

## Eyes are the Window to the... Head/Neck/Back Relationship

This short paper, with posture-releasing eye imagery exercises, was first posted in response to and support of a posting on the AlexTech Mail List on Google Groups by I. Selvaraj, entitled, "Postural Bias / The Eyes" (Nov. 30, '08). I took from his discussion the desire to spend more time looking to the horizon, or to cast my eyes horizontally, with an image of the horizon, if the horizon is blocked as is typical. In the past, I enjoyed and spent time looking out on the horizon, without *knowing* its larger value, yet *feeling* it. I am caught up in doing more of it now. It is a most simple activity that improves our use.

The tonal quality of the muscles around the eyes directly relates to the nature of the head, neck, and back relationship. Using mental imagery, outlined below, can effectively change this tonal quality (read: "tension") and spring *primary control* to new life.

Most eye exercises are primarily for improving vision. The eye imagery exercises below are primarily for the purpose of freeing and improving general use. Spend a moment looking at the various illustrations. The illustrations may seem bizarre or even grotesque at first, but they are the simplest way I know to illustrate how to experience the kinesthetic effects that "directing," or imagining eye movements offer. Study the figures or charts that follow, read the directions, and then commence imagining. With a little diligence, you should have *some* success, sparking curiosity, or *considerable* success, converting you into a Posture Release Imagery advocate.

Figures 1-3 are charts showing four different forms of imagining eye "inclination" or "attitude." The imagery exercises provide experiences of eyes being "pulled" in different directions. We have tonal qualities around our eyes, just as we do all over our bodies. We tend to be very unaware of most of them and perhaps even less aware of the nature of our eye use. A tendency or pull in one direction of our eye use does not prevent us from looking in another direction, but the habitual state of our eyes is probably not "neutral." Your dominant eye use can probably be described by one of the variations in these drawings.

The charts in figs. 1-3 represent a series of four images to imagine having as your reality. They are color-coded and each color represents the inclinations of one of four types with regards to tonal patterns around the eyes. I have some other image exercises I am and will be putting on <http://posturereleaseimagery.org/posture-exercises-type-specific-imagery> for people to experiment with that follow this pattern.

Specific imagery instructions accompany the illustrations below:

## Type-Specific Eye Imagery

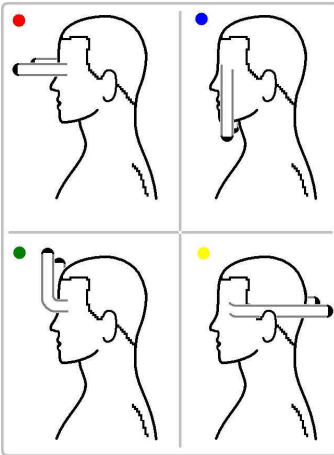


Fig. 1 - parallel

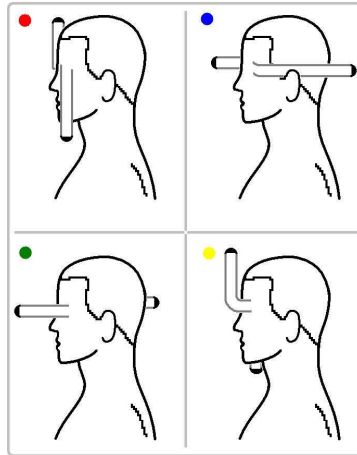


Fig. 2 - lateral opposites

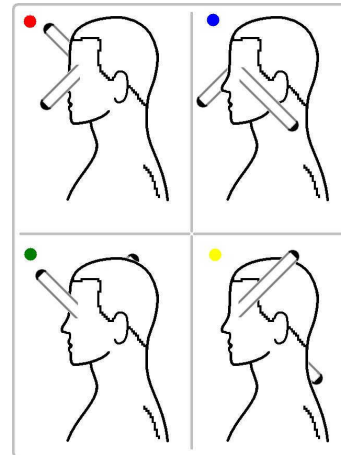


Fig. 3 - combination of 1 & 2

Sitting up in a chair with eyes generally cast forward (to the horizon) is the first exercise direction. By this I suggest gently looking to the horizon, not intensely except for perhaps a moment. As we access left and right brain input (thoughts and images), eyes will move about some. And the head may bob about. And the chest may expand and/or collapse. These reactions are all fine... some of them quite desirable. Occasionally, however, returning to the "horizon" is valuable.

If you are wearing glasses, I would suggest that you remove them. This imagery is about other aspects of the eyes than visual acuity. It is about how the eyes indicate and direct our attitudes, emotions, and so forth. Clear eyesight is not necessary to experience or express a clear feeling.

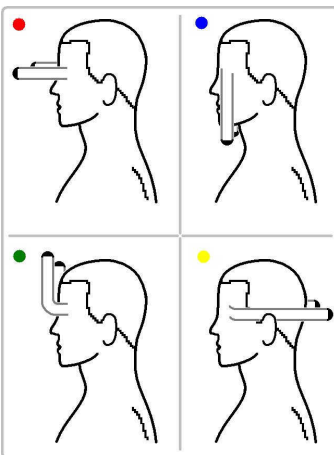


Fig. 1

Next, starting where you like on the Fig. 1 chart (repeated to the left), imagine that you have eyes that are sticking out of your head 6-10 inches / 15-25 centimeters (Distance is not particularly important but exaggeration can sometimes shake loose the mind/muscles to provide the new kinesthetic experience). Spend 10 or 15 seconds on each example, imagining that your eyes have, on their own, fallen or floated to look "in the mind's eye" and *feel* like they are in that direction or headed that way. (A special note on the version in the upper left hand corner, with eyes straight ahead: Imagine the eyes looking *intently* and *narrowly* straight ahead... to distinguish the experience from the "straight ahead" looking we all *think* we do.)

Moving clockwise, imagine the next example, and so on. Finally, stop, and only, then assess your experiences. Though your success with the image may only be vague at first, you may find that some create an odd feeling. That is O.K. as long as it is not a bad feeling. If it feels bad, give it up. Other directions and one in particular will probably feel pleasant. You are avoiding the one that is not pleasant because it represents your own nature or tonal patterns. Your "opposite" (shown on the diagonally opposite corner of the chart) has a good chance of feeling unusual, perhaps mysterious, but good! And

why not. You are giving up a habit or inclination "of a lifetime."

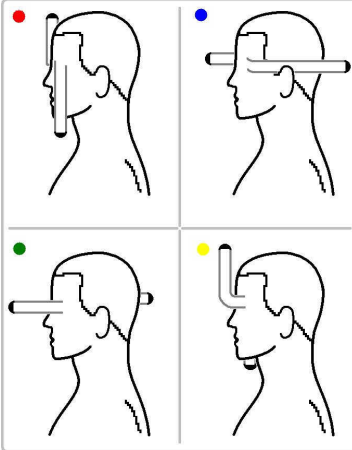


Fig. 2

Fig. 2, is next. People are not symmetrical, though some appear more so than others. I suspect that perfect symmetry is not even ideal. We can, however, release some unnecessary lateral tensions with this form of the eye imagery exercise.

I would not recommend doing all of these exercises at once. But when you feel ready, use the same general instructions from the Fig. 1 exercise to imagine that your two eyes are oriented in opposite directions. As before, proceed from one version to the next in a clockwise fashion, if you are imaging the forms in close sequence. Otherwise, the order makes no difference. And as before, gravitate to the images that interest you and somehow please you.

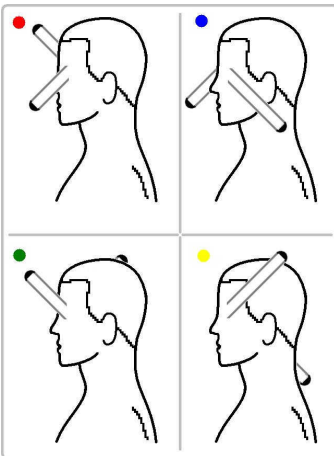


Fig. 3

Fig. 3 is a combination of the Figs. 1 and 2 and offers the strongest experience. That is because the image can most accurately counter our own inclinations, therefore giving us a short-term experience of release from ourselves. Repeated experiences turns the change of manner of use into changes in conditions of use, I am sure.

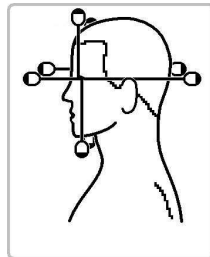


Fig. 4

Fig. 4 may seem more unbelievable than the above, if that is possible. This possibility, suggested by my friend and "editor," Pete Green, involves imagining a pull on the eyes in all directions. I have not worked with this image long, but am coming to see it as a "universal" image, a version valuable for all people. Its effect, even if only vaguely successfully imagined, is to just plain open ourselves up to the world. It seems to promote a gentle but pervasive alertness. This image couples well with gently *looking off to the horizon*.

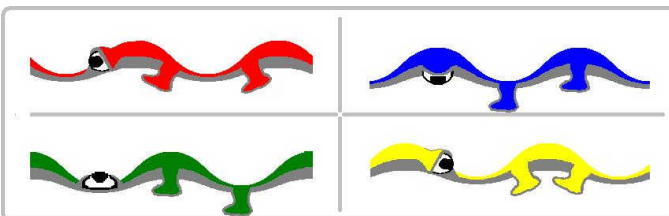


Fig. 5

Fig. 5 is one map of tonal variations that I hypothesize exist in humans. The eyes are drawn big so that it can be seen how their various directions play into larger body schemes. If you are curious and want more explanation, visit and look about <http://posturereleaseimagery.org/>.

Thank you, *John Appleton*