

„Aesthetic Practices and Aesthetic Processing“

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Engaging in art-therapy, as a kind of application the arts, we will come to the intrinsic values and positions of the arts. Shaping and forming as a central doingness of people. ‘Poiesis’ from the Greek, as the central theme for us. I remember to the construct of ‘auto-poiesis’ as a production and organisation of one self. The regulation of an organism toward better survival and optimum adaptation of the surrounding. MATURANA, VARELA and others showed us, that any living organism regulates itself. The shaping of one self along the triangle of 1. Coming up and Being here, 2. Having and keeping the captured position and making it secure and 3. thru going in interaction differentiate oneself. Continual progress to profile oneself in order to be there much better.

To come along with the powers of nature and to secure the survival of the tribe, human had to work on the adaptation of the world. PLATO and ARISTOTELES formulated about the ability to shape oneself. With the upcoming of the era of consciousness logos was becoming the focus and ARISTOTELES formulated 3 levels of knowledge: 1. logos, as the knowledge, which can get obtained by forces of thoughts and thinking and it will be the top-level activity to get knowledge. 2. the lower knowledge might be the knowledge earned along doing actions. The ‘praxis’ and the doingness as a kind of way to get knowledge about oneself and the world around. 3. the next following knowledge would be possible thru making, better thru shaping and forming (as different to the simple doing something). Shaping, or ‘poiesis’ would bring a separate knowledge. We are able to get an own body of knowledge thru shaping and with the contents of this knowledge, we are able to shape ourselves and the surroundings. Forming and confronting the artwork leads to improve this kind of knowledge.

PLATO had the viewpoint, that poiesis is without knowledge as the shaping is a product of inspiration. PLATO did not like the artist in his social community. It should be a peaceful togetherness along the organising function of Psyche. We develop patterns to come along in a better way, but the artists activate the soul. Souls get inspirations and these irritate the build up systems. The artist with his hunches, visions and ideas should better not be in the established community. The build up and organised structure will get confused, as artists imagine the new, point out the future and position the Tomorrow. Sensitivity, as a parameter

of creativity, means, that what lays in the air can be felt and later on brought into reality. The artist directs his view into the future and it is impossible for him to stay in a status quo.

How do we get knowledge along shaping an artwork, or ourselves and how is shaping itself going on? In Art-Therapy we are engaged in the cycle of creativity from the beginning of inspiration and the inner process along to shaping the outer forms and back again. Our first axiom is for us, that there must be a ground before each and every shaping. Each creation is after the ground. There is an interior to an outside formation and each outside has an inside. The line from the inner possibility along shaping up to the creation, we call the ‘cycle of creativity’ and Art-Therapy as the field of knowing about this cycle of creativity. Knowledge about the ground and about the causal, mental, emotional up to the real levels of Creation. We engage in the cycle of creativity in both directions – forming and understanding what we created. The body of knowledge contains perception and forming, computation and knowledge, attention and attentiveness as positions of this cycle of creativity and as the theme of this lecture.

‘aisthētikos’, as the subject, which we could perceive from the Greek. The foundation to it would be the indogerman ‘awis-d’, which is also the foundation of ‘listen’. Here we have ‘auditorium’ and ‘auditor’ as listener. The attitude toward perception and the beautiful formation was continually revised along the different upcoming stiles of thinking. Aesthetic, with this basis and as an own area in philosophy, positioned by BAUMGARTEN around 1750, was almost atomised thru modern and postmodern viewpoints. We engage in the area of perception and the computation, which bring along creation. Attention flows to outer and inner points in a more or less conscious way. A Creation is a product of adjustment and says nothing about the condition of the creator. The products of creation are brought out and are more or less visible. Attention can be bound or be free and someone can be in the state of being aware how the creation comes up. So, we have creations as products of inner computations, which are conscious or not – these are nevertheless creations. External sensitive inputs will be brought together with inner storage. Perceived contents will be computed and organised along the stored data. An outer field corresponds with an inner field. The perception of the outer world along inner computations towards a creation. The inner processes can occur on different levels. The perceived subject will be computed on a somatic, reactive, analytical or creative level. On each level follows a Formation. From a very

unconscious to a very aware cycle of shaping. It's a matter of attention.

Attention, as directed interest with an optimum effort towards something. Earlier, we thought, that something is flowing out of our eyes. From a point of origin flows interest toward something, which could get perceived. Attention can flow in a more or less free and aware way or can be in an aberrative way. Directed interest or attention, which is drifting around without any point of interest or attention, which is fixed, entangled and stuck in a subject. In our therapy we attend our clients however they use their attention with the purpose to increase the ability to direct their interest. When we are able to perform attention in a more free way – we enter the realm of attentiveness. The goal would be the free handling of attention and to stay in a condition of attentiveness – this would be the begin of creativity. Attentiveness is a condition of beingness and not a doingness. It is a effortless, an unintentional lingering or stay, a condition of let the things go on, a kind to be, which do not direct attention an something. 'to pay attention' is a kind of doingness and the points, towards we direct our interest, these points build our havingness. Unintentional stay is the origin, the central and the goal of creativity, as the mastery of shaping. An attentive and unintentional stay is an stay without dispersed or directed or stuck attention. Attentiveness is no mental doingness. Attentiveness is a kind to be, where no interpretation, computation, evaluation occurs.

With the formulation of 'auto-poiesis' by MATURANA, VARELA et. al. interpretation was pulled out from our box of therapeutic tools. We barely can run processes according to PLATO. Processes, which confuses the universe of our clients and activate new organisational processes. We cannot preview the output, we cannot dominate the output of the computational processes in our clients. With the formulation of attentiveness, within the area of 're-spiritualising' in the last decade of the last millenium, we overcome the importance of mind, we overcome the area of analyses. If we find ourselves engaged in evaluations and analytical computations, we are fallen downward and out of the level of a possible creativity, because we direct our interest and pay attention toward something, which keeps us stuck there. We step out of the possibility, to notice something, which is already there but not yet seen. When we enter the level of awareness, in which we will not be longer pulled onto something, might it be beautiful or ugly, - when we have the freedom towards fixed or distracted attention – then we are in the field where creativity is going on and on.

The freedom of attentiveness is not yet earned, as long the computations generate automatically. The computations in the somatic-mind, reactive mind or in the analytic mind prevent the free floating attentiveness. In the analytical mind we find comparisons and interpretations and hereby hindrances against the free floating attention. The inner attentiveness would be a condition of stay, where the energy of one self is not directed onto subject, which come up or processes, which occur in the inner universe. In the inner sphere there can come up sensations, emotions, attitudes and causal situations or positions and all of them, in a plus or minus kind can attract and bind our attention and prevent attentiveness. Inner attentiveness would be an unintentional stay without evaluation, meaning, interpretation. To pay Attention or withdraw attention could be a pre-level toward attentiveness and therefore toward creativity. With fixated attention creativity cannot occur. Inside or outside there can occur a lot, subjectively ‘beautiful’ or ‘ugly’ evaluated, white or black with the nuances of grey, but all of these could prevent attentiveness. Outer attentiveness would be a perception without evaluation between, without pre-knowledge, pre-data, meaning or prejudice.

Closer to the subject of ‘perception’. In the last century the viewpoints were changed also according perception:

- The structure of perception is no longer reduced onto the structure of the senses: “We perceive more than we perceive!”;
- Perception is not intended to get the physical reality;
- Transferring physical energy into a neuronal code will loose the physical cause (the sensation of light can occur thru optical, mechanical or electrical stimulation);
- We cannot perceive all the patterns of energy, confronting us (magnetic fields);
- The most part of the coming in space and time patterns will not used for biological purposes;
- Perception in a multimodal way (only to see brings less to see);
- Outside contents will perceived thru multimedial connection. The system of perception is an transmodal system of representation;
- The most important purpose of perception is not to perceive. Certain outside or inside contents ought not to be perceived.
- Purpose of perception is ‘auto-poiesis’ – optimum adaption and not optimum realization of reality.
- Processes of perception are not conscious;

- The structure of perception creates objects or incidents.
- The system of perception knows more than the sensual inputs deliver.
- Sensual input corresponds with the minds.
- The organism is seeing more as it sees.
- The organism is seeing something into the physical universe.
- Sensual input meets the body of 'pre-knowledge' of the minds.
- Sensual input as a merely activator of catchwords.
- Sensual input generates the stored incidents, multimedial narratives and story tales.
- The compound of narratives is a result of evolutionary collection.
- Not the physical object delivers sense, the inner story brings sense to sense.
- The senses are not there to bring an exact picture of the world outside, the senses are a mean to construct a inner reality, which will shape and form the outside.

Sensual inputs activate the different minds, in which all incidents along the phylogenetic timetrack are stored. Incidents with the different states of perceiving them will get activated. There are incidents coming up and we can confront them attentively. Incidents, in which we could confront the happening in an analytical way, we can confront the contents again in an analytical way. Then there are incidents stored with a weaker analytical power up to fully unconscious perceived incidents. Either the hippocampus-formation was not yet build up or there was too much stress to be analytical – so nevertheless storage was done and the output is computed in a reactive, unconscious manner. Incidents with different reduction of consciousness or awareness, traumatic stories, losses, incidents with more or less pain or stress, engrams or prints and tracks from long ago are also contents in our somatic mind.

Processes of perception are connected with processes of computation. The computations, conscious or not, brings the product we can have. The processes of perception and computation we can hardly control but we can realise the output. We realise our re-action. And the re-action can be according all the levels of minds. Inputs, reception of nature, artwork or technical production activates our computation-systems. We evaluate something as beautiful or ugly. The sensual inputs are activating something in our inner universe, something is going on with our attention. We can receive something and not something else. Some we perceive and some we do not get. Not everything from outside will be perceived. But computation and output is going on. According the output we can notice our computation and inner construction our reality. We gain our own truth. We cannot expect that clients

perceive what we perceive and we cannot esteem the output. Sensations and perceptions are prerunners of the adaption of our clientele and the adaption is a subjective construction of the reality of oneself. Simple reactions of the nervous system activates our storage of mind-contents. And the stories keep our attention fixed, pull our attention on it.

Activated narratives form our attention according the content of them – either free, dispersed or fixed. We stay in the nearness of our client and the contents of the minds pulls up all the old stories. An original attentive condition of the client will be pulled in an aberrative manner to deal with attention. In a room of freedom, in a creative sphere we enable our clients to work out the experienced impression and unconscious expression. Processing brings up all the aberrative energy, which lays on top of the urges to live. The past contents pull again the attention and with very careful going thru past improvisation in past theatres of life – clients rehabilitate their ability of attentiveness.

We attend our clients during their kind of perception, computations and dealing with the outcoming oeuvre. We attend our clients during their construction of their realities with the purpose to deliberate the jewel of attention and the goal of staying in an attentive status of creativity. Shaping, conscious or less is forming of the own life and circumstances in order to adjust and survive. It is self-shaping, although it is might be a different way as our way of life.

Contents of the stock of data, will get activated by the sensual inputs, grew up and bring reactions, formations. We can notice the output but also different levels of the bringing out system. Before we can understand or discuss, contents will become visible in form of symbols and pre-mental constructs. And before we get the symbolisation, we can catch the clue of the later. We can feel, that something is going on just before a not understandable symbol is emanating. On this causal, pre-mental level there is already the upcoming construction. Here on this level, the interest or activity got already a direction, we recognise attention. And already here in a free or in a more or less aberrative manner.

We experienced a deconstruction and reduction of the important of the physical universe and an activation an increase of the subject attention and attentiveness. The necessity to become seeing in the physical surrounding decreased and the necessity to separate the individual out of the attachment and stuck states in the physical subjects. Ongoing peeling out of the individual, with increasing the ability to work with attention in a free way brought up

the sphere of attentiveness. In the last century man unfolded man as the creator of world thru creation of artwork (KANDINSKY). The artist became the prototyp of the new man, the 'homo creator' (BEUYS). The creative man as an expressive, productive, inventive, innovative, emergentive human being up to the 'homo ludens' overcame the 'homo faber' and also the 'homo sapiens', the conscious man, which lives along the regulating systems of psyche.

The concentration towards physical matter, energy, space and time was suspended and other kind of rooms, other kind of times became more real (GUSKI, CRARY). Another perception of time, as in the day-dream or in the trance-experience got more and more importance. Entering other rooms and spaces in order to activate the central kind of beingness, attentiveness. We leave the physical outward, because in this level the participation of presence is hardly to get. Seeing, confronting and watching with the physical senses does not bring us the fortune of being. To separate a kind of 'pathological' from 'normal' attention lessened. A suspension of attention, a deep sunken in in something not possible to describe or to control became more real. Attention as a mean to overcome subjective barriers and as a tool to realise the own Reality, own truth and Construction. The creative state of a state of free attention brings us a suspended and released attention – which turned over in the state of attentiveness.

Suspension of perception, as a sunk state in a spiritual vision, as a condition of exception, as a floating out of the physical space and time. Attention as a suspended tension toward something, as an astonishment and amazement, a contemplative stay and keeping from a being without any hold. A possibility comes into a glade in a state of being there (HEIDEGGER) – but with attentiveness, thru the spotlight of attentiveness (BRODBECK) something new will become real. As long as our attention is not free, still fixed, bound or dispersed and confused, we are not yet ready for new creation. It is a kind of stuck state in old or stereotyped forms – either it will be evaluated as beautiful or handsome. Existing beautiful contents in our storage of data will be a dead form of aesthetic – released attention brings up a living perception, a direct perception. Instead of interpretation and construction out of a short view on a weak viewpoint there is a beholder, which is without computations in a direct confront towards something.

“The child,
with open mouth and eyes
together with a tumbling leaf –
this child is Buddha!”

Attentiveness will not be generated by an object. Identified attention with an object can get suspended. We can separate and un-identify us out of attachment. If something is fascinating us, our attention will get pulled out of contents and concepts of the past and awakens us out of the accumulation of collected data. With direct and immediate perception we are in a condition of released attention. No directed interest but suspension of attention in an attentive condition creativity can come along.

Expression of old concepts of creation, release of attention, increase of attentiveness draws us in the emotional continuity toward calming down an feeling well. Widening the sphere of attentiveness makes us opener an relaxation. The more we put attention on attentiveness, the more it expands. Keeping care about attentiveness awakens us, makes us wider and alert. In the spotlight of attentiveness, one can find new subjects, which are already there as possibilities but not yet seen.

Our space of experience is multi-dimensional. The physical, emotional, mental and causal dimension – each of them has an infinity of contents, which will get computation in our mind – but only a few of them come under our attentiveness. In each dimension there are contents which pull and lock our attention. With attentiveness we regain the possibility of something new. With the spotlight of attentiveness we can release out of other-determinism. We move in the continuity of shallow perception, unconscious computation and fixed attention as the one side over to direct perception, free attention and creative shaping on the other side with attentiveness in the middle. Attentiveness as the key in the therapy to perceive the client without evaluation or manipulation. Attentiveness as the key to create a space of creativity, in which creativity up to art can unfold.