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## Trans-art in the psychological practices

The methodology and technology of "Trans-art" are developed. They include the development of principles and conditions for the creation transcommunicative situations, actualizing creative state of consciousness of participants training groups, creative workshops, art-therapeutic and a trans-art sessions.

Our concept "trans-art" consists of two words: "art" and "trans" which in this case is used in sense of a latin word "trans" — "through". Through, over, out of — here those values which began to be put further in concept "trans". In Russian "trans" and "trance" are designated in a same word. Therefore it is necessary to notice that in our understanding of psychological practice the trans-art incorporates about a trance-art. (Probably English term can look as «trances-art»). Concerning psychological understanding of a trance we use treatment of a trance as changed (not pathological) consciousness conditions. A wide spectrum of the changed conditions of consciousness — the most powerful source of creation and creativity. Thus, the trans-art is, on the one hand, movement through various forms of art to the changed conditions of consciousness, and, on the other hand, movement of forms of the art, initiated either any feeling, or experience, or a consciousness condition. For example, the feeling of love can be expressed through the most different forms of art — in poetry, music, painting, dance etc. The Trans-art doesn't divide «art» into genres and forms, creating the synergetic environment of creative self-expression.

Trances-art situations create requirement and exit possibility for frameworks of stereotypic behavior, the introduction into contact with uncertainty on the basis of intensive, deep immersing in a stream of art-psychological, psychoaesthetic experiences. A source of the experiences staticizing creative conditions of consciousness of the person are:

**1) specially picked up works of art** (painting, the literature, music, dance, etc.).

Selection principle — presence of effects of psychological synergies. In this case the concept «a psychological synergy» is under construction from classical understanding of a synergy in synergetic — *when two different elements of system together generate effect which is distinct from effect of any of these elements separately*. A psychological synergy — *"reconciliation" of the opposite characteristics making on experiences special effects*. «Reconciliation» occurs owing to that contrasts are connected with the same essence (for example, the person, event, a situation). They make effects that are incompatible with each other. In this sense it is possible to speak about their paradoxicality: in a synergy that is inherent in identity is endured as presence of such properties which can't logically be combined. For example, when we consider stereo -pictures, we see that the image suddenly appears three-dimensional. But all of us equally precisely know that a picture is two-dimensional. We realize, we feel, we experience

simultaneously both a plane and depth that at usual perception (without a stereo-effect synergy) isn't possible.

On the illustration (picture 1) is the 3D-image example in which the effect of the tridimensionality (accessible only to the changed stare) is hidden.

The selection of works of art initiates simultaneous «experience and residing» four conditions of infinity and endlessness:

- Infinity and endlessness of time (a psychological synergy "eternal" and "momentary").

- Infinity and endlessness of space (a psychological synergy "everywhere" and "here").

- Infinity and endlessness of energy (a psychological synergy of material and spiritual energy).

- Infinity and endlessness of the information (a psychological synergy of "inexhaustibility" and "concreteness").

**2) collections of fractal images** (both specially picked up, and spontaneously formed) and also active art «fractal» practices.

The reference to fractals has not only psychological but also philosophical sense. The concept "fractal" has arisen in the mathematics, having opened laws of existence of difficult nonlinear dynamic systems. A fractal principle have allowed to give a new impulse in studying of self-organizing of difficult systems first of all in the mathematics and natural sciences. Tremendous beauty fractal "pictures" are the schedules of mathematical formulas expressing nonlinear dynamic processes occurring in the nature. Opening of fractals has allowed to realize that the great Book of the Nature is written in language of fractals. On the one hand, "fractal" acts as a multidimensional and capacious metaphor, and on the another hand, having set metaphorical transsenses, allows to leave on absolutely concrete psychological practice of actualization of creative possibilities of the person and group.

The fractal allows to leave for taken roots habit to divide the world on binary oppositions, and in particular, "heaviest" for psychology rigid opposition «internal – external». The fractal is a border, life on border, universal in the uniqueness and originality "third", born and capable to exist only «between the worlds» of the Order and Chaos, never becoming neither that nor another.

### **3) primary art creativity.**

These are active art practices in which using the force laws of self-organizing the matters existing in the nature are main.

Ways of drawing are so simple that don't demand any skills. Images-reflections of self-organizing of a matter turn out for example through contact of a sheet of paper to a paint falling on water, or through natural movements of a paint on gel paste. Fire and water create traces of the interaction through the fused wax. All kaleidoscope of elements will be involved in primary art creativity: waters, fire, the earth and air.

"Palette" of ways of primary art creativity concern such in which natural, "natural" ways of the organization and self-organizing of an initial material will be involved: whether it may be a paint, wax or plaster. Similarity of art forms and

images to natural objects, such as stone structure, images of the Earth from the companion, galaxies doesn't grow out of copying of natural object, it is not «copying from nature». Ways of primary art creativity, such as «monotypy», «the gel print», «salt painting», «air brush» and many other techniques will involve those natural ways of self-organizing of a matter (both material and energy) which create both micro- and macrocosm of the Universe.

On illustrations: picture 4 – the photo of a surface of the Earth from a circumterrestrial orbit; picture 5 – the image received in the way «the water print».

On following illustrations: picture 6 – the photo of a cut of agate; picture 7 – the image received in the technique «a marble paper».

Primary art creativity is the Meeting with the world. It is intuitively clear that the person, capable to meet (not simply to interact) with a tree, the river, clouds, stars, and other people will meet differently, than the person who can meet only the people, "acquired" that the nature can't communicate with it. The meeting with the world by means of primary art creativity goes not by a principle of simple similarity to natural forms or objects – it is co-interosculation of *various order* subjects, substances and the worlds owing to their *various nature*.

Primary art creativity are *the minimum actions which have been built in natural rhythms of the world*.

In primary art creativity the Nature and Person creative powers are incorporating and mutually enriching. There are ways at which almost all are done by the nature: the person only "starts" self-organizing process. There are opposite situations: the person touches by hand of the Creator an amorphous matter which reveals and develops under laws of the self-organizing, but at each stage it submits to directing will of the Creator. Primary art creativity - unique "tool" connecting the Nature and Person creative power, grasping esthetic consciousness and staticizing primary creativity.

#### **4) specially induced creative insight-imaginings.**

The basic form of work – active imagination and creative visualization. The active imagination includes artistic, creative, recreate and anticipatory components. It is always directed on the decision of creative or personal problems. The work of consciousness and unconscious is combined in it. Therefore the active imagination differs both from aimless imaginings and from conscious fiction. One of important advantages of this method is that "starting point" for active imagination can become anything you like, it is necessary to be only attentive to own experiences. In our practices more often "fundamental principle" of active imagination is experience of primary art creativity. Creative visualization is used as an auxiliary method of work with active imagination.

Trances-art practices allow first, better and more deeply to understand and develop integrity boundless tiered spectrum of the changed conditions of consciousness, and second to transform, to transfigure the changed conditions of consciousness in creative, in sense- and life-creative, showing and is high-grade realizing creative potential of the person.