



The LIFE/ART labs of Eli Gold – an INTRODUCTION

Simply put : these are the things I love; things that fascinate, impassion and entrance me. A mixture of momentary fixations and life-long obsession and recently-arrived companions of wonderment.

These laboratories (containers of encounter, discovery and experimentation) contains substances, tools and methods. They might also be understood as temples, for each introduces a possible point of access, a place of intimacy between soul and substance.

You will notice, though – there are very few tangible and concrete elements in the documents that follow. (I am a bodily being, but this space here is dedicated to the ideas and language that tickle me into aliveness.)

What you will find here is something like a conceptual map. Just bathe in the language. It's a river. Not a schematic.

Let it in and see which words want to make a home in you. This is a splash-pool of my passion. Please, run around in it. Get wet.

As for the concrete work: I practice through writing (poetry, essays, ir/reverent “sermons”), drawing/painting, performance, video, interactive media, collage, interviews, pilgrimage, storytelling, archetypal analysis, crafting of workshops, and designing of co-creative processes and spaces.

I also believe that daily life and unframed contact participate, too, as grounds of creation. Life-creation. Every encounter presents an opportunity to be with any of these realms-of-inquiry: the Temple Labs.

(available for engagement, participation, collaboration, and cross-pollination @ La SOURCE center for research & creation in Brittany, France)

THEOGENIC IMAGINATION

Soul • Eros • Evocation • Epiphany
Theopoetics • the Sublime • Emergence

Prayerwork

(writing God into being, prayer as revelation & co-creation, shaping the *Imago Dei*; art as intercession – a response to the voice of need in the other/s)

Ensoulment

(shaping vision to imbue presence, intelligence, or spirit into form – where matter and meaning converge; reading all environments, objects and encounters as a communication from divine intelligence, aka – "prayer-mode" as miracle-generator)

Disinheritance & The Void

(the undecided field of potential, the moment before inscription, the raw space of divine potential; the blank screen, stage, page, canvas...)

Intuition

(‘the voice of the soul’ or accessing the archive of the collective unconscious; various methods of access, greatly inspired by practices of the surrealism movement)

Erotic Theology

(Desire, Longing, Ache, Urge and Impulse as nonverbal scripture)

TENDERNESS

Fleshiness • Viscerality • Impulse / Instinct • Discomfort
Syncope • Exposure • Membrane • Proximity • Permeability

Instinct & the Untamed Mind

(knowing before knowing—intelligence without method, immediate & felt; intuition as a function of porous perception.)

Empathy & Radical Inclusion

(beyond humanism, beyond identity, every variable is relevant)

The Will of Wisdom

(testimony, legacy & transmission; distilling accumulated wisdom at the end of life; death/dying as opportunity to access the archive of insight for loved ones.)

Listening

(Polysensory listening implicating varied physical parts and metaphysical faculties; receptivity and responsiveness)

Perceptual Mutability

(perception as fluid, non-fixed, in constant negotiation with reality)

Porosity

(the permeability of selfhood, attunement as an intelligence-form)

Transference

(the movement of feeling, thought, and presence across bodies, times, and spaces; the unseen dialogue shaping perception and intimacy)

Ferinity

(primal, irreducible wildness as a state of being and knowing)

the Delight in Difference

(Empathy, compassion, acceptance and curiosity are all necessary bridges to overcoming difference. As is solidifying a strong immune system for the unknown. But what of pure wonder?)

The CRUCIBLE

Both / And • Catharsis • Surrender • Rapture / Rupture
Crisis • Desert / Flood • Prima Materia • Dissolution
Conjunction • Coalescence • Chrysopoeia • Union

The Body as Site & Device

(memory as sensory architecture, performance as mediumship, as lived experimentation with perception & affect)

Crisis & The Holiness of Perplexity

(the divine presence of not-knowing, bewilderment as a sacred state)

Rapture/Rupture

(the experience of breaking open, of being undone by encounter)

Desire

(as a structuring forces of movement towards the unknown and unseen; the call towards union)

Reverence

(the trembling state of encounter, holding something too large to hold, "access")

Ecstasis

(standing outside oneself, being seized, being overtaken by force of presence)

CREATORS & CREATURES

Corporeality • Response-ability • Relationality • the Senses • Affective Reasoning • Power / Agency

Transparency/Context:

It is my stance that all that exists holds intelligence and agency. All is both actor and acted upon. (Albeit with different specificities of potency, awareness, impact, etc). This view is often called animism, but is often applied strictly to the “natural world” or biosphere. For me, the question of artificiality, the so-called “man-made”, must be included, and by extension all technology. Thus, we are [inclusively] all creators and creatures, and we are all participating in the collective shaping of the shared world.

Divine Access, Ethical Engagement & the Perimeter of Data-Driven Knowledge in the Age of Emergent Technologies

Beyond fixed identity, toward participatory divinity. As artificial intelligence develops, it will not replace or mimic human spirituality but will instead clarify what is distinctly human—revealing the unique capacities of perception, relationality, and embodiment that cannot be replicated. This recognition compels a transformation in how we perceive one another, shifting from transactional models of interaction toward a renewed ethic of care, mutual recognition, and co-creative responsibility.

Definition: “The Creative Era”

The Creative Era marks the period in which humanity transitions from a paradigm defined by manual labor and functionary work to one centered on creativity, spirituality, and meaning-making as its primary domains of engagement. As automation and artificial intelligence take on increasing roles in production, data processing, and technical problem-solving, the unique capacities of human intelligence—intuition, artistic expression, relational attunement, and spiritual imagination—become not only relevant but essential.

Rather than displacing humanity, emergent technologies will clarify what is distinctly human, illuminating the irreplaceable qualities of perception, embodiment, and self-generated meaning that machines cannot replicate. The Creative Era calls for a fundamental shift in relational ethics—how we perceive, honor, and engage with one another beyond the transactional logics of labor, productivity, and extractive value. It signals a new ontological contract, where human existence is no longer justified by utility alone, but by its intrinsic capacity to create, connect, and transform.

At the heart of this era is the recognition that what we create does not remain bound to us; it enters the world as an independent agent, carrying its own will, evolving beyond intention. This compels a new ethos of responsibility and co-creation—not only toward what we make, but toward how we live within a world increasingly shaped by our creations.



CREATORS & CREATURES

CONTINUED

The Body of Knowledge

(what cannot be reduced, digitized, or transcribed; the intelligence of sensation, intuition, and incarnation; questioning the field of understanding / creation that AI is not and will never be able to engage; what is human intelligence, truly?; more concretely - working with sensory exploration, and bodily contact as a tool of 'reading', understanding, and processing encounter. This is a series of performance works in process.)

Syntuitive Kinship - Code and the Covenant

(the relational field between divine intelligence, human intelligence and artificial intelligence - in which AI is understood as a synthesizing Collective Mind; introducing AI into the prayer-process.)

Transpersonal Theology

(contact with an im/personal God, into fluid, queer, participatory divinity, engaging with multiple registers of presence without imposed or stabilized definition. This includes vigilance in keeping 'God' - or 'The Beloved', as I say - in flux.)

Creative Ethics

(the spectrum of engagement - a tool of self-assessment for transitioning out of consumerism and victimhood into co-creative responsibility. Recognizing that what we create does not remain bound to us, but takes on its own agency in the world-acting beyond our intentions, shaping realities, and participating in an evolving network of significance.)

The TIDAL ZONE

Vector/Field • Annunciation • Glossolalia • Immersion
In/effability • Catalysis • Alterity • Trance • Liminality

The tidal zone is the meeting point between two realities. The earth and its inhabitants are both water and air-dwelling. They have evolved into an intelligence of adaptation as members of two distinct universes, in fluctuant oscillation. The work here engages what is made possible at the Threshold between worlds, and thus contains research into Altered states as a method, and various complementary 'sets': conscious/ unconscious, rational/nonrational, revelation/ concealment. There is here, at the borderland, a dance between control and the loss of control, the known and the unknown.

Ectopic Exercises

(altered states of sensation, opening portals through perception shifts)

God's Organ

(the archive of experiential sensory essences, used like a perfumer's organ to craft poetic encounter in response to an individual's need)

Liminal Practice

(lucid dreaming as a structured space for ongoing reality-crafting)

SoulPorn

(exciting the spirit through poetic entanglement with nonhuman actors)

Conceptual Cartography

(using objects and symbols to construct maps of non-visible realities)

Fugitive Liturgy

(prayer that moves outside sanctioned spaces, carried by exiles and seekers)

The Poetics of Estrangement

(exile as a site of revelation, displacement, crossing, and pilgrimage-as-practice)

Threshold Mechanics

(intentional movement between states, forms, and realities—where the friction of transition becomes a generator of meaning.)

Salt is the element that awakens. It draws out flavor, sharpens sensation, makes the vivid the bland, and preserves what might otherwise decay. The tidal zone, the meeting point of unlike logics, does the same—because contrast catalyzes taste, and when held in equilibrium, contrast reveals complexity, beauty and pleasure. It purifies. It provokes. It purges, irritates, and excites.

MythOS

archetypes • neuroplasticity • myth, fables & fairytales
possession • programming • polyphony • ego as operating system

Psychomythic Blueprints

(archetypal analysis; continuous self-authorship through story; Narrative as a tool of reprogramming & liberation, intra-personal communication, and neuroplasticity; Re/writing the Programs of the Psyche)

Analogic

(the logic of metaphor as a tool of perception & meaning-making)

Polyvocality

(shifting linguistic registers; fluid in/coherence; queering the voice beyond singularity; the multiplicity of self; identity as a responsive and varied substance)

The Inhabited Body

(convergence of object and affect theory; the phenomenon of possession – both elective and unconsented occupation, the body as a site of multiple agencies)

AUTHORS/WORKS

OF INTEREST:

THEOGENIC IMAGINATION

- St. Teresa of Ávila, *The Interior Castle*
- Hélène Cixous, *Stigmata*, *Laugh of the Medusa*, *Coming to Writing*
- Paul Celan, *Complete Poems*
- Jean Yves Leloup, *The Gospel of Philip*
- Marcella Althaus-Reid, *Indecent Theology*

CREATORS & CREATURES

- Mary Shelley, *Frankenstein*
- Brian Massumi, *Parables for the Virtual*
- Eve Kosofsky Sedgwick, *Touching Feeling*
- Maurice Merleau-Ponty, *Phenomenology of Perception*
- Jean Baudrillard, *Simulacra and Simulation*

Mythos

- Alejandro Jodorowsky, *Psychomagic*
- Carl Jung, *The Red Book*
- Allan Kaprow, *Essays on the Blurring of Art and Life*
- Amelia Jones, *Body Art: Performing the Subject*
- Peter Brook, *The Empty Space*
- Ovid, *Metamorphoses*

TENDERNESS

- Judith Butler, *Giving an Account of Oneself*
- Audre Lorde, *Uses of the Erotic*
- Jean-Luc Nancy, *Corpus*
- Adrienne Rich, *The Dream of a Common Language*
- Sara Ahmed, *The Cultural Politics of Emotion*
- Simone Weil, *Gravity and Grace*

THE TIDAL ZONE

- Victor Turner, *The Ritual Process*
- Susan Buck-Morss, *Dreamworld and Catastrophe*
- Édouard Glissant, *Poetics of Relation*
- Anne Carson, *Eros the Bittersweet*, *Plainwater*
- Jean-Luc Nancy, *The Inoperative Community*
- Julia Kristeva, *Powers of Horror: An Essay on Abjection*
- Derrida, *Aporias*

THE CRUCIBLE

- Antonin Artaud, *The Theater and its Double*
- St. John of the Cross, *The Dark Night of the Soul*
- Georges Bataille, *Erotism: Death and Sensuality*
- Bayo Akomolafe, *These Wilds Beyond Our Fences*
- al-Kharraz, *The Book of Truthfulness*
- Gaston Bachelard, *The Flame of a Candle*, *The Psychoanalysis of Fire*