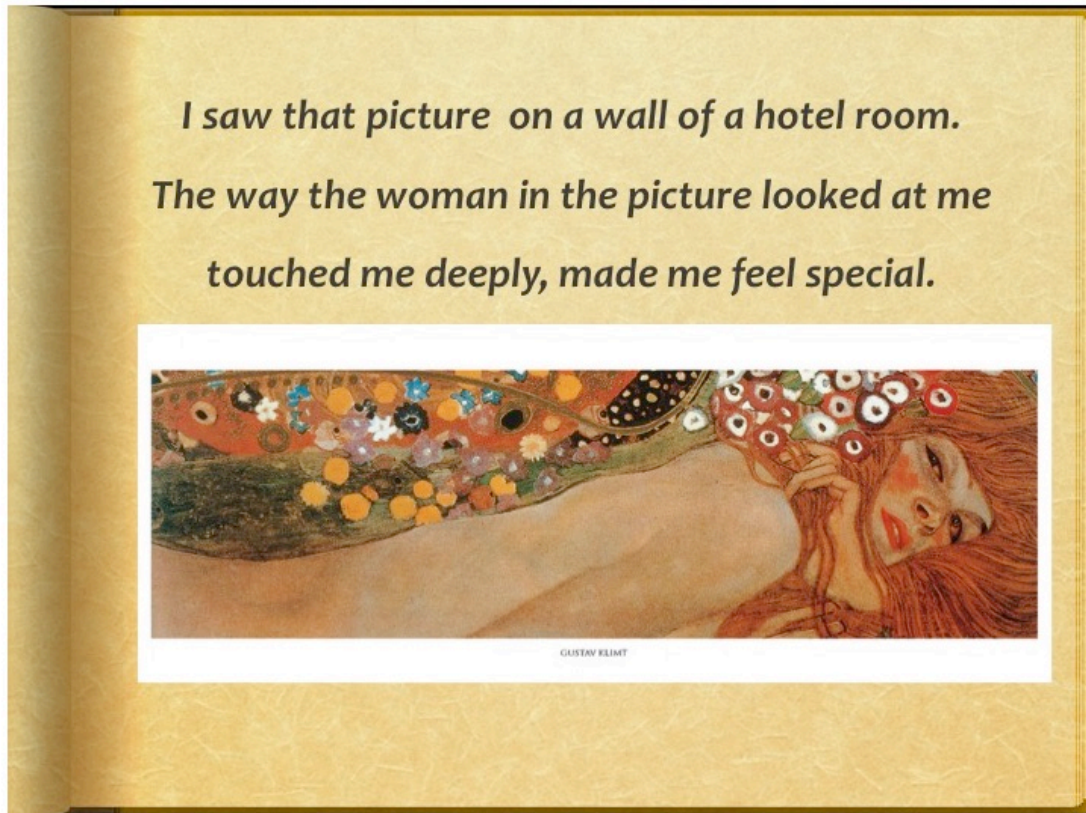


Figure 4. From Gustav Klimt's, Water Snake.

We began to unfold his excitement at discovering his aphrodisiac's template. He was sexually excited when he could freely follow sexual pleasure with his lover and at the same time had eye contact with loving, accepting eyes in the reflection of a mirror, in a picture, or in his fantasy about a third participant. I asked John to reconnect with his turned-on experience for a moment, feel it in his body, and then express that feeling through a

spontaneous movement. The essential qualities of his experience were to be admired, to experience spontaneity, to let things happen, and sensuality.

Then, I suggested to him to pretend that he became the Water Snake woman from the picture, and start to look at John through her accepting admiring eyes. It was a surprise for him. Inside of the woman's figure, he felt his heart became soft and full of love. He had known that that woman adored and accepted him. Through her eyes, he saw that John was an adorable, loved, and creative man. I asked him to express the deep aspect of the Water Snake energy with a special movement.

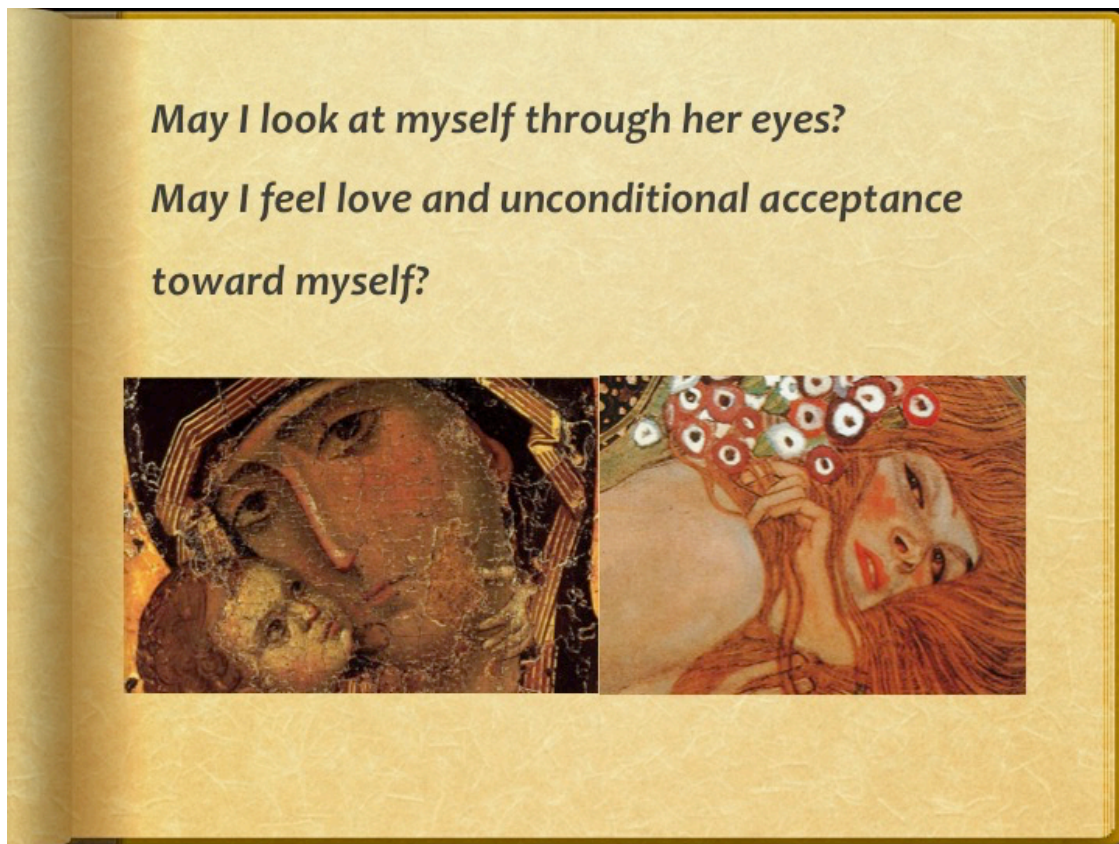


Figure 5. Adoring and reflecting eyes.

In this piece of the session, I used the process-oriented interventions of X and u energy work and work with a flirt. The concept of polar energies (u and X) is widely used in

processwork, as an update of the terms primary and secondary. Primary or u energy reflects how we (i.e., a person, couple, or group) identify ourselves. It is more familiar, usual, and known. In turn, the secondary or X energy reflects unfamiliar, unusual, and unknown aspects that we do not identify with. X energy often manifests itself as something that attracts us or may disturb us. Both energies (X and u) are manifestations of our deepest nature in a dynamic interaction. Processwork has tools to explore the X energy and use it consciously.

The Water Snake eyes hooked John's attention. He then shape-shifted into her body, discovered X energy in her, and found an essential quality of X energy. (Shape-shifting is a process-oriented, shamanic intervention when a person changes his usual identity to an unfamiliar or new identity. At the same time, there is an opportunity to find out the quality of a new identity from inside the new experience itself.)

I suggested that he create choreography that connected both energies. He began to move between the energy of unconditional acceptance and the energy of having been adored. He told me that he felt magnetic, radiant, and inspired. He said that it was an ecstatic and healing experience for him.

In this part of the session I used a process-oriented intervention to find two polar energies beyond his sexual experience. The essence of the first energy was adoration and unconditional acceptance. The essence of the second energy was to be accepted and adored. Another intervention was that I facilitated his CES dance.

Then I used symbolic thinking to meditate around his sexual fantasy and an ACES in order to find a common energetic structure beyond them, and found one on the level of the deep aspects of the dream figures. I saw aspects of three common essential energies:

- *Power, sharpness, straightness.* In my mind, the dream figure of the evil mother represented this aspect in his ACES.
- *Unconditional acceptance and adoration.* From my point of view, a cheering and loving dream figure of Water Snake represented this aspect in his sexual fantasy.
- *To feel admired, to be spontaneous, to let things happen.* The dream figure in his ACES story (masturbating boy), and in his erotic story (spontaneous lover).

I shared my thoughts with John. He was impressed that both worlds of his experience had a common structure. I supported him to create choreography from his core energies. He began to dance and flow between core energies again and again, and then something unusual happened to him. He went into an altered state; he felt ecstatic, full of life force, and was glowing. I confirmed to him that I felt his radiance too, and he looked extremely attractive and magnetic in the moment. I also told him that each time he dances his CES, he indirectly heals his ACES. We also talked about how he can consciously use the experience of unconditional acceptance and love toward himself, in his relationship and practice.

In this piece of work I used my process-oriented model of sex and ACES to organize my thinking about John's case. I also used my model for mapping all sessions with him.

Structural Analysis of Case 1

Mapping process. On the small map, I placed John's current problem: he is ashamed to teach about sex in public. On the big map, I was hunting for long-term patterns. I discovered the ACES pattern was based on the relationship between the figures of an evil mother and the reaction of a frightened child. On the big map, I also placed his sexual template: a woman with unconditional acceptance and admiration is watching him have passionate sex with a partner.

On the deep map, I was hunting for the common core energetic structure. I used symbolic thinking and I peered into essential aspects of dream figures from the big map.

CES. My mapping model supported my thinking around the missing parts of John's CES. There were the deep aspects of evil mother energy (sharpness and straightness), and the essential aspects of loving figure energy (unconditional acceptance and adoration). The essential aspects of child energy (e.g., feeling admired, spontaneity, letting things happen, sensuality) were also present.

Feedback and Direction. He reported that when he began to dance his core energies, something unusual happened to him. He experienced ecstasy, inspiration, and was glowing. I also felt his radiance; he looked very attractive and mysterious in several moments of his dancing.

He learned to consciously apply his ability to feel unconditional acceptance and love toward himself in his relationship and practice. Another direction for him was to learn to be in connection with his mythic task and the energy of his ally when he works with the topic of sex in a public setting.

Discussion. My mapping model helped me to find the ideas for framing and energy work to support John's holistic experience of magnetism, and to do the integration peace of work. I facilitated fluidity and dance among the three energies of his CES. I encouraged the integration of his experience of radiance and magnetism by making a framework and energetic bridge from his mythic state to his everyday issues.

Case 2: Paulina

Paulina volunteered to work over a period of three sessions on a problem related to her intimate sexual and relationship life. As a cis-gendered 36-year-old woman, she

identified as heterosexual and single, having never been married. Her primary complaint was that she did not feel emotionally intimate in her relationships.

She explained that it was not difficult for her to get dates or even to get into relationships. Currently, she lived with someone with whom she was sexually active. Most of her relationships, she explained, lasted for less than 2 years. This was her pattern and complaint. She could get many dates, yet she does not feel satisfied by anyone. By satisfied she means that she does not experience the emotional intimacy that she believed was possible. Therefore, she was dissatisfied in both her sexual life and in her relationship life. To complicate matters, although she currently identified one man as her primary relationship, she continued to have sex with other men.

So Paulina again stated that she did not know how to start an intimate relationship with a man. In assessing herself, she said that she was over-controlling in her relationships. Her need to be in control kept her from feeling relaxed or enjoying and appreciating the relationships that she initiated. Her capacity to over-control her relationships, she said, kept her from feeling excited by her partners. Paulina explained that she wished for a long-term relationship within which she can feel happy.

Applying a processwork technique and beginning to explore the dreamland side of Paulina's intimate and sexual life, I asked her, "What kind of man is attractive to you?" She replied,

I like a man who is powerful, open, and can take ownership. . . . I like a man who is open to his sexual needs and is not shy to bring his power out. He can also be sensitive and can surrender and give over to me in a sexual context. This combination of qualities makes a man attractive to me.

In gathering information about the erotic template, I often ask clients to be specific about at least a pair of different qualities that attracted them to their partners.

Two different qualities in somebody who attracts us can be dream doors to our core energetic structure. I was looking for the polarity, because polarity helps us to understand the unique design of core energetic structure and deep choreography. The essence of these polar qualities can point to forgotten parts of our deep choreography. When we dance the forgotten parts of our deep choreography, our fascination with others is less and our magnetism is enhanced.

Wanting to know more about her intimate life, I asked her to share with me the fantasy that causes her the most arousal or one that she uses while masturbating. Paulina explained that in her most exciting sexual fantasies, several men objectify her as “meat.” She said that men surround her and they want her for her flesh only. As they see her and relate to her sexually as “the meat,” she said they “fuck her from all angles.” She repeats the importance of being objectified and their desire of her and need of her for pleasure. In this fantasy, if she is masturbating and still unable to orgasm, she increases the number of men who are objectifying her, and in her term, “fucking her.” She said she increased the number of men in her fantasy until it met the quality of the orgasm she wanted to reach. In this description, she said she wanted a powerful force, one that can hold her completely. In return, she was made to completely serve, obey, and receive this force.

As processworkers, we look at sexual fantasy as a dream. Behind the most powerful fantasy we can find the most powerful dreams, and figures in those dreams have different energies or qualities. These figures may be dream doors to find a way to our core energetic structure and authenticity. My theory says that when we take back our sexual fascination, our life force and magnetism increase.

I noticed that it was “magic” to be able to “add men” to help her achieve orgasm. In her ease of adding men, she was also able to manage them. My second intervention was to help her become more conscious of this role that she took on by being able to “add men.” This “adding of men” mirrored how she “added men” in her everyday relationship life, whom she controlled and included in her sexual life. I supported her to go into this role consciously. I encouraged her to bring movement into the process. As she did this, playing with the ability to “add a man”—for fun, for herself—she looked brighter and glowed all over. She told me she imagined becoming a type of demigod, choosing men from all over the world.

I then supported her awareness of two core energies. One core energy was to fully give up her power and give over to the power of being lifeless, manipulated “meat.” The other energy was that of a demigod who could create whatever she wanted. In moving between these two opposing energetic states, she found her own dance of CES. This was where she was able to interact between the two core energies, using her own creative movement to create a meaningful choreography between both types of energies. As she did so, she became aglow with a certain type of attractiveness and magnetism, which appeared while she flowed between the energy of the demigod to the energy of surrendering. She verified this experience by explaining, “I feel how the flow of energy flows through my body. It is ecstatic!” This is where her ecstatic or orgasmic state was activated and used to connect these two separate types of energy, which were previously not in relation with each other. Basically, she found a state when all her core energy moved and flowed and she was magnetic and tasted the ecstatic (orgasmic) state.

I asked Paulina if she could notice the same basic energy between the men in her sexual fantasy and the ones who attracted her? My guess was that she also may have had some kind of early trauma in her childhood, which could have been related to this split in energies within her sexual fantasy life. She said,

Yes, I am attracted by men who are not shy to use their power. He is not shy to ask for what he wants or to talk about his own sexual wishes. He can do whatever he wants to do and this is related to the energy of the demigod. Also, this man can be very sensitive, and whom women in sexual play can surround. This is the energy I relate to when I surrender my power.

I used the processwork technique of X and u energetic work when I invited the fluidity of CES.

In relating back to my earlier hypothesis about potential ACES, I asked her about her childhood experience. She said she had had an extremely cold mother who inflicted emotional and physical abuse on her. Her mother, she described as powerful, dominant, and over-controlling. She also said that her mother was verbally abusive towards her and physically violent. So I then asked her, “Can you find some connection between one of the basic energies you worked with and your early wounds?” She replied, “Yes, my mother was powerful. She was dominant and powerful and over-controlling. It is related with the energy of the demigod and basically I cut this energy off from myself.”

In response, I watched Paulina flow beautifully between the energy of the demigod and the energy of surrender. Through this, she had an ecstatic experience. We can see the same energetic structure behind her ACES with her mother as well. I see her mother as related to the demigod energy and little girl being related to the energy of hopelessness and helplessness. Previously, we had worked with her fantasy, but had never directly addressed this ACES. We created fluidity between the demigod and surrender energy from her sexual

fantasies and indirectly made contact with her ACES. By reconnecting and creating fluidity between these two energies, we worked towards establishing a sense of being whole in herself. In her early days, she was separate from her demigod energy because she had this ACES with her mother, and so for much of her life, she identified as a victim of this energy.

Structural Analysis of Case 2

Mapping process. Three levels of mapping occurred. On the small map, her primary complaint was that she did not feel emotionally intimate in her relationships. Secondary was her stated tendency to over-control.

On the big map, there was a sexual template based on her fantasy around orgy. The first energy involved her surrender and usurped her power; she saw herself as “meat,” and the fantasy moved her towards orgasm. The second energy involved a power that owned her and did with her whatever the power wanted to do for pleasure. She did not identify herself with this power, but projected this energy onto her partners. This reflected an ACES structure based on the relationship of an abusive mother role and a victim child role.

On the deep map, her core energetic structure included two energies. One was the energy of a demigod and the other was of surrender.

CES. Her deep choreography was based on the flow between two energies. One energy was that of a demigod, and the other energy was of surrender.

Feedback and Direction. Paulina confirmed that she again felt life force, ecstasy, and magnetism when she danced the energy of CES. My feeling was similar. She was in an ecstatic state and unusually attractive at the time of the dance. Staying longer in contact with her CES was the direction for increased holistic effects in different areas of her life. This

was the basis for a new way to build an intimate relationship, as it would weaken addictive tendencies, and enhance her own natural magnetism.

Discussion. We found the same core energies behind Paulina's addictive tendencies as behind her ACES. We found her CES, and as she danced her CES, she felt radiant and full of magnetism. It was a holistic experience. In these moments, she was relieving some painful experiences with her addictive tendencies and ACES as she was dancing her CES.

Case 3: Laura

Laura was a 38-year-old woman. She volunteered to work for two sessions on a problem related to her intimate sexual and relationship life. She told me that a few years ago, she met a partner who "awakened a woman" in her body. She described her peak erotic experience as feeling the overflowing sun in her abdomen, bliss, and peace when next to him. It was a magical and ecstatic experience for her. After 2 months of dating, she broke up with this man. After that she started to feel devastated, as if she had lost contact with her femininity, and she suffered from this. She complained that she could not repeat her erotic experience with anyone else. She dreamed to return to her magic partner, but it was impossible, and she felt sad about that.

From a processwork point of view, Laura projected onto her partner the "magic ability" to create special erotic experience in her body. She needed somebody in order to contact her "femininity" again. The state of overflowing sun in her abdomen was secondary for her. The figure of the magician who created that state was even more secondary.

From my theory's point of view, Laura felt obsessed because she lost connection with a crucial part of her CES. It was why her fascination was getting so strong and painful. My

strategy was to discover Laura's core energetic structure and to encourage her to dance all parts of her CES.

Laura did not access her fantasy as pictures in the visual channel. Rather, she kept her erotic experience in body memory. During our session, I supported Laura to recall her body memory and feel it right then. She began to remember her feelings. In some moments, I noticed she was getting altered and started to slowly move her hands around her belly. She reported she felt overflowing sun in her abdomen a little bit. I asked her to keep feeling and make a motion that followed along with her feeling. In that piece of work, I used the processwork technique of amplification and unfolding of body experience. I framed the state of overflowing sun in her abdomen as being one of the core energies.

Then I asked her to remember a certain man and pretend to be this Magician, make the expression on his face, look through his eyes, move as he moved, and discover his inner experience. I asked her to be specific and find his "magic secret" of creating that overflowing sun in the abdomen experience for her. From this Magician's view, she told me that she felt that seductive waves were flowing through her back, and she noticed a lot of women around who looked at her with adoration. She was in an altered state and from this state she showed the movement and felt the energy that created this feeling. She said that the Magician lit up a special smoke that put women in a special state and caused a feeling of bliss and peace.

In this piece of work, I used processwork's shape-shifting techniques to explore the secondary figure and find its essential parts. I added my new framework of discovering her CES and sense of magnetism. Her own framework supported her motivation and understanding of what we were doing together.

I asked Laura to flow from the Magician figure (who released a special smoke) to Laura who felt the effects of smoke in her body. I asked her to flow back and forth, to dance the deep aspects of these figures. At one moment she started to smile, she reported she felt bliss, coziness, and peace. She said that this was a very special ecstatic state, and she felt incredibly charming and full of light and radiance. I shared my experience of her in the moment: I felt she was charming and very attractive when she was dancing all parts of her CES.

I asked her to remember her deep CES dance and state, and find a way to come back to it when she wanted to. I also asked her to think creatively how to act from this state in relationship with a partner. We talked about the fact that when she connected with the energy of the Magician, she became free from her obsession to meet a special man. We then talked about how her magnetism may be useful for her business and creative projects.

Structural Analysis of Case 3

Mapping process. On the small map, Laura's issue was that she suffered from separation with a special man. This was also a loss of connection with her female energy.

The big map suggested Laura's central erotic dream. She was looking for a special partner who could create the sense of an overflowing sun in the abdomen for her.

On the deep map, I placed Laura's core energetic structure. I saw these as being the essential aspects of the Magician, and the essential aspect of the overflowing sun in her abdomen experience.

CES. The magic smoke maker and the overflowing sun in her abdomen state were the energies. They were unknown, secondary, or missing parts of Laura's CES.

Feedback and Direction. During the session, Laura flowed between the energies of her core energetic structure. She said that she felt ecstatic and that she felt incredibly charming and full of peace. I also felt that she was very magnetic in those moments.

I made a frame for her that when she danced all parts of her CES, she got in touch with her mythical power and then she became magnetic. Her inner work aimed at gaining freedom from dependence on special partners. She cultivated the state of the Magician for herself, brought that energy back into relationship, and integrated it.

Discussion. Laura was looking for a partner who could help her experience feeling an overflowing sun in her abdomen again. From a processwork perspective, the one who has needs was more primary for Laura. The Magician who created the charming smoke was a more secondary figure. From a processwork lens, I unfolded the primary and secondary figures, and anchored the secondary figure of the Magician. From my perspective, the figure of the Magician was a crucial part of her erotic template. In my work with Laura, I integrated essential aspects of X and u energies by using sexual attraction, sexual awareness, and sexual experience. I also used my new framework. Her radiance and magnetism came from an erotic template. She could experience magnetism by dancing all parts of her CES, and she found this to be so, however briefly.

Based on this case, I developed an exercise, “Find Your Inner Wizard” (Appendix B). I have used this exercise in my work with clients, and in my workshops about processwork and sexuality.

Case 4: Nadia

Nadia was a 32-year-old woman. She volunteered to work on my project for one session. She complained of boring sex with her regular partner. She told me that although

she loved her partner and wanted to build a long-term relationship, however, her sexual life did not satisfy her any more, nor did she like her body's appearance.

She shared with me her most exciting sexual fantasy: she has sex with a stranger, and that was very important, she should not see his face. He hid his face behind a mask. Sex can be rapid or gentle, can be different poses, but the main thing here was the full incognito of her lover. Sexual arousal was reduced if she accidentally saw the true face of a lover, no matter if she knew him or not.

“What does the lover in the mask do with you? What do you feel is special when he has sex with you?” I asked her. “I can completely surrender to the sensations and feelings,” she said after thinking. I suggested that she dream of a lover in a mask and notice everything that happens in her body, to explore the experience of what she called complete surrender. She said that the lover amazingly knew exactly what she needed in the moment, even if she did not speak to him about it. We unfolded her experience of complete surrender until she imagined herself as malleable clay.

In this piece of work, I used process-oriented techniques to find sensory-grounded information. I helped her to unfold her experience until she found the essence of the complete surrender state that she named malleable clay.

Then I asked her,

Now, I suggest that you become the best lover for Nadia. Now, from the best lover role, make love with Nadia in a way that she is most loved in the moment. Try to treat her so that she wants to fully surrender to you. Notice what kinds of little things are really good for her in the moment, and try to please her in the best way. When you are acting as such a lover, ask yourself, what do you feel in this moment?

She began slowly and gently to move her body and hands, and reported that she felt like a sculptor who sculpts from malleable clay all that ever he wants. I suggested that she become such a Sculptor, to feel his specific power, and to know his inner world.

In this piece of work I used the process-oriented intervention of shape-shifting. In this case, Nadia shape-shifted and became the lover in a mask. From inside her new identity, she learned new qualities. Then I supported her to find the deep part of the best lover figure's experience.

In the next part of our session, I suggested to Nadia to flow between the Sculptor's energy and the energy of malleable clay, back and forth, to make a dance from this relationship. Her dance was delightful, and she was surprisingly attractive and graceful. I shared my observations with her. She agreed, and reported that she felt full of ecstasy and inspiration.

We also explored the experience of becoming the mask itself. She found that the essence of the experience of the mask was to become incognito, to become impervious to internal and external criticism, and to become true to oneself beyond social role models and expectations.

I asked her what might change in her relationship with a partner if she brought in the energies of the Sculptor and the mask? She was inspired and suggested that it might make sex much more exciting. She also wanted to experiment with this new state in daily life.

Structural Analysis of Case 4

Mapping process. On the small map, the client presented the problem of boring sex and appearance issues. On the big map, I placed her central erotic dream, which we found in her most exciting sexual fantasy. She was turned on by sex with a lover in a mask. On the

deep map, I discovered the deep aspects of the dream figures as Sculptor, mask, and malleable clay. I considered this to be a core energetic structure. On the behind a map's layer, she had the experiences of radiation and magnetism. I helped Nadia to consciously access the essential aspects of the energy of a Sculptor and the energy of malleable clay. She discovered her CES. The dance of her core energies gave her direct access to the experience of life force, ecstasy, and magnetism.

CES. According to processwork theory, we can see Nadia's fantasy of a lover in a mask as a dream. Beyond her desire of a lover in a mask, we can find the missing parts of her CES: (a) the power of a Sculptor who creates things in the world, and (b) the essence of malleable clay's experience which is complete surrender.

Feedback and Direction. Nadia gave feedback about her experience of a surge of life force, her felt ecstasy, and inspiration. I also felt her glow and magnetism.

This case demonstrates the diversity that exists in the world of fantasy. A fantasy may be in the form of pictures or movies, and it can also be exclusively in the sensations and body memory, without any visualization.

It is interesting that Nadia's sexual arousal decreased when she noticed her lover's real face. I suspect that Nadia has a critic in the visual channel, which blocks her ability to fully give up, and be in contact with her core energies. Perhaps the critic is dissatisfied with how her body or movements look. Because Nadia's appearance does not conform to the mainstream commercial model of beauty, she suffers from internal attacks that are critical of her appearance. Her critic puts her down, says that her body is too fat and her face is not symmetrical enough. The next step in the work with Nadia may be to work with her inner critic. It could be helpful to suggest that Nadia dream of someone (i.e., her best lover) who

looks at her with admiration, unconditional acceptance, warmth, and adoration. This loving figure could support her own energies to flow freely, and as result, transform her sexual life in relationship.

Discussion. My guess is that this critic comes from Nadia's early experience. Maybe someone from her family or social environment criticized her appearance and made her suffer. Over time, she internalized this critic.

Processwork has interventions that use the material of sex to work with a critic who is downing body appearance. Gary Reiss (personal communication, 2016) once advised that it would be sometimes better to nourish an adoring figure and put the evil critic on a diet. Therefore, in this piece of work, I have focused on how to better nourish an adoring figure of Nadia, to make her feel good, because it was a healing action for her, and she felt herself magnetic and sexy far beyond any social model of attractiveness. I proposed bringing into the work, the piece missing in her deep choreography, someone who looks on her with adoration and unconditional acceptance. Another possibility in working with the critic is to reconnect with the energy of the mask. When stepping into the experience of being the mask, Nadia felt impervious to criticism. Another opportunity to work with the critic could be to shape-shift into a critic figure, to learn the qualities and energies of the critic's power, and then use that power to protect herself against the critic.

In all of these cases, I showed that we could use the material of sex to find a sexual template, common core energetic structure, and deep choreography. I showed that if a client flows between the energies of her CES, she has the experience of glow, magnetism, and inspiration. In the concluding chapter, I discuss the results of all cases in the light of my model and theory.

Chapter 6: Discussion and Conclusion

The research focus of this paper has been: (a) to show how to use the experience of sex to increase magnetism, vital power, and life-changing insights, and (b) to illustrate how to use the experience of sex to decrease suffering from ACES. Below I summarize my project and discuss what I found from my case studies. I made specific comments after each of the cases when I presented them, and here I offer a distillation.

I designed my paper to guide the reader on a journey through various levels of erotic and sexual experience in order to understand a process-oriented view of how we can encounter our core energies of life. The experiences of connecting with our core energy contribute to our inspiration, life vitality, and richly inform our ability to address life issues.

In the cases presented, I showed how to use my model of 4 maps of awareness in order to deepen awareness of our erotic and sexual nature. I showed how the 4 maps model of awareness helps us to organize this journey.

In each of the cases, I started the journey from a small map. On a small map, I pointed out the current issues, sexual fantasies, or fascination. Then I moved on to the big map, in order to find the central erotic dream there. Then, using processwork tools, I moved to a deep map where I pointed out the common core energies structure. At the level of “behind a map,” I identified the phenomena of radiation and magnetism. Then I brought the experience of magnetism back to the level of the small map, which helped to find solutions to some current issues.

In my case studies, I have shown how we can use the interventions of process-oriented psychology in order to find the core energies by working with sexual material. I

have also shown that being able to fluidly connect with the core energies gives clients increased life vitality, radiance, and magnetism.

Through the work with clients that I have included in this paper, I have also shown how we can use the new framework of core energies for interventions in areas of sexual issues, difficult relationships, and early troubles found in ACES. All clients reported that they experienced inspiration, a surge in their vitality, and added enthusiasm. In all cases, clients were able to have a powerful insight about their presenting issues.

When we detach from our core energies, we have a tendency to project part of that energy onto our partners or onto other figures (case John, case Laura). When the projections are taken back and we start to include these missing parts in our experience and expression, we are getting closer to our authentic core energies, and as a result, issues tend to ease up.

I have shown how sexual fantasies and fascinations provide material for an investigation of the lesser known parts of one's nature. I have demonstrated that fantasies appear when clients are at an edge, and that the fantasy itself helps the client to cross the edge they are experiencing.

The fantasy shows behavior that is already across the edge and in following this, integration into their sexual and everyday lives becomes possible. For example, John had a fantasy about a woman who looked at him with unconditional acceptance. Unconditional acceptance is secondary for John and needs to be integrated into his primary identity. He also needs to learn how to make it useful in his relationship with his partner and to himself.

In the case of Laura, we notice that some of her peak sexual and intimate ecstatic experiences were in the relationship with her partner. She had an idea that her partner was the source of her ecstatic experiences. If her partner for any reason was no longer available

to her, she suffered or sought another partner who would hopefully help her to re-experience the ecstatic feelings. From a processwork point of view, the magic partner for us is the dream door to that part of ourselves, to which we do not have self-service access. When Laura becomes the figure of the Magician who created an ecstatic experience in her body, and in integrating the Magician part in herself, she was filled with natural charm and magnetism. This illustrates my theory that when we reconnect with the missing part(s) of our CES, our tendency to look to others for the missing parts tends to ease up.

My research has also shown that fantasy contains diversity within it. Fantasy can be in the form of pictures or films, and it can also be comprised exclusively of body sensations and memory without any visualization. It is important to know the diversity of experience within fantasy when making the choice of our interventions because it helps us to access to unknown material and deepen process. I demonstrated the use of visualization in my work with John, and body sensations and movement in my work with Laura. This shows how different channels of experience can be used to access more unknown material and bring out core energies.

According to holistic principles, if we make energies flow in one place, energies start to flow everywhere. Dancing all parts of the CES allows the core energies to flow. I provided a positive holistic influence on the different clusters of human experience in order to increase magnetism, inspiration, and indirectly to solve issues arising from ACES. In the case of John and the case of Paulina, I discovered the structure of the common core energies beneath sexual fascination and beneath ACES. When John and Paulina found their CES and reconnection with them CES was clear, they felt radiant and magnetic. In my mind, in these

moments they were also resolving some painful experience held in their ACES, because they were dancing their CES.

I have illustrated above the findings of my project and how the different parts of my work connect and lead to a deepening of awareness regarding the CES. Next, I describe the contribution my work makes to processwork.

Contribution to Processwork

As there is still very little written about the deep processes around our dreaming and sexuality, my research has contributed to this body of knowledge. In my paper, I have helped to bridge processwork concepts, techniques, and tools into the world of sexuality.

My research is based on the processwork paradigm as developed by Arnold Mindell (1982, 1993, 2010, 2011). He formulated the paradigmatic model of three levels of reality: consensus reality, dreamland, and the essence level. I added to the original paradigm my new process-oriented model of maps of awareness: small map, big map, deep map, and behind a map. In four case studies, I showed how to use these maps in order to organize our thinking, and offered a journey through various levels of erotic and sexual experiences in order to understand a process-oriented view of how we encounter our core energies of life. The experiences of core energies contribute to our inspiration, life vitality and magnetism, and usefully inform our ability to address life issues.

From a processwork view, the world of sexuality often hides some secondary material that we may discover and integrate into our primary identity. In my paper, I used the processwork concepts of primary and secondary processes to explore sexual fascinations and the central erotic dream by unfolding experience to reveal information that was mostly not in awareness.

I suggested a new process-oriented framework for understanding the concept of magnetism, which in my view manifests through connecting with the core energies of life. I suggest that sexual fascination correlates with magnetism. When personal connection with core energies is unclear, then fascinations and issues have a tendency to increase and magnetism becomes less. Vice versa, when the connection with core energies becomes clear, then the sense of magnetism increases and fascinations become less.

In my paper, I brought into the processwork field the concept of core erotic template, from Jack Morin (1995). I reframed core erotic template as a central erotic dream, and suggested a set of questions to gather key information about the central erotic dream. My idea is that behind the figures of the central erotic dream, we can find the core energetic structure. In order to do that we need to deepen process and find the deep (essential) parts of dream figures. Processwork has a set of tools and techniques to do that.

I contribute a new framework—core energetic structure. Core energetic structure belongs to dreamland, at the interface with the essence level, and includes the deepest aspects of figures that we can find in the central erotic dream and other long-term life patterns.

I discovered that the central erotic dream and adverse childhood experiences (ACES) have a common core energetic structure. We can explore the central erotic dream, discover the core energetic structure, and find ways to integrate the missing parts of the core energies with the primary identity. That is also a way to work with adverse childhood experiences indirectly. In doing this, I have extended the ways in which processwork techniques can be used in the field of sexuality. I have also developed a few process-oriented exercises that help to gain access to the experience of magnetism by working with the materials of sexuality (e.g., Appendices B & C).

Limitations

I used only one model in this study, that of processwork, or process-oriented psychology. There has not yet been much research devoted to its application in the realm of sexuality. My research was also devoted to a particular aspect of sexuality and does not pretend to cover the whole.

This study also had cultural constraints. Because much of my research took place in Russia, most of the participants were Russian-speaking, and of the middle class. Another limitation is that all of the participants were cis hetero and in their 30s and 40s.

In my work, the concept of CES is crucially important. I limited myself to the study of the clusters of ACES and sexuality, and did not explore other long-term experiences such as chronic symptoms or addictions. However, there is a strong limitation in the application of this approach, in that we need to be very careful in working with people who experienced sexual abuse in the past or sex addiction presently, or have a self-destructive template, because working with sexual material can re-activate sexual trauma and feed sex addiction. We also need to be very cautious about the integration piece, in order to have sexual energy land in consensus reality in a meaningful and safe way

Suggestions for Further Research

More long-term case studies are needed in order to verify how the work with the experience of sex transforms challenging patterns and ACES. More empirical data is also needed, as well as access to a more diverse sampling of clients in terms of age, gender, race, and sexual preferences.

In future studies, I am curious to expand the concept of magnetism. As we are not only a body but also part of a larger field connecting us, I find it interesting to investigate the

influence of the field on the phenomenon of sexual magnetism. How does the bigger field select and attract some of us to each other? Sometimes people with high rank (e.g., social, psychological, spiritual) can be very attractive. I also wonder how different types of rank feed the sense of sexual magnetism. What is the dream beyond magnetism on a biological level, when people really want to sniff each other, or to taste each other? How does dreaming work with the immune system, hormones, and genes in light of magnetism? I plan to continue exploration of how the concepts of the core energetic structure can be useful in working with sexual addiction and distractive sexual patterns.

Conclusion

In this project, I examined the usefulness of processwork interventions in working with sexuality to discover personal magnetism, and indirectly to solve some issues in sexuality, relationship, and ACES. Using the material of sexuality, I discovered the central erotic dream and deep aspects of dream figures. I then discovered that there is a common core energetic structure beyond the central erotic dream and ACES. I suspect the CES is unique for everybody.

If someone does not dance all parts of her CES, projections have a tendency to increase. Missing or losing access to part of our CES is a source of sexual fascination. I supported the dance of all parts of the CES. When all parts of the CES were danced, the phenomena of radiation and ecstasy emerged. Together, I term those phenomena magnetism. Thus, in using process-oriented interventions to work with the material of sex, we can discover and explore our CES, and in this way, move closer to the fullness of our nature. Simply, magnetism manifests through connecting and dancing with our core energies of life.

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Appendix A: Consent Form

Alexey Razumov, student of MAPW program
Process Work Institute (PWI)
2049 NW Hoyt St., Portland, OR 97209
(971) 570 5859
Email address

Consent Form for PWI Research Study

This is a study on processwork and sexuality, being offered by Alexey Razumov, formal student of MAPW program at PWI, Portland (OR). Study participants agree to be audiotaped while working with Alexey Razumov in a therapeutic-like interview using processwork methods. Participants further agree that Alexey Razumov and one faculty member from PWI of Portland may study their work. In writing up the results of the study, all attempts will be made to fully disguise the identity of the participants. All information will be kept strictly confidential. Tapes will be destroyed after the material has been reviewed. Participants also agree that:

1. Participants are not formal psychotherapy clients of Alexey Razumov.
2. Participants will not be paid for their services.
3. Participants have a right to review all writing on their work before the work is sent for final publishing.
4. Participants can withdraw their permission at any time, prior to binding and publication of this work in form of the final project at PWI.
5. Participants agree to final review of the document prior to binding and publishing, and to not hold Alexey Razumov, or PWI and related faculty, responsible for the results of any published material, after the participant has had the opportunity for final review of the document prior publication and binding.

Signature:

Date:

Appendix B: Find Your Inner Wizard

Some of us had our peak sexual or intimate ecstatic experiences only with our partner. Sometimes we may think that this partner is the source of our ecstatic experiences. If the partner for any reason is no longer available for us, we may suffer or seek another partner who will help us to experience the ecstatic feeling.

From the processwork point of view, this partner is a dream door to a part of ourselves, to which we do not yet have access. This exercise will help to find another opportunity to find access to our authenticity and sexual magnetism.

1. Think of a partner with whom you had a peak intimate or sexual experience (ecstasy, deep intimacy, a sense of incredible tenderness, comfort, security, love).
2. In what areas of your body you are experiencing this feeling? How do you feel? What does it look like? What is the atmosphere around this experience? Imagine and feel a little bit right now. Express your state with a gesture.
3. Think of your partner who allows you to experience these extraordinary feelings. How does he / she look like, what is his / her expression? How does he / she move? How does she / he speak?
4. Pretend you are your partner now. Make his / her face, move like he moves, look at the world through his eyes. Feel his inner world. From inside of his inner world try to learn how he creates this magical state in you. Be persistent, find out his secret technique, find out the secret of his magic. Make a movement that can express this magic. Become a wizard, create a magical state in yourself and in others.

5. Start to dance, be those who create the magic and those who are experiencing the magic. Flow between these two states / energy. Feel what you feel.
6. Think about how your life might be changed if you are getting this wizard for yourself? Or in your relationship? Or in your projects?
7. From this state remember your partner ageing. What changed in your relationship to him and his magic? Perhaps you will feel more freedom and want to thank him / her for the gift which she / he made for you.

Appendix C: Finding the Source of Attraction, Magnetism, and Authenticity in Sexual Fascination

Arnold Mindell (2010) has said that at a deeper level, humans are energy. Knowing our core energies' expression gives us an opportunity to be authentic to our deepest nature. Authenticity makes us real. Authenticity is sexy! People who are authentic to their basic energies often attract us beyond social or commercial models.

The goal of this exercise is finding new sources of attractiveness and sexy—outside of the commercial model of what and who is attractive and sexy. This exercise will help you to explore your authenticity through sexual fantasy.

In the first part of the exercise, we focus on a combination of qualities that attract us, and find someone who already has those qualities—this is the framework for participants.

1. Go inside and notice which combination of different qualities flirts with you or attracts you.
2. Discuss with a group: Which combination of opposite qualities attracted you?

Who has it? These might be:

- powerful and sensitive
- provocative and gentle
- mysterious and easy going
- mature and fresh
- audacious and delicate
- sharp and fluid
- vital and sensual...
- Or maybe another combination of attractive qualities will come to your mind.

Make notes about that.

3. Recall if you have met this combination in somebody: a teacher, colleague, movie or book character, leader, or anybody else. Think how this combination of qualities makes them so charismatic, attractive, or sexy for you.
4. Put aside the first part of the exercise for a while. We will return to this later. In the second part of the exercise, we focus on the experience of having authentic energies. This part is irrational; so don't try to understand it from your mind's perspective before you have this experience.
5. Remember your most exciting repetitive sexual fantasy, the one that really turns you on. If you don't have a sexual fantasy, just pretend you have one, and what might it be? May be you watched an erotic movie or somebody shared a sexual experience with you and you felt arousal? Think about this fantasy as a repetitive dream, see it as your inner-theatre, and the figures of this dream are actors of your inner-theatre. It could be a fantasy that you have explored earlier or something new.
6. Choose two figures from this fantasy: one that is the closest to your everyday identity and one that is the furthest from your identity or the least known for you. Go deeper in those figures one-by-one. Become those figures, feel them, unfold experience in channels, make movements, go even deeper until you find the essence of the figures. Go so deep that you can feel the energies of those figures and notice how they start to move you; try to understand their inner worlds. . . . Express those energies through movement one-by-one.
7. Find a way to dance both of those energies as one dance. This is the dance of

your authenticity. Keep dancing and feel your authenticity. Do you feel your sexiness? Ask your exercise partner to tell you how they experience you when you do your authenticity dance. The next part of the exercise will help you to deepen the understanding of your authentic nature.

8. Think how the energetic dance of your sexual fantasy relates to the most attractive combination of qualities that you identified in the first part of the exercise. Can you find some similarities?
9. The next part of the exercise helps you to integrate this experience of authenticity into your everyday life.
10. Go back to your authentic dance and while you are in this dance, think about your relationships or dating. Notice the difference in the way you would relate to yourself and others from this state.
11. Where else in your life could you live from this place of authenticity even more?