

INTRODUCTION TO “ARTEUCATIVA” AND PSICHOSYNTHESIS

Translation by Gordon Leonard Symons

“We cannot start over again, yet we can arrange for a new conclusion”

(Hilary Hinton Ziglar 192)

For many years I have been committing myself seriously toward projects aimed at an aware chaperoning as well as a retraining on certain emotional aspects. I have always put a deep focus on the creative feature as an opportunity for comprehension and transformation so as to achieve and develop a praxis I call *Arteucativa* (ART plus EDUCATION merged in one word).

Born in the steps of Biopsychosynthesis, *Arteucativa* is a path that, through subsequent pictures of his expressive models, allows individuals to open up to the world of relationship, first of all with themselves and then with the outer world.

I have been conducting this activity for over a decade at the correction house of Montorio, Verona, as well, where I have been in charge of a laboratory. This year, for the first time, upon a request from convicts, I have also accomplished the thematic course: *Introduction to Arteucativa and Psychosynthesis*.

It is worth knowing that in a course of *Arteucativa* just pausing on the mere appearance of the expressive model, i.e., a free drawing, may lead to a disappointing outcome in the case of a poorly-done work. On the contrary, insisting on the evolutionary process shown by the free and natural succession of expressive models makes the drawing a work of art able to educate, since it takes on a valorizing meaning to his or her maker, therefore attaining one of the objectives of “*arteucativa*”.

This praxis grows a new vision that allows the understanding of the language of expressive models so that a

new start becomes available from the present in order to take concrete action toward planning the future.

Within this path, gaining awareness does not come from the action of reviewing and telling what has been experienced, but rather from the consciousness of the “type” of evolutive step that has been taken in living through the considered experience.

It is the highlighting of the comprehension process, the very moment that comes before the new behavior thus becoming the evolutive moment as the deconditioning happens there. This is a “magic” moment; here, in this sacred shrine art joins ethics and blooms into *Artetica* (art+ethics merged in one word), the new awareness.

With the term art I mean the ability to awake our inner artist who teaches us the responsibility toward “creating” and “adopting the conscious will to search and find different modulation, higher and more harmonious, that allow for the rise of a new and improved situation. Clearly, this outcome can be either noble or poor, harmonious or discordant, inspirational or impairing according to the creative responsibility of the maker. Whenever this latter proceeds in tune with his inner artist then he will find within inspiration the links that bring harmony: at that point all the maker needs is to move a line, rather than change a shape or a colour, and that will mutate the pre-existing “picture-situation-conditioning-feeling” both in an overtly aesthetic and in a subtly energetic one with regard its maker’s work. Actually, what lies in a work of art may be perceived intuitively, yet it may not be fully apprehended by our five senses, neither may it be mentally codified by strangers who just observe and are not the actual maker, the most relevant aspect of “*arteucativa*” is that everything that may shape the desire of the soul, as well as the “past-future-endless present” time, are its expressive models accomplished by an authentic heart (the creative self) tuned to a conscious heart (creative-cognitive self), both belonging to our inner artist.

As a matter of fact, whether beauty (alchemical one) is in no need of aesthetic categories to be apprehended, “*arteucativa*” is not either, as it is a concrete expression of the quest for love, self-awareness, knowledge that pervades the interior of each human being awoken

by the passion of their soul, this latter meaning the deepest and truest part of the human being. Just like the word “spiraling” points to a geometrical opening that never unwinds and which in its etymology includes the root “pur” from which purity that stood for “fire” in ancient times, likewise “Arteeducativa” lights up our inner “creative fire”.

When practiced in jail “Arteeducativa” becomes a facilitator towards personal expression. During my laboratories I totally refrain from interpreting the various works, while I choose instead to activate each single individual towards their own tale. Attention, listening, acceptance, welcoming, chaperoning, caring: these can be regarded as the six utmost must-do’s of “Arteeducativa”. They are unsplitting conducts that include each other: there is no attention when acceptance and the other must-do’s fail and accordingly there can be no true acceptance without attention, listening, welcoming, etc.

These abstractions cannot do without taking up the viewpoint of the other individual, as they need to get deeply tuned to his or her emotional state by making inner room to welcome the other and put oneself at his or her avail. The individual shifts from the “role of actor” (identification) to the “role of observer” (de-identification, detachment) and finally becomes firstly a self-telling what he has depicted, and then a managing self who freely decides what changes are to be made (new identification) and accomplished within the next expressive model.

Despite the summer heat, the correction house of Montorio, Verona, did not take any vacation break. On the contrary, it welcomed a new education and training project in support to convicts. We are talking about a thematic course *Introduction to Arteeducativa and Psychosynthesis* that I proposed and conducted at the didactic department of the jailhouse. My course, meant with a psycho-educational value, provided participants with a few theoretical steps so as to better know how the human being works. My goal was to pass specific knowledge and offer each participant the chance to locate where and how to improve their own *emotional self-government* so as to better cope with detention and

“forced relationship” with jail mates and official staff who are employed at the Institute. Getting to learn new information triggered mental, relational, and communication skills keeping them active, so as to ease up a few moments of loneliness while increasing the opportunities to share or clarify treated subjects. In keeping in solid touch with his current reality, the course participants grew their awareness building up their self-confidence along with their own perception of self-efficiency, that is the ability to manage those very situation or aspects of their own behavior that are made hard due to detention. Seven participants asked and then decided to enroll in the course *Introduction to Arteeducativa and Psychosynthesis*; among them, a student still decided to take part to two thirds of the coursework, though having news of his next discharge.

It is curious that such request came from convicts, since Arteeducativa and Psychosynthesis are two practices that help us to better know the human being as a multiplicity of aspects with a will to use with awareness. It becomes crucial to recognize that an individual is not just his or her crime, but also a wide array of features that are tangible and to be known as well as chaperoned. Convicts possess qualities and capabilities which went unexpressed upon their crime and then need to be located and expressed for their own benefit as well as others.

The project was initiated upon request from a few students already taking part to the existent Arteeducativa laboratory as they were willing to dig into and concretely try out some information that I was passing them