

OBSERVERS OF THE WORLD

*

finding order in chaos



Second crystallisation - acrylic

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...Aah

I ask
what can it know
that little bit of stardust
conceived in the depths of ocean
about finiteness of the universe?

Perhaps the pedigree of origin and rhythms of time
records of matter that flows through bodies.
Processes of conception, ripening and harvest,
equilibrium sought on the go.

Magical figures
of mysterious
chimes
voices
tone
aah...

The Search for Creative Transformations of the World in Art, Spiritual Systems and Psychology

Because we all explore the same world, it is no surprise that natural relations in life have been investigated by all cultures. Many different perspectives have been proposed.

My perspective is to view life through an imaginary mirror – i.e. Art. Art is the process of exploring the world through developing sensory perception and feelings for rhythm and proportions, static as well as dynamic balance, etc. The old love of perfection is fulfilled by new insights, or laments over its loss. For a better understanding of the world, I resort to insights from other fields of human activity.

The search for the essence of creative transformation is perhaps older than humanity itself. Observing creative natural forces leads one to notice differences in basic conditions. Changes in landscape and weather change our mood. Changes in light during the seasons and the subsequent changes in mood are repeated regularly. Our inner world reflects the possibilities of the outer world, and possibly enhances it.

The actual creative process as a process of transformation appears in various spiritual systems, in Art as well as in everyday life.

In the past, people also explored the world. Today, however, we have better instrumentation at our disposal. But the result is greater and greater specialisation, with our ability to see the whole decreasing; reductionism is increasing. Many partial discoveries do not lead to an understanding of the whole. Let us now compare some of the searches for creative transformations in Art, in spiritual systems and in Psychology.

I described my play based on the principle of the creative process in detail in the lecture, “Beauty and the Beast”. I never thought I would ever do any work connected with the Philosopher’s Stone, but then something very special happened. I read about dreams and alchemy in Jung’s work, and in doing so, I discovered a visually interesting theme. I liked the picture very much and felt I had to return to it time and again. I started thinking about how I could depict it. Because it felt like an abstract composition, I tried an arrangement following the rules of Modern Art. I turned the triangle upside down. It looks much better like this: the composition does not “fall over”. I did this for purely artistic reasons. And it also struck me that the four elements would best be situated in the four corners of the square (of course they belong there, as I later found out). Then I shelved the idea. It took at least a year before I suddenly realised that the graphic layout of the old formula coincides in principle with that of a board game. At its simplest, the playing board denotes the basic characteristics of experience. The “four” are the four elements, and the “three” are the three traps. As in real life, the path leads logically from the traps to the game – back to the creative unity. When I realised this, I became even more interested. Although I found correspondences as well as differences, it was like the puzzle of a difficult metaphor. The main instruction is simply chemical. Here, too, there are the four elements, but their order is different. The elements represent all the various qualities that interweave in life in all conceivable combinations and variations. It does not seem unacceptable to me to change their arrangement to express other factors. The comparison



Fig. 1 “Beauty and the Beast”, a strange-looking beauty represents clear reason, while our wild animal nature, charged with instinct, intuition and experience of life breathes on her neck from behind. Instinct couples with knowledge to acquire human form.

of the elements to human natures also goes back a long way – phlegmatic, melancholic, choleric and sanguine personalities. In this, the sequence of the phases of the creative process is usually observed. I read more books, searching and thinking.

Since the Middle Ages, alchemy has been increasingly turning to the examination of matter, leading to current Chemistry. In medieval descriptions of the process of alchemical work, the elements even symbolise the different ways of processing materials. Ancient hermetic texts often refer to the Creative Principle.

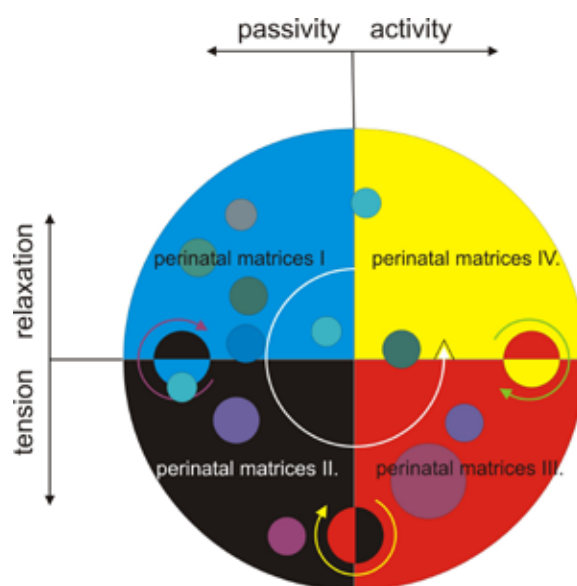
From experience I know that the process of creation is rather like a pre-arranged plan that is operating everywhere. On the one hand, it relates to the transformation of the Creator; on the other hand, there is the work that is created during the process. I learned that, in addition to the chemical solution, the formula should also have a philosophical solution, although it was not preserved.

If we turn to Jung's understanding of the alchemical path of individuation, we find it deals with the same experience we have from expanded consciousness, from dreams and from art inspired by it. **What is especially noteworthy, and this is in alchemy too, is that the process of work is compared to conception, pregnancy and birth.** This corresponds closely to **Grof's theory of four perinatal matrices.** Using altered states of consciousness, he examines the basic human experiences during pregnancy and childbirth. Briefly, Stanislav Grof says in his book "The Holotropic Mind" that perinatal experiences include primitive emotions and sensations such as anxiety, biological distress, physical pain and a feeling of suffocation, which is typically associated with the process of childbirth ... and a whole range of movements and experiences connected to childbirth. These early perinatal memories may also open the door to what Jung called the collective unconscious. If we re-experience the agony of the passage through the birth canal, we can identify with similar situations experienced by people in other times and other cultures, or even with the birth process as experienced by animals or mythological figures. We can also feel a deep affinity with people who have been subjected to various kinds of pressure and oppression. It is as if our own connection to the experience of the foetus pushing its way into the world provides a more intimate, almost mystical, connection with all beings who have been in similar circumstances. Perinatal phenomena occur in four clearly separated experiential phases. Each of these four matrices is closely related to one of the four consecutive stages of biological birth. During each of these stages, the child has numerous experiences characterised by specific emotions and physical sensations, and it seems that each stage is associated with specific symbolic images. Perinatal matrices represent highly individualised spiritual programmes that control the way we live our lives.

The first matrix, "amniotic universe", is experiences in the womb before the commencement of birth.

The second matrix, "cosmic absorption without the possibility of escape", is experiences after the start of the birth contractions and before the opening of the cervix.

Fig. 2 Diagram illustrating perinatal matrices with stains and spots on the beauty of possible disorders. Stanislav Grof would probably disagree with the circular depiction divided into four equal segments. In reality, perinatal matrix I lasts for nine months, while the birth itself is a mere matter of hours, therefore only a small part of the total area of the pie chart would be left for segments II to IV, though these parts are, of course, equally important!



The third matrix, “death-rebirth struggle”, is experiences during the passage through the birth canal.

The fourth matrix, “struggle for rebirth”, is experiences of separation and immediately subsequent to separation.

I have had experience of the perinatal matrices, such as with music to re-create a particular phase of giving birth. I have tried various ways of capturing the different kinds of experience creatively. I compare the different aspects of experience and try to reflect these in the artistic work. Creating or releasing tension, remaining stationary or moving, these appear in music as well as in visual arts. If we can resonate with them, we can relive the experience. Deep artistic inspiration is also an altered state of consciousness, but it is not quite the same as the experience with Holotropic Breathwork. Deep meditation also leads to the transformation of consciousness. The effect is like entering the same place through a different door.

When we experience the creative process, our mood changes according to the phase we are in at the time. Although this is a temporary state, it is much the same as the four medieval bodily humours. Each person, nevertheless, has the dominant features of one or other of these humours. A choleric person is one with a fiery temper; the phlegmatic one has water instead of blood. Melancholy is a state of great static tension; today we would call this depression. Water as an element evokes depth, from which emerge ideas – dreams. Earth as “materia prima” contains all future components in a disordered state, as is the case in the creative process when the germ of the idea is forming. All the required elements have been conceived and only have to be assembled. Connecting and separating of opposites is the domain of fire and underlines contrast. Air is related to the wind and the Sun, which relates to enlightenment. The circle is closed. The work is completed.

Is the philosopher’s stone a formula of the creative principle? In the spirit of ancient seekers, I want to start by emphasising that **we read from the same Book of Nature!** My next story is drawn from Frances A. Yates’s book “The Rosicrucian Enlightenment”.

The picture is taken from Jung’s work and originates, according to F. A. Yates, from Michael



Fig. 3 – “Philosopher’s stone”. Jung says this picture was one of the ways to the centre of non-self, followed also in medieval research. When making the Rosarium Philosophorum stone, he said, **“Make a round circle from a man and a woman, from the circle make a square, from the square make a triangle, from the triangle make another circle and you have the philosophers’ stone.”** Jung added that such a description was naturally utter nonsense to the modern intellect. However, judgements based on values do not eliminate the fact that such connections of ideas appeared and played an important role for many centuries...

Maier's book "Atalanta Fugiens". The book was published in 1618 ("Rosarium philosophorum" was published in 1550.) The picture shows the philosopher pointing at a geometric shape. The caption was Monas, i.e. One.

Maier was one of the physicians of Rudolf II. After the latter's death, he became the physician of Landgrave Moritz of Hesse. Maier said that in his work he deals with Mathematics! We must also realise that this form of seeing the world was related to faith. In Europe, this approach was ruthlessly suppressed – this is where the witch hunts originated. And, of course, the Counter-Reformation.

Why does the phrase "Monas Hieroglifica" occur at all? Monas means unities. And perhaps it will occur to you, as it did to me, that hieroglyphs as picture-writing resemble pictograms – a symbolic expression of the qualities. These are qualities, such as the four elements or polarity of male and female, where the female also symbolises intuition and the male reason. Their arrangement in the geometrical structure is not random; it is a map that offers a landscape of diverse qualities of experience, a map that shows their interplay.

Is it possible that long ago in the past someone reasoned the way I do now? Today's knowledge is different, but the experience of altered states of consciousness will not have changed much. It has been the same since prehistoric times. Today we have huge advantages compared to earlier times. We are no longer suspected of being witches and burnt to death, we have become aware of the relationships in ecosystems, the patterns of behaviour of animals and people, and so on.

On the basis of our current knowledge, I would like to suggest this interpretation of the old formula: the four elements represent a combination of the static, the dynamic, the active and the passive. Male-female polarity is visible on the picture, symbolising intellect and intuition. Furthermore, as the most substantial evidence that it was intended this way is the mysterious "three" - which I indicate as traps in the game and which, under certain circumstances, can be the input into spontaneous states of altered consciousness. I have had personal experience of this! The corners of the triangle then represent the **extremes of experience, and this therefore also relates to the chemistry of the body**. Their function is to reverse unfavourable situations for man. Allow him to survive, to escape from the trap; to resolve some difficult problem, often by a tremendous force of energy; to release the mental block. The corners of the triangle point to the outside circle, i.e. to wholeness. Until you get there, you remain trapped. The area of traps is marked by increased energy, like a force trapped under a lid, which is released from time to time, for example by artistic work. If we know how to read the meanings in it, we recognise the different experiences.

On the other hand, someone who is deeply involved does not realise it. He is aware of different kinds of feelings, but does not know something could be done with them, and often does not even suspect that the problem lies within himself. He has a distorted view of the world. He tries to rationalise why the world appears to be the way he sees it. He looks for allies; he tries to enforce his own view of the world. The vicious circles resonate and clash with each other. Especially people who live with an internal war within themselves, get organised into gangs and try to manipulate others. The world is a place of battle! Gangs of bullies at schools and large political groups have a lot in common. A person can spend his whole life twisting and turning in the same vicious circle. Human survival is no longer dependent on overcoming these vicious circles. Failing to get a high school diploma is not the same as failing to hunt and dying of hunger! Mental aberrations inevitably develop, and demand a solution. But there is a desperate fear of entering into the inner world – fear of the collected, pent-up traumas. The main problem of our civilisation may just lie here. However, there are also ways to get out, and already far back in the past there were instructions on how to eliminate the blockage. However, it is a difficult path. Most people prefer to justify why it is not advisable to try to escape, often even concluding that such methods should be banned entirely.

In the process of creative development, encountering failures, that is, the vicious cycles, plays a positive role; one is forced into maintaining functional relationships and to overcome obstacles and endless vacillation. Many old stories from Nature could testify to the validity of this – the man who failed to master hunting and did not bring meat back, died of hunger. (Or, similarly, see how children’s creativity is boosted by the teacher’s red pen.) Setbacks force us to work better, shaping creativity to the demands of reality.

The creative process works like a reliable source of development - not only human development! Male-female polarity quite often initiates the process. Traps or vicious circles operate like mutually reinforcing feedback – which brings us to the topic that is close to the current Mathematics, Mathematics describing the organised behaviour of extremely complex systems that form peculiar units, Mathematics capable of working with qualities.

It is important to remember that, at the end of the Renaissance, modern Mathematics had not yet been introduced, that the paradigm of looking at the world as a clockwork had not been established yet. At that time, it was still possible to count in terms of qualities. Even the entire Middle Ages counted more with qualities than quantities. Enlightened modern Mathematics turned to counting with quantities and developed in a completely different direction. A direction which, among other things, did not put the proponents of the system at risk of being accused of heresy. The interest of Mathematics in qualities reappeared only in the 20th century and has not entered general usage yet.



Fig. 4, 5 There are countless ways to illustrate the different qualities experienced. See the engravings on glass. - Litophanies: “Coalescence” and “Insanely gluttonous afternoon” were created as illustrations of experiences from perinatal matrices. They depict different internal rhythms that require the use of different colours and compositions. The embracing harmony of close, relaxing colours calls for “Coalescence”, acceptance of Nature’s arms. “Insanely gluttonous afternoon” depicts the big aggressive glutton as the main actor. There are masochists who serve only themselves. There is the Poisoner Moraliser under the patronage of Big Glutton. He is so poisonous that nobody would dare to bite him..

Fig. 6 Four elements of the West. The language of abstract painting lends itself to capturing the inner landscapes, which corresponds to the music. There are infinitely many ways to capture them. In fact, individual fields are gradually changing. We do not jump from the first to the second, but gradually blend from one to the other. Pressure changes slowly, and the first phase flows into the next. An idea is the act of a moment, and its release also takes place quickly.



The game did not have any philosophical goal; it was about showing the learning and creative process to children. The old formula allowed something somewhat different. It was mathematically purer, more fundamental in its formulation. And it was appropriate for capturing the “creative principle of the universe”!

Another search for transformations can be found in yoga. Here it is captured in the system of chakras – energy centres linked to the endocrine glands. It follows the same basic principles. While chakras are associated with the body and relate to specific areas of the body (also to the Physics and Chemistry of the body), Christianity in Europe separated the body from the soul, and these physical processes used in yoga have long been ignored. It seems that the old “European” system depicted changes in relation to processes, stories and creative transformations



Fig. 7 Four elements of the West. The four elements in the West are Water, Earth, Fire and Air. Four characters, the medieval bodily humours, are bound to them: phlegmatic, melancholic, choleric and sanguine. Today, it is Art rather than Science that exploits this knowledge. It is a very common theme of today's Art! I have two series here: The first shows the inner experiential landscapes inspired by their musical interpretation, the second is based on the orientation of the forces. There are countless ways of capturing them.

taking place over time. It is not in vain that the theatre was cultivated in Ancient Greece, and that the audience experienced a catharsis.

Outside the body, consideration of the very process of these transformations, of their histories, eventually leads one to a better understanding of the creative process. Both systems combine colours – which express the quality of action. For example, red connects with physical activity, whereas blue relates to cessation of movement. When nothing endangers you, then you can afford to stop and ponder.

Tarot cards are also a system based on differences between qualities of experience. Not only the elements can be found in the cards, but also a great deal more related to the process of creation. This is no surprise. After all, the system derives from life! The great advantage of the cards is that they allow the order of things to be changed at will. In modern terminology, this can be expressed as the multilayered hypermessage conveyed with all the advantages of hypertext. Moreover, it contains not only the rational layer. Man's reaction to reality is similarly multi-layered, just like memories. To survive, we must be able to adapt quickly, to compare and recall. We can solve many things from different areas in a short time. And even though consciousness usually focuses on just one thing, other ideas lie dormant in the back of our minds waiting to be recalled. The creative process is a vitally significant phenomenon which can be described in various ways from different perspectives. ***This is a question that was also the subject of our psychology discussions at university. Five consecutive phases are involved:***

- 1. MOTIVATION**
- 2. INCUBATION**
- 3. IDEA**
- 4. IMPLEMENTATION**
- 5. EVALUATION**

This was when I noticed how important the process is!

Descriptions of the world vary. This is similar to different artists painting the same landscape. Everyone depicts the same reality in a different way. An idea is the initial step that opens the way to activity. Incubation takes place in the hidden parts of the brain, not in the consciousness. Then the idea is suddenly released from this area into consciousness. This opens the path to implementation, just like the opening of the birth canal triggers the active part of the birth process. Both are accompanied by hormonal change – from passivity to activity.

We must realise that we are faced with portraying a huge reality, in which everyone observes different relations. More solutions allow us to grasp the physical reality of the whole and take into account its diverse relationships.

Since ancient times, the possibilities of arrangement into relational structures were emerging from the chaos of the world. Old natural philosophies reveal the search for the material and spiritual nature of the world. To this day, we can glimpse great wisdom in them. But it is like viewers at an exhibition - everyone sees only what he or she understands, is prepared to agree or disagree on, is able to comprehend and deals with a topic of interest to him/her.

The search for structures of creative transformations of the world occurred in the ancient cultures of the East as well as the West. In both cases, it was connected, among other things, with the division of time and with medicine. I have done a series of water colours to illustrate this comparison.



Fig. 8 Ten celestial stems, Yin and Yang Wood, 53 x 31 cm, water colour, 2011.

The Chinese system talks about primordial Chi energy – the unity of the whole. (It is also present in the old European formula.) According to the Chinese, Chi is divided into six energies and five elements. From the five elements the constant cyclic changes of all things derive. Each of the five elements has its yin and yang form. **In ten celestial stems we find a “yin-yang duality” described in even more detail, therefore also male-female polarity. And not only this. The yin sphere is a realm of matter. It is tangible, it is our nourishment – it is necessary for our survival, but we can be deceived in various ways. It is the first thing that man perceives. Yang is firm and unforgiving, but that is where reality actually manifests itself,**

harshly and even brutally. It is often described as energy or rather the laws leading to the controlling of energies. Undoubtedly, the yin-yang polarisation also operates as a catalyst of all processes. Furthermore, there is the incessant motion of changes of the five elements – wood, fire, metal, earth and water. From them develops the process of change of everything – from birth, through growth and maturity to withering and destruction. It is somewhat different when we consider, for example, yin and yang water, where the yin operates passively, putting everything to sleep and gathering strength for the rebirth of the spring, which means a new birth – and the seed of an idea! As we can see, creativity is also reflected here. The

Fig. 9 Ten celestial stems, Yin and Yang Fire, 53 x 31 cm, water colour, 2011.





Fig. 10 Ten celestial stems, Yin and Yang Metal, 53 x 31 cm, water colour, 2011.

Fig. 11 Ten celestial stems, Yin and Yang Earth, 53 x 31 cm, water colour, 2011.

law of birth leads from wood to fire, followed by ash going into the earth and to metal which is the force of withering. Metal also brings the harvest. Last of all is water. At the same time it is true that each of the elements contains all the others. The Chinese system reflects the change of seasons more closely. The East, unlike Europe, is not anthropocentric: its philosophy is turned to Nature, not to man.

If we consider the individual pictures in detail: apart from wood, the relationship between yin and yang is captured in such a way that the yin part acts as the material base

over which the yang sphere opens a space for its actions. Wood is different. Yin wood brings us the warmth of the home; it serves as the material of our shelter from which we observe the powerful force of the penetration of spring yang wood.

Yang fire brings summer; it illuminates; it is enlightening, like the Sun. It can start a new fire with its sparks. Glowing embers of yin fire provide warmth. We can use them to prepare food, smelt metals, etc. In the western perspective, fire is rather a state of supreme activity and is associated with the character of a choleric. It accurately combines knowledge with its application. Enlightenment then occurs rather as feedback, in the course of verifying the connections when the work is finished – or brought to light. Sun appears in connection with the element of air.

Yang earth is like a mother protecting





Fig. 12 Ten celestial stems, Yin and Yang Water, 53 x 31 cm, water colour, 2011.

her cub. Mountains hold the winds and rain; mountains collect water. Yang earth may even be harmful when it is raging. Yin earth nourishes all its organisms. Late summer and early autumn bring the harvest season. It provides basic raw materials today, to be used not only for crafts.

Yang metal creates space for ruling and therefore also for the rules for survival. Of course, things can go wrong, leading to bloodshed and destruction! Both spheres of the five elements can show their negative sides! Yin metal brings beauty and art, as well as wealth in the form of jewelry and a carefully protected harvest. Metal serves well to preserve and protect all things.

Water in its active form is joyful and refreshing, but also destructive. It changes itself to any shape and is also part of the earth. It seeps into the depths – yin water brings the peace and quiet of extinction, but it also creates the conditions for rebirth in spring, new growth of plants and all living things.

We are part of Nature. Life was formed in reaction to the surroundings – to Nature, the weather and other people. We are a reflection of the outside world, and the processes that take place in us are very similar to those that occur in Nature. Life exists on the principle of resonating, our internal programme structure is set to respond to the environment in which we exist. In my opinion, the Chinese tried to capture the diversity of the qualities of Nature, without missing any significant external factors. The European perception of the creative process is based on experience from the inner world, from character as determined by various liquids, different harmonies of the body, matching the perinatal matrices. It is related to the reliving of birth and therefore had to reduce the qualities! The reliving of birth already occurs as far back as in ancient Greece in the Eleusinian Mysteries. The Chinese view represents reality in a more profound view, but the creative process of the individual is not emphasised. In China, as in Europe and India, these basic ideas were related to medicine, as well as to the human body.

The search for programme structures was being done long before people realised the existence of information and its properties. At that time, they based their explanations of everything on the polarity of matter, because energy seemed to be an intangible quality. Modern Physics understands matter more in terms of a complex arrangement of energy. Physics works with timespace and with information. With the assistance of computers, it is now easier for people to understand how programmes behave and what they can do.

If we accept that the creative process is a programme, we realise why it can do more than simply listing these qualities! We should realise that this structure is a natural event; it is based on physical laws, which enables it to resonate with the environment of other individuals. Therefore it is fair to say that information does not include only genes and the gene pool. There is also a programmatic connection with the physical essence of the Universe.

The “Philosopher’s Stone” as an “ENGINE OF CREATION”

If we have access to the real “Philosopher’s Stone”, i.e. an insight into the true interpretation of its philosophical form, then it should be possible to discern the truth from illusions. Or at least to discern truth from falsehood, just as aqua regia can distinguish gold from imitations. Is it a programmatic structure that can separate creative approaches from destructive ones?

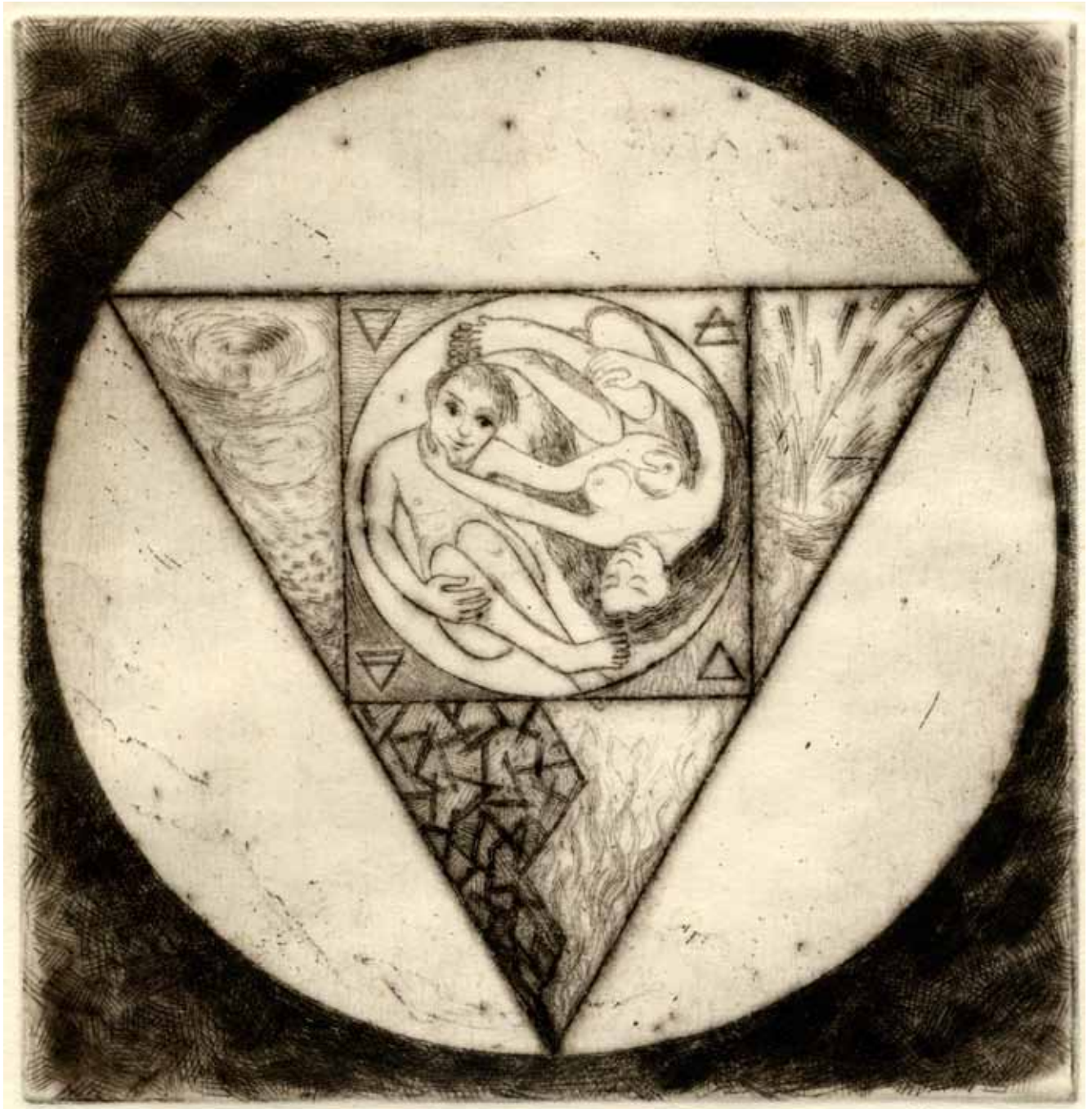


Fig. 13. This is like a dance of changes, like a big game! Sometime after 2000, I compiled a game that graphically displays a creative process. It helped me in my own work. I based it on the foundations of the creative process, which we discussed at school, and added the knowledge of Grof's theory of perinatal matrices. Then, much later, I had the idea of using the old pattern of the philosopher's stone as a creative idea – but at the time it was only a passing thought. Then, about a year later I suddenly realised that the same structural idea could be integrated into the old formula. I realised that here was the way I was seeking of including all the essential qualities of experience. It is the purest way of capturing the creative process, mathematically. “Philosopher's Stone”, 14.5 x 14.5 cm, dry point.

Can anything like this be reasonably expected? Yes, but there are huge emotional influences distorting the reality!

This perspective will not reveal itself to all. I have to admit that my conclusions do not arise from research in the literature on the subject, as is the method used by contemporary alchemists. ***The historical credibility of the interpretation of the old formula is not the most important thing. Far more important is the question of whether I have read the Book of Nature correctly and whether what I have learned in this way can be extended further by today's knowledge.***

My approach can perhaps be described as design in reverse, in other words, the internal arrangement is inferred on the basis of the external manifestations. Experience is communicated by rhythms, colours and shapes, and these are governed in turn by functional relationships which are based on the changes of time and weather and the way they act on different parts of the body (changing colours and contrasts during the day or with the seasons, the rhythm of growth, of ripening and of withering – the full, supple shapes of youth, the wrinkles and inwardness of old age). I also benefit from a knowledge of the development of Art. I find myself somewhere between natural philosophy and a third way.

We are formed in response to the environment. The struggle for survival starts at the beginning of existence of the most simple organisms. Challenges arise, and these have to be overcome: Robbers and defence against them. Individual organisms join forces and co-operate in the defence. The struggle between ***good and evil*** cannot be removed from life, it is a primordial phenomenon. Only in a utopia, an imaginary utopia, will one perhaps find total goodness. (Interference under the guise of missionary work is one of the worst kinds!) Of course, there are pros and cons: on the one hand we find co-operation, symbioses of all kinds, which leads to the emergence of more complex units, and the emergence of human intelligence. On the other hand, there is ***competition***, fighting and the danger of extinction. It is not only the weak and sickly that are destroyed. Unfavourable circumstances - the wrong place at the wrong time – can be equally fatal. Co-operation is beneficial, but it is also dangerous, for it can be abused. Think about war. It can only be conducted if there is co-operation, a great deal of ***co-operation***. And think of the unfavourable outcome of this. Also, think how often the innocent and unsuspecting are duped because they have co-operated as a result of false promises.

Will the one who is better at deceiving be the survivor, or will it be the one who protects others so that they are not caught? Is there any difference between those who lay traps and see the world as a battlefield in which one must succeed and those who point out the pitfalls and do not let people be tricked? It is an advantage to be able to judge the situation clearly, however it will always be difficult not to become emotionally involved. When everyone is fighting for a cause, should you not also add your weight to the fray? At first you might think that being considerate is unimportant, but that isn't so. It is important not to allow yourself to be deceived by your own thoughts. Analyse your own motives carefully. Consider your reasons. When you think about it long and hard, you will overcome the difficulties and will be able to solve the problem. Be careful not to be misled by others in a similar situation and then follow the crowd into making the same mistakes as everybody else. You could simply start believing in easy solutions. But wishing is not enough. Vicious circles of reasoning lead to false visions of the world and present them as the big truths. Biologists claim that evolution has no goal, no purpose and no direction. And yet they are working on the identification of reality, as well as on various new types of challenges. They are also creating new types of weapons. Compared with this, the hunter who only wants to make a living, who only requires money for his own needs and has no plans of world domination, is almost harmless.

Today, with some exaggeration we can say that the Universe gets to know itself through man. Would this be possible without mastering deception and its detection in competition? Should we take it as a side effect or as the objective? Life does not aim to

place and uncover traps any longer, there is also the desire to know how it all works. Anyone who knows what he plays, plays better, does not let himself be so easily fooled. And yet – the traps are getting more sophisticated – how many people have been killed because they were not satisfied with the official version of the description of reality! The human world is painfully immersed in searching. Self-reflection is questioned at every turn, our skills are still inadequate. Delusions still lead. Gradually we learn to discover ourselves. Sometimes it seems that Nature arranged itself by setting up the optimal functional relationships long ago and now it is up to us if we can take another step. If we can become aware of the feedback of its operation. Are we able to enter into these relationships through our consciousness? Can we avoid being eaten by our own emotional pitfalls, traps of civilisation? I know what effort is required to learn to see clearly. To start drawing the model as it really is and not what I know or what I think about it. This is done nicely step by step by becoming aware of what normally does not enter the consciousness. By verifying each step. Or: only when we realise optical illusions, can we use them.

With little exaggeration, we can say that all these systems, spiritual or scientific, are only a kind of “dress” which we put on phenomena to be able to imagine them. However, as dry as theory is, so rich is the tree of life! Let’s suppose that this “dress” consists of a series of fundamental points bound by a net of functional relationships (and different theories give priority to different points). The complex orderliness can be dressed in all sorts of clothing just as the same function can be achieved by more correct design solutions. A mere spoon offers an incredible quantity of variations, let alone a car!

What connects the methods of searching? Before I get to the description itself, I must mention the process of learning which led me to where I am now.

Between dreaming and waking, somewhere there is created the awareness of new contexts, so far latent, which for a fleeting moment emerged from the subconscious - both personal and collective. If we manage to capture them, we make them conscious and we can consciously work with them. From this area come the ancient mythologies. Here, from time immemorial, since man has been man, hatch artistic achievements, here the greatest scientific inspirations are captured. In dreams we are able to see connections that have long been right in front of our noses. Only the rather inadequate capacity of our consciousness does not yet allow us to grasp everything at once. A dream is the most common state of altered (expanded) consciousness. I remember well how, in my dream, I saw such an excellent technical solution of a design that it woke me up.

The metaphorical descriptions, so close to artistic inspiration, help the understanding. I liked the idea that the school provides its students with an education as if more or less dried-up grass turf was being distributed. Every subject is like turf and it is up to the student to water the various pieces of turf with his interest, sweat and sometimes tears so that they interconnect. So that they become overgrown by life experiences and change into rich grass. Some turf will never develop, another will dry up just after leaving school, another will take root and flourish, strengthen and spread. The network of neurons may behave quite similarly. Then I was to go to holotropic breathing and a question occurred to me: “When watered by altered states of consciousness, what will happen?” What will happen when you stop moving only in the intellectual sphere, when you also take to the game experiences, instincts, sensory perceptions and life experiences stored within? **Remember that artistic inspiration also works with altered states of consciousness!** Persons creating on a small sandbox have a small output – perhaps a bush. Those whose field of vision is based on integrity, cultivate a forest. The intense state of spontaneously altered consciousness, however, is a little different from reality. You have to learn to understand it. It is expressed in the language of dreams through parables and symbols. At the earliest opportunity of such a state, I grasped the idea and, behold, there was a forest! And suddenly the forest changed into an overarching tree. I am the tree, I grow up, grow through the roof. My crown is among

the stars, rooted in the Earth's interior. I watch the hustle on the planet. I turn to the roots, and I am in the bowels of the Earth and not only that, I am the Earth, its core is in my belly, pulsating, roaring. It is pulsating, breathing, pulsating, breathing, and I with it. The song of the Earth's interior accompanies me in layers to the surface. Here the mountain-forming frenzied activity reigns. Time is greatly accelerated, I am human again, I am on the surface and running before the rolling mountains, before accelerated geological processes. First into the sea, there is evolution before my eyes. The motor rotates like in a lawnmower – the formula of creative principle, arranging more and more layers of development... How much can be combined into a single model? Look, here I tried to depict this in line with the current, almost mathematical expression, as a feedback structure. Imagine that the motor rotates, the centre leaves a spiral track like a fingerprint of the history of creation. Its movement is slowed down by three natural brakes in the form of vicious circles which ensure that it will not depart out of any given reality.

Yes, more and more layers may become arranged when a relatively stable subsoil lies below them, the same applies to practically everything, in the material as well as programming structures. If the subsoil is unstable, in time it will all collapse – this is another characteristic of arranging. This applies not only to physical structures (see Geology), but also to the financial! A dream is an incredible shortcut. It works with the properties of arranging, with programming principles. If I was to use the terminology of Pedagogy or Philosophy, much paper would be needed! The mastering of pictorial – dream language - facilitates the acceleration of expression and thinking! It goes without saying that you can also be deceived. It is a subject of the emotional deformities of vicious circles.

The all-encompassing tree means that everything is connected for you, it is a conscious reconciliation and outside of the conscious realm. The connection probably might also be identified in brain scanning, but this is just an assumption.

When worldly experience or experience mediated by Art resonates in human experience, different interpretations are enabled for different people! The interpretation depends on our emotional experience (and I want to prove this in this text), because ***we build our theories to confirm what we feel. To advocate it. At the same time, we follow the knowledge available to us to take root within us. We adapt what attracts us.*** It reflects our relationships to the world and to each other. These are strongly influenced by from where, from which part of the inner landscape of creative transformations, from what phase of the process our most important inner voices observe them. If we dispute inside our own head, we are as if on a swing!

Artistic activities train the experience, sensory perception and skills. Just like sport can add the missing physical activity and keep the body in shape, also here a certain alternative is offered to the original natural conditions from which man broke free. But it must not remain on the surface! Just no mindless eclecticism! I will try a completely specific case: the composition has a lot to do with balance. When you follow the precepts and models and do not get the feeling of the equilibrium centre, that will not be it. The result may well be correct, like a correctly cribbed test, but... When you just do it intuitively, it will be fine, but only after you realise what, why and how you feel, you are on the trail of how it works and perhaps will be able to identify what is shaking another creator who succumbed to his intuition. Well, and this procedure also applies to rhythms, shapes and colours. Plus many other choices of all kinds. When you start the whole trained apparatus at the same time, it is not surprising that you enter a state of expanded consciousness. It is a natural way and provides the advantage that, thanks to conscious efforts, you are somewhat protected from the attacks of the monsters walled up in the subconscious. ***Art develops and cultivates sensory perception. Maybe it is a poor substitute for the forest, but it depends on who operates it and how it is operated. So beware, if the teacher has only rehearsed mantras, it is useless!***



Fig. 14 Like the blades of a lawn mower rotating, the formula of the creative principle leads to further and further layers of development - how much of this can be combined into a single model? Here I tried to show it as an almost mathematical expression, as a feedback structure. Imagine that the motor rotates, leaving a fingerprint-like spiral track in the centre representing the history of creation. Its movement is held back by three natural brakes in the form of powerful circles to ensure that it does not spin out of its fixed reality.

The basic physical principle in the programme structure

What I write here, I have reached gradually, almost incidentally. All the time, during holotropic breathing, the experiencing of four elements was returning to me, each strikingly reflecting a different dynamic, a different rhythm, a different experiential quality. First, just as harmony with Nature. It was very beautiful, cleansing by water, compassion with the Earth. Layers of Earth. Air, which by blowing transformed me into itself. The hardest was the way through fire. Then I realised other meanings of the elements, already in relation to the psyche and the creative process. Again I went through the old familiar division of characters to phlegmatic, melancholic, choleric and sanguine. I watched and painted landscapes in plain air and abstract inner landscapes in these four different tunings. Many times I returned to it until it acquired its present form. It showed the way on its own, I only paid attention. Another dream clue came from the reliving of birth. It was no big drama, a mountain-forming process – the transformation of pressures, rhythms and sounds, I was mud and a muddy volcano squirted me up to the ceiling (my entry into the world was also by easy birth). Everything was there, the initial freedom, merry bubbling, thickening and congestion to enormous pressures and sudden release, the entire dynamics of birth! It took a long time before I realised that here I was closest to the **basic physical principle**! The principle that unites birth, perinatal matrices, symbolism of the elements, the creative process with mountain-forming activity associated with the movement of the Earth's crust in the volcanic activity of the Earth. Suddenly

it was in the light! The simple principle of physical laws which is reflected in our software.

We are shaped by reactions to the environment! As it is without, so is it within! Is the interior really so easily connected to the exterior, and that is why we can resonate with the external environment so profoundly? Perhaps! I like it because it is beautiful and functional! When Science is reduced to Physics and Chemistry while the properties of arrangement are eliminated, this physical link will also not appear. Too bad that in the area of programmes we cannot conclude what the whole looks like judging from its part, you must get to know as much as possible.

What I present to you is not Physics – it is a programme capitalising on its laws!

Creative tasks. Expressing the joy of life and dancing or playing for its own sake does not deny that a substantial part of the creative changes taking place on the planet has a purpose. The purpose is to secure our needs – to capture, today rather to get money to buy food and other supplies, to find a partner. Other tasks result from human maturation, position in groups at various levels and personality development.

Child's play is a preparation for life, adult play is also important for many reasons. People rarely create just out of boredom, or out of joy. In fact, there is a whole system of tasks that each of us should solve! This does not apply only to humans, other mammals experience it in a similar way! ***Not to be naive, to pass through puberty successfully, to develop intuition and assertiveness, not to yield to addictions, etc.*** The fact that we discuss many things at school that only some of us use in life, might give the impression that education and creation are an end in themselves, because one only needs to know specialised tasks. The opposite is true! Just to be able to orient oneself in a workroom! There are people who are "in the picture" – they always know what is happening around them and are able to respond promptly – but there are many of those who do not perceive general guidelines at all and cannot read in the context around themselves how to do it. A specific example: a grubby girl who was not paying attention when I instructed her to put on her gloves, and whose excuse was that I had not given the gloves to her personally. In prehistoric times, such inattention could cost her her life. We have civilised it here meanwhile, we have clipped Nature's nails so no bloodthirsty beast is lurking behind a corner. More likely, there is someone who wants to strip, or milk us – to leech off our finances. Someone whom it suits when we are a flock of compliant sheep, who will use our inattention or impaired judgment. The large market provides a fertile ground for many fraudsters as they have plenty of customers who can be cheated (everybody can usually be fooled only once – if he learns from it!). It is not good to be naive, it is not good to be a champion in swallowing baits! And yet, it is a discipline in which humanity breaks records!

I see the major creativity in the formation of oneself. In the growing ability not to be fooled, not to fall into traps, not be considered stupid. The arms race does not relate only to armies but penetrates into all areas. It is a higher level of playing the hunter and prey.

The complete list of the natural tasks of female maturation can be found in a book by Clarissa Pinkola Estés, *Women Who Run With the Wolves: Myths and Stories of The Wild Woman Archetype*.

Can the Philosopher's Stone advise us how to grapple with these challenges? Is it advantageous to use precisely this graphic scheme? Will any substantial functional relations show up here? Isn't it oversimplification? We know that it is practically impossible to work with a system which includes an infinite quantity of the unknown, then it is preferable to use an alphabetical order which, however, does not reflect mutual functional connections. It is essential what we prefer, what key points and functions we are able to pinpoint to see the programme framework. Also here



Fig. 15 Like the germ of an idea, a new set of thoughts starts accumulating, forming sedimentary deposits, becoming heavy, dense and thick and increasing in pressure, and consequently getting hotter. If an escape route is formed, it makes its way to the surface where the pressure is released as the idea spews forth. The many layers of thought act like the physical laws of Nature. I know that the route might not open, that my ideas might come to fruition, because there are layers and layers of solidified lava below the surface, which I might not have the power to penetrate. Also the birth might not occur spontaneously. If the idea does not come, then the route to the implementation of the desired work of Art will not open. The idea itself is no guarantee that the work will be achieved!

we have to count on multiple layers. Here we can find the personal, i.e. biographical layer, there is the perinatal layer, here one can also enter the transpersonal template. When we go to the other side, we discover many societal layers causing events that take place within the family, work engagement, the nation etc. Even though we are unable to comprehend all the layers, the properties of arrangement unify the system. The layers are able to resonate together.

The next thing we have to consider: we work simultaneously on multiple tasks (we have more pieces in the game). We already know that every human personality can be disassembled into individual inner voices that, as partial subprogrammes, record their progress. In society they meet and also clash – it is they who solve the collective programmes (such as managerial, teaching, inner child, etc...). The gradual development as well as great revolutionary changes in

society are reflected in the lives of families. The same applies to breakthrough discoveries such as aviation or television. We share the enthusiasm as well as the defeats. Dreams as well as hopelessness. When the conditions of life change and the majority struggles to survive, then the effort to reverse this unfavourable situation begins.

Let's try to imagine the landscape of the inner world, the map of experience, parts of which will fit into the engine of creation. There is the **whole, unity of all**, in the Chinese system called chi. The feeling of the primary certainty and thus also unity (with the mother who is the whole world) is, according to Grof, mediated by the affectionate anticipation of the baby during prenatal development in the womb. Although the world is full of pitfalls and we have to battle many uncertainties, when we have within ourselves the primary certainty of positive acceptance, we deal better with everything. It is like becoming one with the Universe to which we belong. If the mother has problems, or even wants to get rid of the child, huge suffering is grounded. Personally, I saw how this can be gradually released during holotropic breathing. However, this was not my problem, I was expected with love.

I tried to capture this primary certainty in an image, but you can find much more of it in relation to the world which I try to mediate to you. Grof illustrated this superbly by symbols! **So much for the primary certainty – primary unity.**

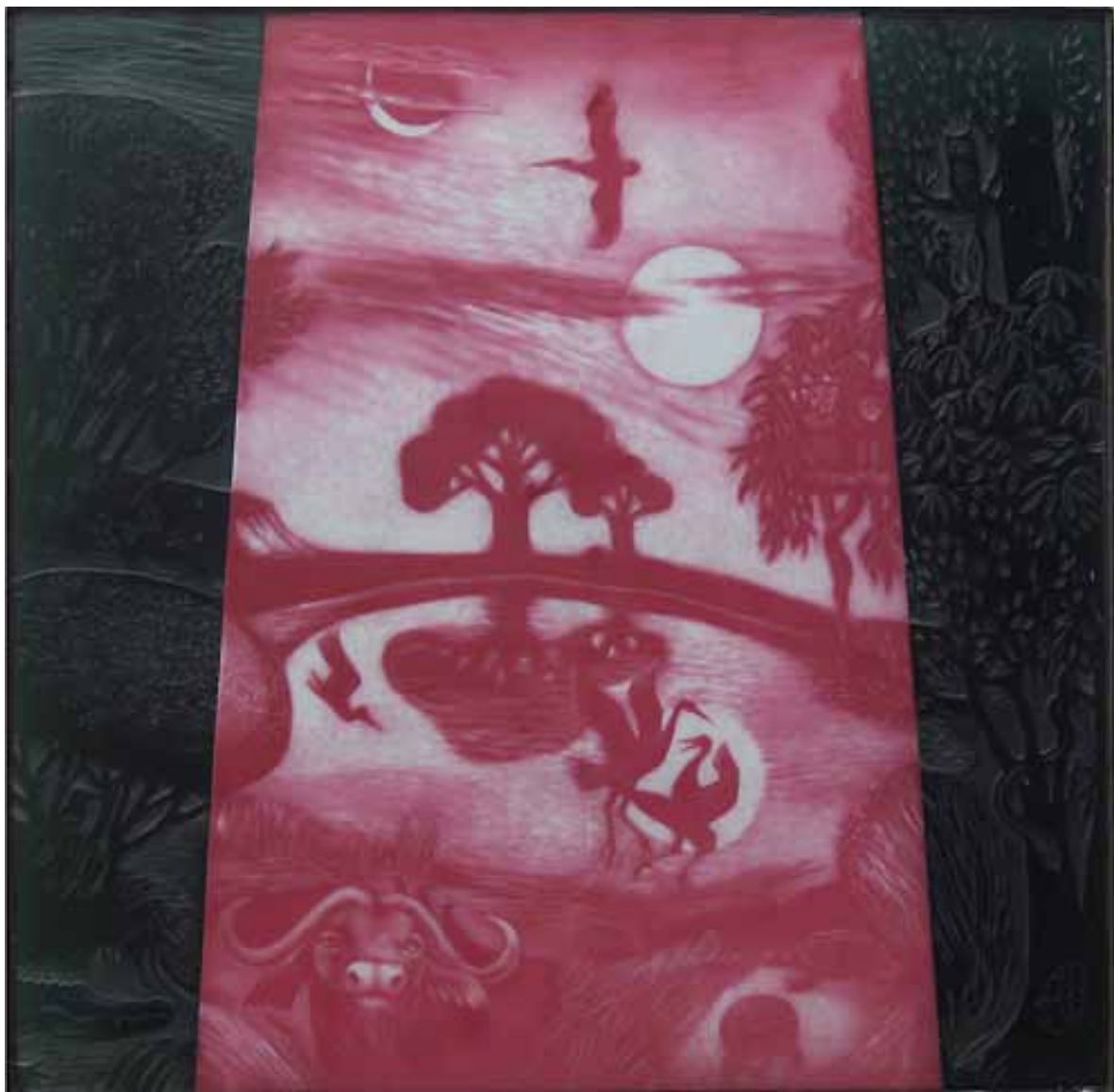


Fig. 16 Primary harmony, 31.5 x 32 cm, litophany, 2013. Primary harmony. Harmony of the ecosystem – primary unity with Mother Earth. Beauty and love appear behind the undrawn curtain of impending darkness.

Twoness as male-female polarity. We can inspire ourselves from the ancient Chinese and use it as a filter of yin and yang and part of reality, where the female, intuitive part is rather a matter, and the male part a process. Or perhaps we just need to realise that women and men experience a slightly different relationship to the world, which is given by their role in life. In this, it is certainly true that everyone also has within him- or herself the inner voices of the opposite sex. This polarity is a significant trigger of the processes in which we enter. Processes that connect us

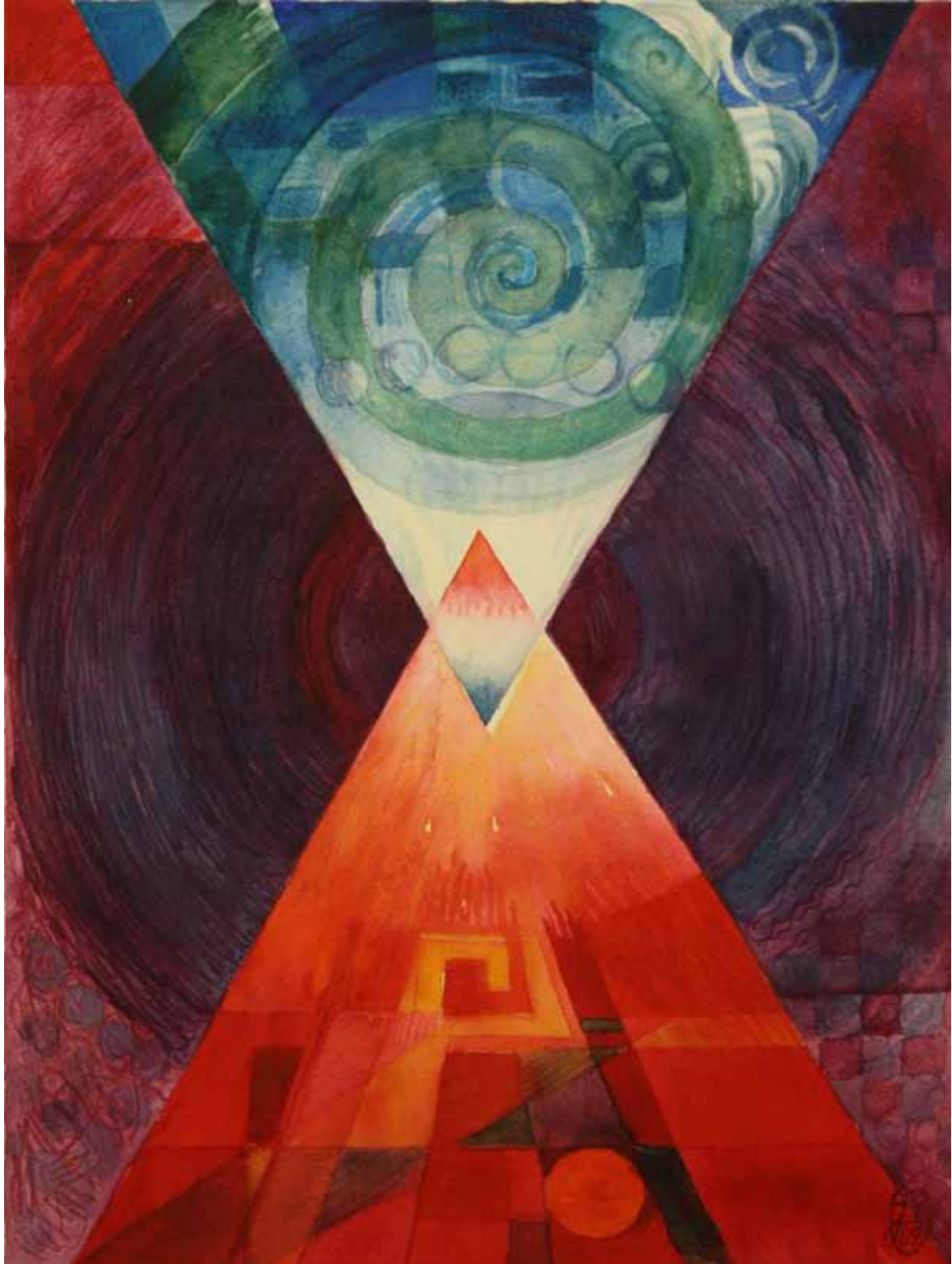


Fig. 17 Duality in abstract form – Asymmetric polarity, water colour, 2011.

with the living essence of planet Earth in other ways. Not only the content, but also the form of painting and poetry can provide the clues.

DREAM (fig.18). Like water and fire, the mass of water and the process of a spurting fountain – by the way, the fountain is also a symbol of life! Glass engraving and the poem complement each other, one explains the other. This is not all, there is also a story. This is how a dream speaks about the mysteries of life – it is almost crazy, but I actually succeeded in writing an erotic poem about the relationship between the tectonics of crusts and evolution (Geology – Earth's floes floating on magma, the movement of crust is accompanied by volcanic activity; another theory assumes that life owes its existence to undersea volcanoes in the depths of the ocean)! It always has so many layers that one wonders how it arranged itself, how it designed itself! The warrior, like a mountain which rises above it all, growing and enduring, has no opponent. This experience of life is encoded in us! Not in the content of our minds, but in our essence! This is how dreamy multi-layered communication works. Actually, it has arranged itself, however – such a large glass engraving demands a lot of work!

So much for twoness. We will leave threeness to the end.

In fourness, the structure of perinatal matrices will help us. Stanislaw Grof chose suitable music and images for the structure. Perinatal matrices go further, they reflect the period of time, yet correspond very well to the experiential qualities of the four elements. Grof started with Science and again found the same way as that of the ancient shamans. I tried it during holotropic breathing and also in illustrations. It is a programming regularity, rediscovered multiple times from different sides and observed in the experience of altered states of consciousness, easily able to be grasped by artistic means, communicated by attunement! It is infinitely extensive, so you always discover only a small sample of its infinite forms. It allows you to experience the inner and outer world. Music can tune us in to each of these four qualities – it generates tension or relaxation in static or dynamic form. There are countless film scenes or photos that match one of the four elements. Of necessity, we encounter these in documentaries about planet Earth. Situations in a trap are also displayed, male-female polarities. We are a reaction to external reality, so ***it is not surprising that the map of our inner world and thus the map of our imagination can be aligned with the external reality.***

Fantasy and imagination include not only feelings and states experienced during the creative process - we can even visit completely different spheres, perceptions of space, material qualities. But on the other hand, it is true that the experiences of the various stages of the creative process can also be expressed by means of perspective, chosen material, etc. The logic of the creation of something new requires the right motivation. Even teachers try to motivate kids, and if they succeed, it is seen by the results. Adults need motivation too. To notice an interesting detail or relationship in Nature, to awaken the imagination and play with it in the outer or inner world. Creating an attractive idea, which is still unclear, results in the accumulation of tension – desire. This tension can be experienced with varying intensity. If the interests disappear quickly, there is no reason to keep on trying. If the tension increases, we reach the stage of incubation – we collect information, our interest increases. I mostly use the experience which takes time and I try to live through this phase without intense excitement and, at the same time, without significant doubts about my abilities. I simply know that it will happen eventually, or a more suitable option, more attractive goal will appear. This attitude is reminiscent of the shallow “doggy” breathing which is most suitable in a similar stage of birth. It is good if the deadlines are not tight and the whole thing has time to mature. And then suddenly an ***idea arises and starts to fight for implementation. The idea is a strong impetus which changes the mood radically.*** This allows us to get to work and to work really hard. With the efforts, our engagement to fight and push our way through also grows.



Dream

Timelessness of dream like depths of water
Streams of fantasies infatuated with fertile passion
Whirling like golden rain dancing
In rhythms of bodies' memories
In landscapes of entrails
Where in distance
On the horizon

A

Warrior

Is towering and rising,
An underwater volcano erect with blood of magma
Scrambles, floods and penetrates ocean's womb
In delightful craving of risings and ebbing
Endures the Great Unity of our Living
Being in concord; concord in beating.
Rhythm of hearts; heart in rhythm.

Fire in us, water in us as

Memory of embryos

Is seeping into

Dreams.

Dream

It

Knows

That Death,

Ashes returning to ashes

Is but crumbling; defoliation of old skin.

Nothing shall come to ruin, all shall be used again.

No might is capable of stopping the power of creative creating.

Good and evil play the same piece they both weave the same difficult
pattern.

translation of the poem Jiřina Beránková



Fig. 18 *Fighter*, 74,7 x 47,4 x 16 cm, *Lithophany* 2002

When the battle is won, one loosens up. Often one is thrilled and exultant! That's it. The circle is complete, we complete and intellectually separate ourselves (this may take a long time). A new thing is in the world, a new skill or new knowledge and we have to put it to the test. How will it stand up in confrontation with the world? It has to be objectively assessed. Because this will enable us to be even more successful next time. The work is completed, evaluated and it is time to focus on another project. A new round in time causalities starts. Evaluation often also serves to determine further direction, as a correction of our subsequent way. Sometimes we do not do well at the work, and we find ourselves in a vicious circle of our own incompetence. We can even be dragged into the vicious circles of societal incompetence. Behind the descriptions of experience are hidden transformations of rhythms, playing with tension. Imagine the appropriate piece of music. We are dealing with multiple layers simultaneously which interact with each other – work and personal. Of course it is better if the husband returns from work full of enthusiasm than reeling in depression, tired of fruitless struggle.

If we are doing well, with increasing experience we gain more and more confidence that we will triumph again, that we will accomplish the task, move to another base! The feeling of relaxation after the performance! Occasional small defeats will not crush us, especially if we are able to learn the lesson. A big number of small personal victories creates prerequisites for success in any social layer. However, the situation may be the opposite, you can go from defeat to defeat. Just realise what the consequences are of the lack of assertiveness, a masochistic mood or addictions of any kind. Similar situations pile up, desperation grows. Which takes us to the mechanics of vicious circles.

In everyday life, many activities are intertwined, the record of experience includes much more, touches memory, compares personal and societal layers. **Layers of different levels are not identical, they are only similar! The record of a game played on a board is never repeated, even though the same rules apply.** We can imagine a computer game consisting of more floors.

Vicious circles

Personal experience with the state of spontaneously altered consciousness, which was very intense and ultimately brought me great relief and personal transformation, made me search. I found the explanation in the books of Stanislav Grof. He formulated his theory of perinatal matrices, among other things, also by examining spontaneously altered states of consciousness. It helped me a great deal that I found in his books an adequate explanation of my experiences and could cope with them. I suppose this happens to many people. These experiences improved my ability to orient myself in the inner world, allowed me to link multiple connections at once, to gradually open the unconscious parts. Unlike consciousness, the unconscious area is infinitely extensive, never linear, it cannot be read like a book, so you need to be equipped with reason and start to be aware of individual connections. You must be equipped, dry tufts of grass are useless.

In my case, it started with an amazing cosmic vision. I saw the planet and it was me, or my head. A hot object was approaching me fast, penetrating beneath the planet's surface. For a moment nothing happened, then cracks spread across the crusts, ice-floes, there was an explosion and the whole planet began to boil. In addition, there was the ecstatic reliving of birth, apparently in connection with the ancient family trauma relating to my grandparents. Escape from the vicious circle is difficult.

The states of spontaneously expanded consciousness definitely do not belong to common experience, so I think that it is beneficial that they have their separate form within the system. These are three experientially very different possibilities. The shape of a triangle fits very precisely here. The three angles of the triangle, its three peaks, provide

three kinds of deep mystical experiences. Including a different perception of time. They lead to the release of blocks, overcoming traps and merging with the primary unity. Block release is accompanied by the release of very high energy.

Three “vicious circles” are shown in the game as three traps. Energised to strong activity, they significantly change the perception of reality. Scientific description speaks, at least about some of them, as if about a special kind of epilepsy. It seems that some mystic instructions actually facilitate the entry, instructions on how to evoke such states. They are the descriptions of the ways that imitate spontaneous experience. Inducing is a risky matter, especially inducing a clinical death. Getting nearly drowned, nearly choked, asceticism through starvation, staying awake, etc. Without any guarantee of success! We must not forget that the block is only released by entering into the union with the whole. There are people who have survived several suicide attempts, and only when they almost succeeded, did this inclination leave them. Lord, I do not recommend anything like that!!!

Traps function as brakes and escape from them is like applying the accelerator.

The first trap – heavenly purity, a retreat for those whose difficulties are unbearable. Out of the shadows and the cold of the desert of despair into eternal beauty, to the divine, beyond earthly weight. The paths of escapism from depressing reality, from despair, are very different. An example might be part of the work of Václav Boštík, who himself wrote that he was looking for an escape from the ugliness of reality.

The second trap - hell. Those who sense hell the most, are also threatened the most by it. We can say that, due to the tension in which they live, they experience the full horror. And also spread it around themselves. The cold part of hell is a place of great static tension – depression – a trap where everything has stopped, only the pressure continues to crush. The other extreme is a feverish activity similar to running on the edge of a whirlwind which wants to flush you to the bottom. If the running person halts and the unmoving person relaxes and starts to run, they have a great chance of getting out of it.

The horrors within resonate with the images of evil without. There is a need to reverse the unfavourable situation – the situation projected from the inside out, the need to save the world or its part. This produces zeal – fanaticism of various types, in raising children, in

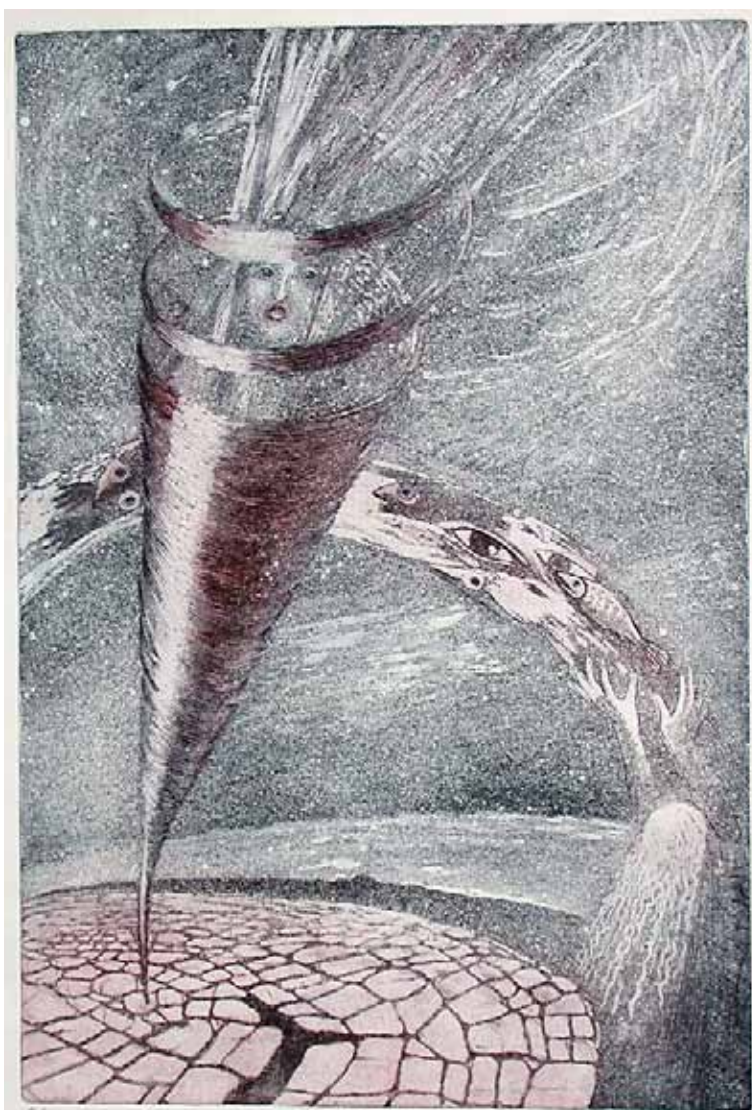


Fig. 19 Inner storm, dry point with aquatint. When man gives himself up fully to the effects of the vicious circle, he can spontaneously enter the state of strongly expanded consciousness.

politics, in business. The way out of the vicious circle might never be found, one survives merely by regularly releasing energy. It is possible to spend a lifetime in hell, to see the whole world as hell. From this perspective, love and beauty do not exist – they are just silly affectations or traps. Beauty? It is kitsch! Other people will save you from heaven, but hell stubbornly persists! Artistic visions full of annihilation, frustration and alienation can be seen in many of the present-day modern art galleries. Should we accept this as a reflection of the societal experiential plane? I am not sure, quite often it is just sliding on the fashionable trend. To dive to the bottom and feel the primary unity is extremely difficult.

The third corner of the triangle provides something completely different. A golden cage full of delights and vanities, there is no reason to strive for anything anymore, now we will only enjoy ourselves. Just look at the ads. The consumer age strongly experiences the temptations of the golden cage.

I will also mention the picture showing how it works between the layers according to Grof. The difference between coping with common traps and the “fateful” ones plays a significant role here. It takes a while to master the tying of shoelaces or driving a car. Virtually anyone can tie shoelaces, driving is more difficult – there may or may not be a psychological cause. It is worse with naivety and assertiveness, here we can expect some skeleton in the cupboard with great probability.

According to Grof, perinatal matrices contain three main layers: biographical, perinatal and transpersonal. The picture reflects the duration of individual stages of prenatal development and birth. I also schematically sketched the work to remove trauma created during pregnancy. A swamp full of toxic fumes, according to Grof, is often imagined by those whose mothers consumed addictive substances.

The best instructions on how to get out of the vicious circles are intended for the prevention of extreme conditions, for the release of blocks, their gradual elimination, for preventive cleansing. Blocks suppress the naturalness and inner integrity of man. Experience with the gradual expansion of consciousness leads to a deeper knowledge of oneself. It seems that it is possible to re-set some instincts damaged by civilisation – e.g. assertiveness. This self-reflection allows a person gradually to process the many accumulated personal problems and problems of civilisation. However, it will not facilitate adaptation to the spirit of the consumer society, which is based on the increase of dependency, on power. Self-recognition and internal cleansing is a good old-fashioned method of individuation. It surprised me how very similar my visions are to the images of other people who have gone on this route.

Vicious circles are not only negative. It must be acknowledged that they have a tremendous healing power. It is necessary to admit that they are able to correct mistakes. One learns by mistakes. As long as we commit gross, fundamental errors, we cannot succeed. And it is not just about the challenges of creative changes in the intellectual sphere or an advance at school. It is also concerns tasks related to building one's own personality. For example, life tests the naivety of each of us. On a personal level, it is valid that if you do not learn to say ‘no’ to tricksters, inevitably you will end up at the bottom. They will lend you money so unselfishly, they will convince you of the necessity to buy right now... and so on. As long as the situation is such that most people vote for con artists (and do they have any other choice?), the Mafia will rule.

I do not imagine that we are somehow predestined in advance, usually there are several possible solutions. For example, traffic regulations. They were formulated according to the situation to prevent the entire range of possible conflicts and mistakes. And those mistakes were and are precisely in the psychic condition of the drivers! The aim is to make the system as orderly, stable and foolproof as possible. Originally, each of the European countries had its own regulations, but it pays to choose the best solutions and to unify them. However, the wishes of legislators are often just at the mercy of the vicious circles – they simply do not want to pay fines! How many factors are at play to unify the regulations worldwide? In fact, we adapt to the patterns given by



Fig. 20 The scheme of layers according to Grof and the scheme of therapy.

On top is the biographical layer - the reality of a particular person. Below is his perinatal layer - the experiences of prenatal life. Below this layer are the transpersonal layers - a programmed structure containing the life experiences. I have captured the therapeutic process within the scheme. Our hero starts dreaming but, in the course of creating beautiful images, repeatedly falls ill. He also falls ill due to the relaxation-inducing music. But, as he is undergoing therapy, he surrenders to events. He surrenders and is under the perception of being a child who is drowning in black and green poison. He falls increasingly deeper, overwhelmed by the toxic swamp. He is deep in the world of transpersonal ideas. The Black Bird which accompanies him will help him. He obtains a lantern which enables him to see in the dark. With the bird and the lantern in his hands, he is grasped by a large maternal figure who returns him to the reality of his biographical layer. The bird-friend has changed colour. The symbolic lantern of knowledge remains, it will shine on his next journey. The next passage through the first stage of the creative process will be better, everything will be smoothed and he will not be afraid of relaxing.

external and internal circumstances. Physics is crucial in this process. A circle cannot be squared, as every child knows!

Vicious circles are a sphere of deceit in themselves, by their nature, their horizon is narrowed just for the situation in the trap. The trapped person chooses theories and arranges life according to how he feels! If he sees the world as one big battle for survival, he will make his own arrangements accordingly, even if endangering himself, sacrificing the environment and the lives of many other persons. It seems that the option of man turning from this world to an unattainable heavenly harmony is relatively less harmful, but don't be mistaken! This escape from reality has been responsible for many deaths. Usually the traps are combined, one thing for sheep and one thing for predators. Just take a look around, desperate men whirling around in vicious circles can easily be found. Often they are orthodox proponents or opponents of something (not only of Science but also of pseudo-Science). The fact that people are floundering in different traps, fortunately, is somehow mutually balanced.

With the increasing pace of life, manipulation at the level of society is also increasing. People have less time for mental hygiene, for the release of their mental tensions. Inevitably, this has led to a greater sinking into traps. Will this result in a spontaneous "explosion" or „will everything fall into a gigantic whirl of pandemonium - a vicious circle at the level of the whole of society“?

Dreams and artistic inspiration are an amazing source of knowledge. However, it is treacherous that their subjective interpretation depends on the attitude of man towards himself and towards the world! This determines the choice of the seen and perceived!

Vicious circles disrupt the balance within the person, making him able to be manipulated, deforming his development - creating closed systems that mutually confirm

each other! Crowd charmers take advantage of this. Led by their vicious circle, they perfectly control the vicious circles of others.

Fanatics cannot be avoided, it is only possible to increase resistance. Unfortunately, the reverse is happening. **It would help a great deal if feelings were rehabilitated and cultured, just as rationality is.** They would not deform reason so much! Only, in the general confusion of emotions, can insane boloney be passed off as Art. But beware, here is where dreams emerge that must be decoded, to learn and escape from! Burying the skeletons deeper will only make it all the worse! A psychiatrist as consultant for the authorities? So far, this is unacceptable! Too bad! Ever since I started to use my art work as psychotherapy, I have made great progress. But in the area of uncovering deceptions!

Art has always served various ideologies. Propaganda, laying traps is well paid! And the methods are improving. Indeed, to support vicious circles, it is sufficient to support those who are spinning in confusion within them. Disoriented rotation in this case is a better qualification than mastery of skills, crafts or even of reason and emotion. The seizing of power over the victimised herd is at stake!

But, so as not to end this topic in such a grim fashion: When I start from my own experience and modern knowledge that life creates multiple floors of similar structures, then the lack of emotional stability, deeper sinking into a vicious circle leads to a greater need to overcome the vicious circle. It is not just about problems of prenatal life that plunge people into vicious circles. There are echoes of old scars, cruel wounds of the past, hunger, poverty, war, everything which is not yet healed, and other conflicts. More harm and misery worsen the situation. Fortunately, we have more inner voices, we solve more life tasks simultaneously. If we can succeed in other areas of life than (for example) in a relationship (or vice versa), our situation is immediately better. Unfortunately, the strength of vicious circles is such that other objectives are gradually eliminated and the conflict is intensified: either, or!

Can one go even further, is it possible to imagine a more perfect scheme of the transformation process?

A computer model would enable the use of multiple layers with a common basic experiential map. We could distinguish a personal, i.e. biographical layer, set in the realistic coulisses of everyday life, from a perinatal layer. We are familiar with the transpersonal template from mythology and imaginative displays – you can find it in my glass engravings. It is expressed through relational principles – characteristics of organisation, shortcuts, metaphors, analogies, inductions, etc. It uses symbols. When we go to the other side, we discover so many social layers that we have to reduce. They cause events taking place in the family, work involvement, nation, etc. The layers are able to resonate with each other and the characters also visit them in various ways.

The design of the areas of vicious circles should count both on the absolute – heavenly purity of forms—and on disorder, the sluggishness of nihilism, as well as on the diabolical slickness of hellish machines, and, last but not least, on the vainglorious furnishing of the golden cage.

But in the worldly chaos, there are other visible structures. For example, a system of archetypes which would be reflected in a variety of playing figures. Their properties also include aging, ability of development, and links to bodily functions. It also includes other properties of arrangement, which can be clearly seen in the evolution of Art – new ideas, styles and approaches are spreading in waves, the first, truly creative artists draw from a great depth of their personalities, the second wave takes inspiration, resonates internally and develops it to a great breadth (usually making the biggest profit), the next wave benefits from their popularity and circulation. The third and fourth waves are on the surface and just cheap imitations.

You can already experiment on the game board with external conditions (here they would be represented by some given events in a societal layer – natural disasters, wars, poor crops, economic crisis, happy phase of a good government, etc.). With an adequate number of good opportunities, goals are achieved much faster than when a very difficult course is set. If it is all too easy, it is boring, there is no pressure on the quality.

Such an adequately structured computer game could clarify many issues. Maybe it could be used for diagnosis or even treatment. But I rather imagine its artistic dimensions. Different coulisses of experiential areas, individual layers and music connecting them.

Actually, it is already here. An infinite number of possible situations and their solutions can be found in the stories that people have been telling since time immemorial. Dramatic creation has always worked with stories, and there are different coulisses too. Ancient Greek dramas dealt with the catharsis as well as its penetration into the transpersonal layer, with solving the escape from the vicious circle. Today it is fashionable to avoid catharsis, to rot in survival. Whereas the experiences in landscapes of vicious circles are mapped very well. Postmodern thinking rejects the vision of progress sought by the modernists. But the development continues!

Between alchemy and the third culture

Now is the time when the highly specialised disciplines begin to interconnect and seek a unified image, providing, among other things, the answer to the question: Who are we and where are we going? Let's keep in mind that the Renaissance, which for a while was able to connect reason and emotion, eventually led to an immense Reformation and Counter-Reformation battle in all bordering areas! The spheres of the influence of reason and emotion split. Since then, Art has clearly pulsed from extreme to extreme. Austere Classicism turns into passionate Romanticism, then comes the rationality of Realism followed by the passion of Secession again. Modern Art of the early 20th century turns to the intuitive roots, prehistory and the Art of primitive peoples. In parallel with Psychology, it examines the deepest dark corners of human souls. Psychology uses different kinds of Art as therapy.

It seems that the expected shift in culture is gradually occurring and I was pleasantly surprised how a wonderfully functional whole is starting to hatch from the ugly shell of the chaos. Of course, again, there is a danger that everything will fall into a big societal battle establishing further rounds of groping in the dark.

The name the third culture, was created similarly to the names of artistic styles. I do not mind that the term was coined by somebody who is not too famous, this is often the case in Art. He wanted to give a name to the age when humane-artistic areas of writers start to connect with scientists. It seems to me that artists control even more appropriate means. To connect individuals and give them knowledge of both pockets is one thing, this has undoubtedly existed for a long time. To connect more than knowledge and to work on the reverse design which utilises knowledge and the methods of both Science and Art, this is still nothing unusual. But to use the craft and practice of old shamans, this is a real shift! I know that sometimes it resembles the experiments of Jára Cimrman and that it could be nicknamed "Research into the Immortality of the Cockchafer", but I believe that many such attempts must take place before it works out perfectly and smoothly. Dreamy, artistic inspiration is vitally important. It is necessary to expand the awareness so that we can grasp complex wholes. It is crucial to work with as much brain capacity as possible! To use the knowledge of the creative process and rehabilitate the procedure which stood at the creation of culture. The experience of relived trauma in a state of altered consciousness provides the opportunity, but only understanding and emotional balancing heals.

To connect the conscious part with the instinctive and all that is unconscious is the third

consecutive cultural opportunity. The first culture in prehistoric times was instinctive and the first knowledge was acquired. The second phase gradually brought about the rule of reason. It established rational rules and achieved huge success. Boldly puffed-up reason proclaimed statements about the separation of man from Nature, the supremacy of human reason over the poor ignorant animal world. Irrational use of reason threatens us! Let's recall the opinions of the Dadaists – in their reaction to the First World War: *"We had seen all that had been held up to us as good, beautiful and true topple into an abyss of ridicule and shame."* (Max Ernst). *"A healthy human sense was for the blind, good manners have become a source of contempt, respect was left to corpses, logic lost sense, aesthetics is equivalent to pederasty."* (Marcel Janco). *"Dada wanted to destroy the frauds of human reason and find again the natural non-reason order"* (Hans Arp). It is no coincidence that Dada is followed by Surrealism – it explores dreams. Psychology is developing. There is a growing interest in the out-of-reason sphere. The belief in the magic of reason went to ruin. Art throws itself into the arms of instinct, reason is excluded somewhere on the edge of the interest of artists exploring the human soul. But it is rolling around for too long and is getting diffused. Perhaps the time has really come. It seems that reason has helped to increase the capacity of consciousness, it seems that the conditions are created for the next step. Individuals have been doing it since ancient times, but these are only a few. The societal layer reacts with the fierceness of vicious circles. Will we stop floundering in vicious circles, will we take the next step? Will the new, third cultural form arise? What are the prerequisites of such a developmental shift? I have a thousand reasons to conclude that the most important factor is to remove the barriers between the conscious and unconscious parts. To take the skeletons in the cupboards out into the light so that they lose their power and to learn to work with our unconscious parts.



Fig. 21 Ouroboros – life as a snake eating itself.



Fig. 22 *"Beauty and the Beast", beauty represents clear reason, while our wild animal nature, charged with instinct, intuition and experience of life breathes on her neck from behind. Instinct couples with knowledge to acquire human form.*