Peripheral Interaction as Self-Hypnosis Arts Practice

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Abstract

Technology is now in a place where unsophisticated computer users can alter their home environments for peripheral interaction. I have arranged my home for peripheral interactions to reprogram my subconscious as I go about my daily activities. Text and audio of my notes, transcribed dreams, and hypnotic scripts are interacted with while I am eating, clipping my nails, watching TV, reading on my computer, writing on my computer, and washing my hands. Interacting peripherally keeps me aware of ideas as I go about activities previously completed on autopilot. This paper presents my practice of self-hypnosis through peripheral interaction.

Keywords

Peripheral interaction, self-programming, hypnosis, creative practice, hedonic adaptation, ubiquitous computing

Introduction

Where we humans spend most of our time becomes representative of our subconscious. Our everyday movements and mannerisms are recorded in our environments. Your self becomes the space. Your rooms become your existing knowledge base. **C**reating in those environments can allow you to alter your self. In my arts practice, I use my everyday environments and actions to create, replay, and edit ideas – a new form of self-hypnosis for keeping my subconscious constantly engaged in a loop with my conscious output.

My practice is structured around the five areas where I spend most of my time: kitchen, bedroom, living room, office, and bathroom. The actions I carry out most often in each of these rooms respectively – eat food, pick at my nails, watch TV, read and write on my computer, wash my hands– are all turned into actions that are used to trigger visuals of my handwritten notes, typed text as well as audio recordings of hypnotic scripts (and vice versa). I am combining habitual actions in these familiar spaces with the ability to self-review and self-renew. I am opening my everyday to self-programming opportunities, performing habitual behaviors to a self-score that reclaims daydreams for self-hypnotic possibilities.

Domestic Environments

Everyday environments play an important role in shaping and maintaining our conscious and subconscious minds. A psychological experiment conducted in 1979 proved that living in a space stocked with newspapers, books, music, and photographs from 1959, plus speaking to others in that space as if it was 1959, made the 70-year-old participants feel, act, and appear younger. [1] "On intelligence tests, 63 percent of the experimental group improved their scores, compared to only 44 percent of the control group. There were also improvements in height, weight, gait, and posture." Objective outside observers also claimed the participants looked younger. In the same way, you and your environment can work together to creatively program your self.

French philosopher Gaston Bachelard has also espoused a link between the subconscious and our domestic environments. Bachelard asserts: "Memories of the outside world will never have the same tonality as those of home and, by recalling these memories, we add to our store of dreams." [2] The most intimate moments of our lives happen within the walls of our living space, so it must be charged with more emotional power than an office cubicle or cafeteria. Bachelard also believed this is why domestic environments show up often in our dreams. "We are hypnotized by solitude," he writes, "hypnotized by the gaze of the solitary house; and the tie that binds us to it is so strong that we begin to dream of nothing but a solitary house in the night." [3] Our houses already have the hypnotic pull of our routines running through them. The pull is so strong that it makes its way into our dreams.

Using domestic surroundings as a key to self-programming can also be seen in two works of fiction: Time and Again by Jack Finney, and Somewhere in Time by Richard Matheson. [4,5] In both novels, self-hypnosis is used in an environment specifically crafted to look like the year the subject wants to travel back to. In Time and Again, the environment is a room in the Dakota Apartment building in New York City that was empty in the year 1882. In Somewhere in Time, the environment is a room in the Hotel del Coronado in the year 1896. Both time-travelers specifically arrange their environment with items that existed only in that time in order for the self-hypnosis to work.

Just like Time and Again and Somewhere in Time, which are about not being able to see anything not of a certain era, my practice is about not being able to see anything that doesn't actively display my subconscious – whether as handwritten Kindle Scribe notes, digitized dream journals, or typed notes. Even if just seen in my peripheral vision, my subconscious is still being influenced by what is written. Pairing my subconscious display with hypnotic suggestion allows my subconscious to work for me. By constantly

remembering myself when I am creating, I can also put my subconscious house in order.

Peripheral Interaction

Dourish wrote of a trend in computing that "allows computation to be made ever more widely accessible to people without requiring extensive training, and to be more easily integrated into our daily lives by reducing the complexity of those interactions." [6] We have more control over our interactions with computers than previous generations without having to be skilled in coding or system functionalities. Along with the ease of interaction, computers have also become more widely available. A 2018 US Census report found that 92 percent of American households have a computer which could consist of a desktop, laptop, tablet, smartphone, or single board computer. [7] A study by the Pew Research Center found that in 2015, 66 percent of Americans owned at least two of the following digital devices: smartphone, desktop, or laptop. [8] The same study found that 36 percent of Americans owned all three digital devices. This means two thirds of Americans have extra digital devices with screens in the home that could be used to display information peripherally.

Bakker writes that peripheral interaction is "interaction with everyday interactive systems that reside in our periphery of attention but can easily shift to the center of attention when relevant for or desired by the user." [9] My practice pairs everyday activities with computer interaction. Because the text or audio playback of my content is peripheral, it does not require the focus of attention. Instead, the notes, dreams, and hypnotic scripts can be interacted with peripherally, acting as a reminder of what my subconscious has recently been working to creatively solve. Peripheral interaction can occur by simply keeping an open laptop nearby when performing routine activities or using spare screens in common locations in your home.

Simple programs can be used to translate signals from sensors or inexpensive midi equipment to playback one-word slides on a screen, similar to how the Spritz speed-reading app works. Spritz is a reading app for your smartphone or web browser that displays one word of a text document or HTML website at a time with the ability to set the rate at which the words in the document are displayed. Displaying one word at a time is also called rapid serial visual presentation. You can fix your eyes in one position instead of moving them across lines of text. [10] My peripheral interaction methods can also play syllables of pre-recorded speech on a speaker, play midi notes from a score, and select keys from an onscreen keyboard.

Existential Opportunity

Mail-in DNA tests provide an opportunity to see the blueprint of where your subconscious is housed. Analyzing the raw data that some companies provide with your results can springboard a search for self that keeps pace with cutting-edge scientific research. I received my DNA results from 23andme. [11] It provided me the raw data to track the specific gene codes for an enzyme in the brain called catechol-O-methyltransferase (COMT). COMT is the mechanism our brains use to sweep up the extra dopamine that is floating around without a purpose. COMT works better at cleaning up dopamine for some people and worse for others. [12]

The key to determining how well your COMT enzyme works is to look at the combination of valine (val) or methionine (met) on a certain rung of your DNA, rs4680. In the sweeping up of dopamine, val is considered the industrious enzyme, while met is considered lazy. About 50% of people are val/met combinations, meaning there is an average amount of dopamine left in the brain. About 25% are val/val, meaning their COMT enzyme works overtime to clean up the extra dopamine. The other 25% of people are met/met, meaning they have a lot of extra dopamine left in their brains. All the extra dopamine in the brain of a met/met means they rate experiences as more pleasurable than val/vals or val/mets. But most interesting of all – met/mets are much more prone to respond to placebos and suggestion. [13]

My DNA results show that I am met/met, part of the 25% of the population that responds strongly to placebos and suggestion. This is key in providing a foundation for my self-programming practice. First, knowing I respond better to placebos and suggestion, I can score my environment to shape my life in whichever way I desire. Second, knowing I am met/met also acts as a deeper convincer for my subconscious to grab onto whatever it sees/hears being suggested. Third, knowing carriers of the COMT met/met allele have also been found to have higher degrees of hypnotizability lends scientific validity to providing my own placebo/self-hypnotic experiences. [14] Since those who are met-met respond positively to placebos, even if they know they are taking a placebo, there is no need to remove myself from creating suggestion scripts. [15] Because of this new knowledge, I have the existential opportunity to shape what I become through my actions in everyday environments more quickly and efficiently than most of the population.

Hedonic Adaptation

Most of us approach everyday activities automatically, without thinking about them. We eat, sleep, and bathe in the same environments and follow the same patterns daily. We have lost awareness of the foundational expectations we attach to performing these everyday rituals. The loss of initial pleasure to the familiar is called hedonic adaptation. A way to recover that initial enjoyment is to approach such activities unconventionally. Variety in consumption and interaction re-injects the pleasure of newness into activities that have become dull through over-rehearsal. For example, to find renewed pleasure in a simple task like drinking water, instead of drinking it out of a cup, drink it from a Ziploc bag held over your head with a pinhole in it. [16] Changing the way we perform everyday actions can not only be pleasurable, but also phenomenologically refreshing. We can create

new opportunities to reclaim and re-experience large chunks of our life made up of small necessary actions, now remade to feel and sound new. We can again remember what we expect from our actions, potentially enhancing their effectiveness.

Another way to build upon the programmed habits of our lives is through "habit stacking." Habit stacking, or piggybacking, involves using cues from regular behaviors to begin building new habits. So if you wanted to start doing push-ups, find a behavior you already do everyday, like using the bathroom, and do pushups every time you exit the bathroom throughout the day. [17] It is recommended that you start with one push-up after every bathroom break, but this can quickly build into bigger sets. When totaled up, soon you will be able to do over 100 push-ups spread throughout the day. This same slow accumulation is seen in my practice through pairing text with specific movements. A hypnotic script, or even a work of literature, can be split up and experienced throughout the day by stacking it onto something you already do. You can slowly reprogram your subconscious while moving without having to make appointments or reorganize your schedule.

Both hedonic adaptation and habit stacking are similar to the psychological principal of conditioning, which is also a part of the placebo effect. Patient expectations when combined with the sights, sounds, and symbols of a doctor's office can directly influence the effectiveness of a treatment. Placebo researcher Fabrizio Benedetti proved in an experiment that placebo analgesia can make painful shocks feel less painful when paired with conditioning. [18] By conditioning his patient to expect a positive outcome, Benedetti managed to boost placebo response rates from 30% to 90%. [19]

Social learning can also play a part in placebo effects. Pain researcher Dr. Luana Colloca has performed experiments that prove if a patient observes another patient getting a therapeutic benefit, this can create strong expectations and improve placebo response rates. In the video documentation of my arts practice, I aim to provide observable evidence to viewers that adaptations of my daily routines have resulted in artistic benefits in my life. The more pieces I make related to self-suggestion through daily activities, the more viewers will believe it is providing me a creative benefit, leading to their eventual benefit if they adopt some of my experimental practices. The more narratives I create about my practice, the stronger the suggestion will become to my self, as well.

Hypnosis and Placebo

People generally regard hypnotists with suspicion. Some scholars relate hypnotists to the mythical figure of the trickster because hypnotists cross social, spatial, or temporal boundaries and can play jokes on superiors. [21] In cinema history, hypnotists are always villains. [22] In the 18th century, Austrian doctor Franz Mesmer coined the term "animal magnetism," an early form of hypnosis where magnets were used to control the invisible natural forces rushing through the body. [23] Animal magnetism, later known as mesmerism, was so outlandish that the King of France appointed a committee led by Benjamin Franklin to investigate it. Franklin set up the world's first placebo control trial by performing the theatrics associated with animal magnetism, but never actually magnetized anything. Franklin's committee found Mesmer's phenomena could be explained through imagination and imitation. Mesmer had discovered the power of suggestion, but the field of hypnotism was forever relegated to the category of the unscientific.

People also look at artists with suspicion. One example might be U.S. artist Matt Mullican, who has been experimenting with art-making in a hypnotic state since the 1970s. In these performances, Mullican is hypnotized by a professional hypnotist, often creating large drawings in front of live audiences. [24] When under hypnosis, Mullican appears to regress to a mental state similar to a child, shouting random, sometimes obscene comments, and throwing fits while rolling on the floor. It is up to the audience to decide if Mullican is really under hypnosis, or if he is just performing for the crowd. Similarly, my work makes the viewer question whether these activities induce hypnotic trances. If viewers don't believe, they must struggle with the same question many hypnotic clients and Mullican audience members think: "Should I play along to be nice?" On a larger scale, my work makes the viewer question if I am a hypnotist or an artist, if those professions are different, or if one can be both.

Kitchen Self-hypnosis: Wearable Chin Interface

Being suggestible or susceptible to hypnosis is also associated with being weak minded and unintelligent. Likewise, people who believe in homeopathic remedies are seen as followers of the unscientific. My wearable chin interface to use while eating addresses this issue. I designed and 3D-printed a chin interface using a microswitch as the lever that clicks up and down with chew movement. Anytime I eat something in my home, I wear the interface and each bite and chew triggers the playback of informational text about how the food is going to affect my body. The text is played back on a laptop positioned out of the center of my vision. Just as placebo researcher Dan Moerman talks to his pills to boost their effectiveness, my wearable chin interface offers a possible ritual around eating that "attach[es] more significance to a treatment—active or placebo—[that] may boost any beneficial effects that we feel." [25]

Embracing the fight against hedonic adaptation as mentioned above, there are also other variations of content interaction with the chin interface. If I want to focus on the text playback on the laptop screen I can playback my recent typed notes or transcribed dreams and adjust my chewing pace to fit a comfortable reading speed. I can also use the same chin interface to trigger audio of midi scores to playback related music to enhance the experience of the meal. For example, playing back the main theme from "The Magnificent Seven" while eating a piece of beef jerky to feel more like a cowboy. For another variation, I adapted the chin interface to include three total buttons to navigate and select keys from an onscreen keyboard to type out how I

want the snack to affect me or even write a restaurant review while eating the food.

The hypnotic client is also susceptible to the many inaccurate ideas about hypnosis presented in various media. Part of the hypnotist's introductory talk involves dispelling myths and rumors about hypnotism generated by popular culture. Some of the regular introductory points the hypnotist makes include "you are not asleep, you are not a zombie, you will remain in total control of your mind." Sometimes this type of explanation can cause sessions to go poorly, because the warnings clash with the client's expectations of the hypnotic experience – that they will be unconscious or asleep, that the hypnotist has supernatural powers, etc. Learning that hypnosis is basically a guided relaxation can cause clients to give up faith in the power of suggestion to heal, leading to less successful sessions. In surveys given to people after they were hypnotized, many claimed to desire more esoteric methods and experiences. [26] My practice aims to build new, exciting, and accessible hypnotic techniques.

Self-Hypnosis and Autosuggestion

The area of hypnosis where I focus my work is self-hypnosis, which can be traced back to the beginnings of the self-help movement in the 1920s. Pharmacist-turned-hypnotist Émile Coué wanted to simplify the hypnotic process to make it available to more people. [27] Coué noticed how people seeking hypnotic intervention were more suggestible because of the fact they were seeking treatment, and that it didn't matter what suggestions the hypnotist provided. Coué took the client's true desire to get better and used it as the foundation for a new type of self-hypnotism called "autosuggestion." After many experiments, Coué settled on the now famous words – "every day, in every way, I am getting better and better" – as the most all-encompassing and powerful message to the subconscious for self-improvement. [28] Coué believed the phrase covered every issue and ailment, as well as every possible positive outcome a person could desire.

We teach through suggestion, but we learn from autosuggestion. Think about learning experiences you have had. How many times have you repeated something to yourself, or written notes in your own words? Repetition and writing are examples of learning through autosuggestion. Experimental theater artist Tim Crouch connects autosuggestion with conceptual art. [29] Crouch writes that "autosuggestion is an instrument we are born with and which we play with all our life like a baby plays with a rattle." [30] Just as a baby plays with what it is given, we repeat things that have been told to us throughout our lives. These can be positive or negative thoughts, but they shape our character and determine what similar beliefs will be allowed to accompany them. Autosuggestion and hypnosis are ways to change the thoughts we repeat to ourselves and what we deem as acceptable to our concept of self. [31]

Bedroom Self-hypnosis: Pinch Sensor Nail Clippers

One of my favorite activities is laying on my bed and picking at my nails and calluses from playing guitar and weightlifting. In my bedroom, hypnotic audio is controlled by pinching the nail clippers together, either on my nails/fingers or on nothing – just providing the action of the snip moves the audio to the next spoken syllable. In my own practice, I open my laptop up on my bed and have it speak Coué's "every day in every way I'm getting better and better" autosuggestion as I engage in other activities like watching TV or talking on the phone. I can also use the same pinch trigger to playback my notes, dreams, and handwritten Kindle Scribe pages to add variety and maintain phenomenological freshness.

Active-alert Hypnosis

A common misconception people have about hypnosis is that it only works when seated and relaxed in a chair. According to a study conducted in the 1970s by Ernest Hilgard and Éva Bányai, hypnosis can be done on active and alert people while their eyes are open. [32] These psychologists put subjects into a hypnotic state while they were on exercise bikes and while they were relaxed in a chair and compared the results. The hypnotists read the same hypnotic induction script for both the active and relaxed sessions, except the words "relaxation and drowsiness" were switched with "activity and alertness." Hilgard and Bányai found that through the active-alert hypnotic induction procedure, "it is possible to induce a state in which all the important characteristics of hypnosis occur, except the resemblance of sleep." [33]

In a separate study by Bányai, it was even found that imaginary movements can be just as powerful as real movements in the active-alert hypnosis approach. The participant can be in any bodily position and the hypnotist can suggest they imagine they are sitting on a bicycle and pedaling rhythmically, and it will have the same results. [34] The more a person goes into a hypnotic state, the easier it will be for them to reach that level of hypnosis and go even deeper the next time. [35] In my practice, daily habits and activities are a great tool for self-hypnosis because of their repeated performance, gradually increasing the depth of the hypnotic state reached and increasing the potential for successful self-suggestion.

Living Room Self-hypnosis: Multi-screen Priming

My living room is arranged for active-alert self-hypnosis using the stereotypic man-cave, home-theater, multi-screen setup. There are four television screens at the focal point of the room. The center TV is used for regular viewing, while the other TVs display hypnotic text, dreams, or notes to review. Inspired by active-alert hypnosis research, I have a foldable mini exercise bike I can pedal with my legs or arms while on my couch. I attached a sensor to a 3D printed mount so the pedaling action causes single words to play on

the different screens in rapid serial visual presentation style. Each screen plays back text from different sources. The right screen plays back my active-alert hypnosis induction script followed by different suggestion scripts for self-programming, such as creativity enhancement, wealth and abundance, and others. The left screen plays back my daily typed notes word by word, in order to keep the ideas I am working on currently and have worked on in the past fresh in my mind. The center bottom screen plays back my dream journals word by word, so I can keep dream signs and themes in conscious awareness.

To keep pace with hedonic adaptation, I also have other variations that trigger the same changes in the playback of the one-word slides surrounding the main TV. Another main activity in the living room is playing guitar while I am watching TV. I can run the guitar through a stutter pedal and turn a steady audio signal into segments chopped up into desired lengths which trigger the screens to playback at an ideal rate. I can also vary the playback on the screens, including playing back text in the swinging pendulum style associated with traditional hypnosis.

Multitasking

My active-alert hypnosis techniques involve multitasking, the ability to perform more than one task simultaneously. Multitasking can be confused with performing one task while distracted doing another. Looking at the effort involved in consuming other types of entertainment can shed light on forces that lead to mass distraction. The advent of smartphones is an example. People are always looking at them, even while they are driving or at the movie theater. 3D televisions have had difficulty catching on because the 3D glasses that viewers must wear affect the ability to see other screens clearly. [36] People would rather be on their phones and laptops while watching TV than give all their attention to a 3D film. I transfer this desire to multitask while watching TV to the process of reading and listening. In my practice, each multitasking effort is equal in value, requiring the same amount of attention, and yielding greater results than conventional multitasking, which involves both attention and distraction. Sometimes in my practice, a small physical gesture can cause words, written or spoken, to appear one at a time on a screen or played one syllable at a time through a speaker.

The Spritz-style rapid serial visual presentation can also be connected to the eye-fixation involved in hypnosis. Eye-fixation in hypnosis involves focusing on one point as you lower yourself into a trance-like state. Usually the eyes are fixated on a wall, a finger, or the upper eyelids as the eyes are rolled back. Interestingly, when in a state of hypnosis, people usually move their eyes in a motion called saccadic eye movement. This involves moving the eyes back and forth from side to side, almost like eye movement patterns under the eyelids during REM sleep. Eye saccades are also a technique used for speed-reading. Instead of scanning a line of text in a linear manner, the reader views groups of words and then jumps to the next group. In my living room, the 3 TV screens around the main TV play back different text, causing the eyes to bounce in saccades from moving text window to moving text window, in a way similar to being in a state of hypnosis.

Ergodic Effort

Just as there is active-alert hypnosis (often referred to simply as active hypnosis), there is passive hypnosis, which can be defined as entering into a hypnotic state through progressive relaxation. And just as there is active and passive hypnosis, there is also active and passive reading, an everyday activity that can overlap with hypnosis. Regular literature, written to be read in a manner requiring trivial movements of the reader's eyes and hands, is considered to be nonergodic and passive. In ergodic literature, reading is more active because "nontrivial effort is required to allow the reader to traverse the text." [37] This active effort can range from flipping the book upside down and reading in the opposite direction every eight pages, as required in Only Revolutions by Mark Danielewski, to making the reader choose their own path through a Borgesian labyrinth. [38] In my practice, ergodic effort is required to access the text or audio in any of my peripheral interaction areas. In the ergodic media I create, even trivial effort can become nontrivial when paired with text or audio and directed toward a specific goal.

Office Self-hypnosis 1: Mouse as Visual Pacer Trigger

The desk in my office mirrors the same screen layout as my living room but on a smaller scale. I have my main monitor I use for reading articles and writing. Then I have three surrounding monitors for peripheral interaction. I read many articles off my main computer screen. To help my eyes keep track of where they are on the screen, I use the mouse cursor as a visual pacer, moving it directly under each word as I am reading. A visual pacer is a technique commonly used by speed readers as it helps the eyes not get tired and keeps your brain moving forward. [39] I use the program Max MSP to track my x-axis mouse movement and trigger a signal to be sent to change the peripheral screens. I use the program Touchdesigner to rotate text one word at a time across all three screens in a clockwise manner. Experiencing clockwise rotation has been linked to more novel thinking in recent studies. [40] The text can be my typed notes, dreams, or hypnotic suggestions to improve my reading comprehension and information retention. As I do my reading, the peripheral screens are rotating clockwise with text in my peripheral vision. As a variation, I can also make the screens display in the same hypnotic pendulum pattern as is used in the living room.

Oulipian Constraints

Similar to reading, there is also active and passive writing – the former being a way to keep yourself within certain constraints while writing. The Oulipo is a group of French

writers and mathematicians who in the 1960s began developing constrained writing techniques. [41] Their generative writing algorithms opened new avenues of creativity and new shapes and forms of literature. An example of an Oulipian work is A Void by Georges Perec, a 2005 novel for which the constraints were to write 300 pages without using the letter "e." [42] Oulipians claim constraints help writing to flow more freely because of the overall pattern or rule for the work.

Consider the constraints of necessity that we deal with in our daily lives. As mentioned earlier, we perform the same actions so many times they become automatic. Most of us must walk, drive, talk, eat, sleep, brush our teeth, open doors, etc., often performing these routines in the same spaces daily. In my practice, I consider what we can also "write" in those banal spaces, be it text or sound. I am interested in new Oulipian constraints like discovering how many chews it takes for me to eat a protein bar, and then composing text, sound, or animations to score that exact number of chews. Interactions like this take advantage of my met/met super suggestibility, priming my body to use itself better. I can write and perform my own hypnotic scripts, stories, and songs through everyday necessary gestures, giving them a new expressive purpose.

Office Self-hypnosis 2: Typing with my Mantra Mouthguard

Also at my office desk, I can use typing to cause pre-recorded audio of mantras, affirmations, or prayers to be played on my tongue. I created the Mantra Mouthguard, a bone conductor transducer placed in an LED mouthpiece (with LED removed) that plays back pre-recorded audio or computer speech per trigger. Since I am a slow typer, I use each keyboard selection as a trigger to playback the audio using Max MSP. This brings mindfulness to my typing as I must type even slower when I want to be peripherally aware of what is being said in my mouth. For example, I break the Hare Krishna mantra into 32 syllables. A Krishna devotee aims to chant the mantra 1,728 times each day. [43] I need to type 55,296 characters to have the complete mantra said on my tongue for me peripherally. As this paper is less than 45,000 characters, typing that in one sitting or one day seems unrealistic. A good alternative is an Oulipian constraint to write in smaller rounds, aiming to complete a sentence in three Hare Krishna cycles or 96 characters. Writing **while** peripherally speaking to myself enhances my writing experience as an opportunity to program myself.

Contrafactum

A type of Oulipian constraint used in my self-hypnotic trials is "contrafactum," the technique of replacing the lyrics of an old song or melody with new ones. [44] Historically, lyrical replacement took place in religious songs, but even a well-known secular song like "The Star-Spangled Banner" was created when new lyrics were put to a popular British drinking song "To Anacreon in Heaven." In my practice, I create new text and audio for the lyrics, specifically the syllables, of the more than 100 songs I have written during my previous creative pursuit as a musician. This way I am able to make use of lyrics I carry with me that are loaded with meaning in my subconscious and use them to trigger new hypnotic patterns. I don't need to pair the new words with any melody; I just consider them triggerable spoken syllables. The Oulipian constraint I have established is not only that the syllable total of each self-hypnosis script must match the total of one song, but also that a two-, three-, or four-syllable word in the original song must be matched with the same syllable count in the new text.

An example of this set of parameters can be seen in my kitchen area. I eat a meal with my chin interface, pairing each chew to one of the 255 syllables in my song "Dinner in my Jeans." As this goes on, audio of a different hypnotic text related to health and eating is played out loud, paired with the same syllable trigger patterns as the lyrics I am rehearsing to myself in my head. Because the syllable pattern of this song to me is already paired with eating, it is easy for my subconscious to expand on that connection with a hypnotic script related to eating, putting me into hypnosis more rapidly and deeply. For non-songwriters, variations of simple melodies everybody knows or personal favorite songs could be used as the triggers. For instance, someone might chew out the syllables to "Mary Had a Little Lamb," while eating a lamb kabob in their kitchen that triggers non-melodic hypnotic audio about eating this meat, resulting in having "teeth as white as snow."

Measurement

Harvard professor Ted Kaptchuk defines placebo studies as "quantifying and measuring everything that surrounds pills and procedures – mainstream and alternative, the rituals, words, costumes, engagements, and diplomas" that are used, displayed, or performed. [45] My work involves inventing ways to trigger audio/visuals during our everyday procedures that can potentiate the goal of the activity as well as layer it with a new purpose. Instead of using complicated video triggers, I use simple consumer grade switches that I mount on furniture or objects already in my home. This allows more variety to my work and makes my triggers more universal.

Tracking movement is becoming a staple of keeping track of your health. Apart from Fitbits and Apple watches, everyday movements can be hard to measure. A framework for approaching their measurement can be calories burned during non-exercise physical activity. The Compendium of Physical Activities, first published in 1993, "was developed for use in epidemiologic studies to standardize the assignment of Medical Equivalent Task (MET) intensities in physical activity questionnaires." [46] The physical activities in the compendium are sorted into 21 categories, from bicycling to volunteer activities, where even the most trivial movement is assigned a Non-Exercise Activity Thermogenesis number (NEAT). These numbers can be used to help people meet their exercise goals more easily because they

tabulate the amount of energy burned that we usually overlook.

Instead of calories per mundane movement, triggers per movement is the focus of my work. If an assignable number of triggers can be put toward everyday actions, then specific lengths of text/audio can be composed and paired with each movement, leading to scored performances. Knowing the number of triggers that will accrue from eating a particular food or practicing a particular song creates an Oulipian constraint within which to compose. Scoring these everyday motions with text and audio can enhance normally trivial movements with new meaning.

Bathroom Self-hypnosis: Washing my Hands to a Beat

An example of measuring activity in front of a bathroom mirror can be seen in my bathroom peripheral interaction practice. In front of my mirror, I most often wash my hands. As I am using the hand soap, I tap out the syllables of a simple tune, for example "The ABC" song, with my knees against the two triggers I mounted on the vanity cabinet. This movement activates both the visual replay of typed notes on my laptop screen placed in my periphery, and the audio of my voice speaking one syllable per trigger of a hypnotic script about cleanliness and boosting immune system power. The 43 taps required to complete the song also equates with the 30 seconds of washing hands that doctors recommend for best results. In order for text to appear and audio to be heard, I must engage in a knee-bending, hip-shifting movement. The act of washing my hands while peripherally exposed to ideas about cleanliness acts as a placebo or suggestion, enhancing my mental expectations of using the hand soap, making me feel and think I am cleaner. Variations in the bathroom area include brushing teeth, applying hair gel, and other grooming activities paired with the appropriate hypnotic script in text and audio.

Conclusion

To continue my practice, I plan to find new ways to trigger playback during smaller interactions throughout the day inside and outside of the home. I am currently developing a way to write novel-length text to interact with in specific rooms with the literary content tied directly to what the activity is. The relationship between activity and content is very interesting to me through the avenue of metaphors. Some research states that because primary metaphors are formed from repeated experiences, it means "interaction based on primary metaphors should be largely independent from conscious abilities like the speed of information processing." [47] This is important for my practice as conscious resources do not have to be devoted to understanding the metaphor during active-alert hypnosis as it is already understood at a subconscious level, leading to more energy being devoted to the interaction.

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