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Technoetic Arts

Intellect

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Consciousness, synchronicity and art

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Consciousness

8:05 am awake, I stay in bed, eyes closed, so I perceive only a pale light, I hear sounds coming from the street, their rhythms and their nature, they confirm the hour. I am perceiving the contact of linen with my body and I turn on one side; I have a new feeling of my body in bed. Under the palm of my right hand I perceive the mattress. More sounds.... and the focus shifts on the calm flow of breathing. I'm alive.

I know because I'm having these feelings and so I think I live.

If I lose all those feelings one by one, until the total emptiness of mind, I might legitimately think I am dead. Or No ...not yet. The thought of dead would mean being still alive, present to my consciousness. I should also lose this prospect, the latter feeling, reaching the real absolute emptiness, the nothingness of every sensation and only then I could be dead but not conscious of it. Perhaps our death is the only condition completely out of our consciousness admitted that there can be a world out of our consciousness.

Maybe coffee would not be a bad idea ...

So, are feelings what prove to my mind that my consciousness emerges? The experience of consciousness is both the most familiar and most mysterious thing. Nothing in the world is more directly known than consciousness and yet it is extraordinarily difficult, if not impossible, to match its explanation with the rest of knowledge and science. But why we need consciousness? What for? What does it do? How is it possible that consciousness is generated by the activity of neurons in the brain?

These questions are certainly the most challenging in science. Not to mention that all our science is the result of consciousness itself, its powers of observation and deduction, and perhaps the main purpose of life is in consciousness.

every act, every feeling, every thought is exclusively the result of the neural activity of the brain. 100 billion neurons, each connected through synapses to thousands of other neurons, traveling the bioelectric impulses that are our feelings, our thoughts, our logic, our memory, and identity. Every brain has its physiological structure and determine the development of a neural network whose paths, shaped by relationships undertaken from the brain to the environment are absolutely unique.

Two brains in the presence of the same stimulus, each, from its precise spatial position, will certainly have a different activated neural configuration, nevertheless, the event-stimulus was essentially the same. the two different sensations, each pertaining to one's individual brain-, could be described / named with the same words.

so also a detailed description of his feeling, done by one individual to another, can not provide the certainty that he felt the same.. But in this connection we lose (apparently in everyday life) the sense of the subjectivity of our experience, of its uniqueness.

You cannot, therefore, convey with words and ideas the exact nature of a subjective experience. You can, however, transmit a difference between subjective experiences - for example to distinguish between red and orange,. The implication is that we can never explain to others the nature of a conscious experience, but only its relation to the other.

Synchronicity

For the purpose of understanding of the phenomenon of consciousness, to complicate an already highly complex situation, other aspects of the current knowledge occur, such as quantum mechanics and they intersect with reflections on synchronicity.

In 1952 Jung published the essay *Synchronicity – An Acausal Connecting Principle*, in which he analyses phenomena that immediately stand out for their extraordinary importance not only for what concerns the study and understanding of the psyche but also for everything that regards a re- writing of the same reality in its complex entirety. Jung soon becomes aware that the study of synchronicity leads to the formulation of a new worldview, which necessarily includes some fundamental assumptions of quantum physics.

The deep study of alchemy (*Psychology and Alchemy*, 1935), of Eastern thought, the study of dreams and occult phenomena, Jung lead to a limit from whose it the mind-matter dualism was not conceivable. It is in this dark liminal space that the concept of synchronicity manifests. And it is the synchronicity to make possible a dialogue between physics and psychology, since it entails the commissioning of subjective components play in the perception and evaluation of an external event and external components in the experience of a psychic state. **The universe, therefore, ends up unveiling a new dimension where those subjective and objective events are implied terms of the same phenomenon.**

In the light of these considerations it would be difficult for an artist to proceed in his search, in his constant work of reformulation of reality, without questioning the interrogation on consciousness, existence, reality and the act and way of communicating and understanding ...

Synchronicity (from the greek syn, "with", evoking the meaning of gathering and Khronos, "now", meeting in time) is the phenomenon defined, as "a principle of acausal connections" within the Jung connotation is the result of two factors:

unconscious image that comes directly (literally) or indirectly (symbolized or hinted to consciousness as a dream, sudden idea, intuition);

an event established that coincides with this content.

The external event may occur out of the observer's perception, and being so distant in space, or may be distant in time, can occur at a future time than the event psychic manifested to the subject.

In any case the term synchronicity should not be confused with synchronism, which considers any events that happen in the same instant. In a synchronic phenomenon, the synchronism of happening of events with the same meaningful content (meaningful coincidences) shows rather precisely the condition of acausality between the events themselves. Synchronicity is not to say at the same time but with the same sense.

Synchronicity is therefore a kind of 'coincidence of two or more events that are not linked by a causal relationship, which have the same meaningful content. " This assumption implies incredible consequences, in some ways puzzling, at least for the mechanistic model of the real

interpretation, model definitely prevalent in the last century (and largely still rooted widely): "If space and time are shown psychically, also the moving body must have the corresponding relativity,"¹ A. VITOLO, Prefazione a C. G. JUNG, *La sincronicità come principio di nessi acausali*, tr. it. di S. Daniele, Bollati Boringhieri, Torino 2011, p. 175.

Archetype

This interpretation considers the archetype at the base of synchronicity phenomena. The archetype would then be a coordinator of psychic reality and material where coordination is developed according to the common meaning of the phenomena themselves. For Jung, the psyche and matter are two aspects of a "unity" not divisible and inaccessible for direct route:

"In the same way in which the psyche and matter are contained in one and the same site, there are also, in permanent contact and are supported - ultimately - by transcendental factors incomprehensible; In fact, it is possible, and even highly likely, that matter and mind are two different aspects of the same and one thing. The synchronic phenomena seem to turn in this sense: the "non-psychic" could act like the "psychic," and vice versa, without there being a causal relationship between them."¹ A. VITOLO, Prefazione a C. G. JUNG, *La sincronicità come principio di nessi acausali*, tr. it. di S. Daniele, Bollati Boringhieri, Torino 2011, p. 175.

Jung shared this investigative work with Wolfgang Pauli, Nobel Prize in physics, before his patient and later friend.

Jung and Pauli spoke different scientific languages that entered early in the crisis in the face of phenomena that were over the possibility to describe, that neither the physical nor psychoanalysis, they were able to tell what certain experiences implied. Pauli says: "We should now proceed to find a neutral or unified language which every concept we use is applicable to the matter and the unconscious, in order to overcome this old belief that the unconscious psyche and matter are two separate things. "

In his important writing *Science and Western Thought* (1956), Pauli says: "The old question of whether, under certain conditions, the viewer's physical state could influence the development of the material world [outside observer] It has no place in today's physics. The answer was clearly yes to the ancient alchemists. In the eighteenth century, a critical spirit as the philosopher Arthur Schopenhauer, great expert and admirer of Kant, considered in his study "Animal magnetism and magic" that the effects - so-called - magic were widely as possible, and he played it - in its particular terminology - as "direct influences of the will that go beyond spacetime" limits. From this point of view, one cannot say that the a priori philosophical reasons are sufficient to reject immediately similar possibilities. "

Categories of logical-philosophical thought

The categories of logical-philosophical thought of the Western type, especially those prior to the twentieth century, struggle to explain what is acausal, spaceless and timeless. Synchronicity is imposed as the fourth force, a harmonizing force able to redefine, clarify and complete a real understanding of not more divided and limited, "Space, time and causality, this triad of classical physical picture of the world, they would complete due to the factor of

synchronicity in a tetrad, ie in a quaternion which makes possible an overall judgment. "¹ C. G. JUNG, *La sincronicità come principio di nessi acausali*, cit., p. 274.

If reality presents phenomena that transcend the categories of space, time and causality, this same reality must necessarily be re-described, obviously through more whole instruments.

Jung explains: "If these phenomena really happen, rationalistic picture of the universe is not valid, because it incomplete. Then the possibility of a reality beyond the phenomenal world, the reality in which other values reign, it becomes a problem to which there is no escape; and we must consider the fact that our world - with time, space and causality - is related to another order of things (which is hidden under or behind it), in which neither the 'here and there', or the 'before and after' they have meaning. "¹ C. G. JUNG, *Ricordi, sogni e riflessioni*, cit., p. 360.

The study of synchronicity as well as more of the fundamental assumptions of quantum mechanics:

- to. interdependence of observer and observed,
- b. non-locality and subsequent transcendence of space-time categories,
- c. revision of the mind-body problem,
- d. illusory nature of reality,
- is. universal sympathy.

The last two points, referring respectively to the Eastern philosophy and to the Italian Renaissance, project the phenomenon of synchronicity in a context purely holistic and esoteric fact.

For astrophysicist Massimo Teodorani the reality in which we live is: "A reality that can not be neither subjective nor objective. The world of matter and that of the mind are so intrinsically interconnected to form a single whole [...]. Yet this concept is not new, but dates back to two thousand years ago when the Tantric tradition of Hindu world postulated a similar philosophy. According to Tantric philosophy, reality is nothing but an illusion, the illusion that is called "maya" veil. Therefore, the main mistake that we commit in not perceiving this illusory veil is that we perceive ourselves as separate from the world around us. This is a realm in which the laws of classical physics no longer apply, and represents the ultimate goal of physics but also the biggest obstacle: do not still manage to find the metric, the geometric domain and mathematical operators can formally describe " .¹ M. TEODORANI, *Bohm. La fisica dell'infinito*, Macro Edizioni, Cesena 2006, p. 36.

At that time, despite the possibility of contact they were really improbable, Eastern wisdom and Western wisdom, converging mysteriously, sensed the same truth, that's a trademark of esoteric doctrines history, a substantial affinity conceptually found that has exceeded all barrier certainly present for the different social, cultural and historical contexts. I remember the words of Elémire Zolla: "I am totally overlapping the Brahmin practitioner and the Platonic maestro." ¹ E. ZOLLA, *Lo stupore infantile*, Adelphi, Milano 1994, p. 37.

To Pico della Mirandola, the world appeared as God's mysticum corpus: "First there's things in the unit, thanks to which everything is one with itself, consists of itself and is in relation with itself. Secondly, it is thanks to it that a creature is linked to the other and finally all parts

od the world become one world. The third and most important thing is that through it the whole universe is one with its creator as an army with its commandant. "

Quantum physics will support virtually the same thing, just think of the EPR paradox developed by Einstein, Podolski and Rosen (from whose initials named), then validated by the Bell's Theorem.

The EPR paradox considers a simple elementary particle like the electron with spin. If such a particle is divided into two parts, one must necessarily have spin equal to $+\frac{1}{2}$ and the other spin equal to $-\frac{1}{2}$. This is inevitable to ensure the law of conservation of spin for which the sum must give zero - in the moment in which ricongiungessero the particles. Now, if we launch the two particles at enormous distances and modify the spin of one of the two, for the purpose of ensuring the conservation law, the other particle must necessarily instantly change its spin. This immediate change, however, if on the one hand safeguards the sum of the spin to be zero, blatantly violates the other's theory of relativity, which states that a signal can not travel at a speed greater than that of light. In summary, the immediate change of the spin of the second particle is in effect a non-local event totally not expected from classical physics which can not explain this phenomenon. In fact, it leads to a fundamental fact: in terms of the two quantum particles are not divided, are united.

The Bohm himself argues that "the classical idea of a world separated into distinct interacting parts is no longer valid or relevant. Instead, we must consider the universe as an undivided whole and without fractures. Thus we come to a radically different order from that of Galileo and Newton: the order of the undivided totality".

The creative act

An range of uncountable thoughts, thus comes to our mind, from consciousness as a subjective phenomenon to the collective archetype, from the mind-body problem of subjectivity finding of every experience to the ultimate denial of objective reality. It is our mind that formulates our feelings, from which our own thoughts, perceived objects, concepts and interpretation of the world and reality arise.

In this vision, and immersed in this stream of consciousness our drive to art makes its way,. What is it indeed, this desire, this human practice? Why this has such great importance in the lives of many? Is it something that directs our lives, our consciousness, to a special destination?

The survey that we continuously conduct on the facts of the world and of consciousness is in fact responsible for a metamorphosis of our thinking, the same perception of our conscience and the meaning of our lives. The mind that investigates itself, undergoes influence with continuous feedback that makes it perhaps elusive, just like in a quantum view of the world, the observer, by changing the observed phenomenon (by the very fact of being there to observe it) It makes it different and unattainable in its entirety. These mental snapshots, maybe a little 'bumpy, are attempting to orient themselves in a sea of assumptions and feelings that overwhelms us, and it is perhaps just the sea, a metaphor for a enormous quantity, this idea of the whole, which is the subterranean binding, universal glue of these reflections. The creative act of an artist is a profound reason for being in something that still has to be investigated, in the mysterious human bonds that the hypothesis of a collective consciousness or global mind, probably date back to the quantum relations between subatomic particles that could explain the reality of a world, a world to which they belong inexorably, no escape from it, even our minds.

A strange feedback to our consciences, feedback to which we submit the mental processes that we are living and leaving us stunned as bewitched into a profound stupor. Probably is This astonishment that guides the creative act in its primary drive, the wonder of on which it feeds, the artist's mind and that becomes the primary resource to share. Impulse that have probably seen converge tribal and religious rites, in a sort of act of communion, have made it possible to recognize the individuals involved belong to a single identity, to one body, one spirit. mental paradox which sees the simultaneous perception and exaltation of the individual and of the whole. The work of art, embodies the creative act of loading energies and impulses that have determined, whose deeper meaning is now perhaps irremediably unreachable. This probably makes the artwork a meaningless empty ritual process as extraordinarily capable of offering one's body to the projection of the inner

world of the mind which is facing. Able to fill up, just the act of enjoyment, of life. A sort of incarnation of a soul in a emptied body. The link with the alchemical process is evident. The artwork for the observer, becomes the medium that enables communication with his soul, with his mind. The occasion for this to be reflected, to recognize and perhaps to understand their individuality in a new way, strong and unexpected, perhaps to sense the deeper hidden nature.

Art is closing a circuit, between the rational mind and unconscious, finally enabling communication, art is from where the new consciousness of the self flows, providing to our awareness, the inner vision of territories never explored or only rarely glimpsed, where emotion reaches us strong and impetuous as the high tide, and submerges us with fear, love, anxiety, strength, pain, determination, doubt, melancholy. These non-places are those locations where each event is and with no reason for being. These places are also those archetypes that we share with our fellow humans. Which offer us a collective resonance from which can be generated synchronic global consciousness, one, who in our subjective individuality, belong silently without our understanding of it.