

The Invisible Artist

How to Awaken the Inner Artist

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My Art

Associations,
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Creation is received, is transmitted to me,
Not my merit,
But the merit of the earth, the stars,
And all the forces that guide and influence us.

Powerful energy that drives mad or genial,
Not everyone can receive it,
Cosmic force that penetrates in every galaxy,
In the macrocosm and the microcosm.

It awakens the power of intuition,
Which is the only true power.

The artist, a medium

This guide is destined to introduce into the possibilities of realizing a higher form of creativity.

It is about gaining access to a world of expression that is outside of the personal ego and all conscious memory.

Every true art and inspired action is received, a mediumistic act. The method proposed here works purposefully to building up our inherent mediumistic faculties.

The first step in this process is to be able to receive inspired messages from a higher world of existence. The second step, then, is to learn to incarnate those messages through the means of art and literary expression into this earthly dimension.

Artists are mediums. Yet most of us do not consider them as such. We have split up most of the once united realms of existence. We imprison them into tiny categories thus belittling them even more. We talk of parapsychology, paranormal or supernatural powers, on one hand, and of art, of science, of knowledge, on the other.

The sages and hierophants of Antiquity knew and practiced science and art as a whole that encompassed all what dualistic thought concepts have later split off from it.

Life was considered as a mystery composed, like a secret mosaic, of a multitude of elements, all interwoven with each other on a macrocosmic as well as a microcosmic level. The sage could

read the signs of the body, of nature; he was in subtle and synchronistic communication with all surrounding forces, nature, animals, the four elements water, fire, wind and earth, as well as the ether.

He was scientist, astrologer, artist, poet, healer, and clown; but first of all: *medium*, channel for the messages coming from the invisible world. Ratio and emotions were not two separate experiences for him, but different expressions of one and the same human nature.

I am convinced that human beings are genial without difference, that we all have the potential of sages, and that we can develop our geniality, our completeness, by opening our mind, enriching it and training it. What is essential at the very start is that we have the deep will and integrity to burst our nutshell of mediocrity and to grow out of the herd, the securing groups that are the graves of originality.

We are living in times of fundamental change in all areas of life. And there is more interest than ever before to rediscover the true wisdom practiced in Antiquity - wisdom that brings happiness!

Nietzsche often said that mankind lost its happiness when the *moralistic era* of human history began. (Nietzsche meant

platonian idealism and the trend since early Christianity to restrict or even deny the pleasures of the body). This tendency went together with a striving for perfection, first of all technological perfection. Technical skills became highly valued and appreciated whereas spontaneous forms of expression and creation were more and more belittled.

The truth is however that what is genial never is merely technical! When we admire today the highly complex and yet amazingly simple music of Johann Sebastian Bach, we often forget that most of this music has been created when Bach was improvising on the organ. Bach's mastership is first of all a mastership of spontaneous improvisation. The same we know about Mozart and Beethoven.

Spontaneous art has no pretension to be compared to classical artworks. It is devoid of pretension at all since it does not indulge in comparisons and does not intend to be laudated, honored or awarded. Its primary root, its motor is not striving for recognition or applause but deriving pleasure from the simplicity of living expression. *Spontaneous art is a manifestation of the joy of life!*

The interesting fact is that once freed from the chains of planned activity, and indulging in spontaneous art, we can attain mastership in it! This sounds paradoxical! Yet it is the truth. The

spontaneous creator within, our *Inner Child*, is unlimited in its potential.

During spontaneous creating our brain is not switched off. In the contrary, it works at a higher and more integrated level as usually (when we use it for mere thinking). Therefore it is possible and even the rule that after a while of truly ‘thoughtless’ and enjoyable artistic activity, certain repetitive patterns establish in our way of doing. These patterns can have two different origins. They can represent fixed behavior patterns or even obsessions that we express in a symbolic metaphorical way.

They can also be the manifestation of the continuous tendency of our brain to establish behavior patterns that lead to perfection. Routines are such patterns. While they impede us from creativity, they enhance our perfection in the accomplishment of certain tasks. We need them in order to work out our initial spontaneous creations or ideas.

Basically we have the choice of two alternatives when we practice spontaneous art:

- Leave our artworks as they are, sketch-like, in raw form and often unfinished, or
- Work them out until perfection.

When I do spontaneous painting, I generally leave my works as they are after the few minutes of spontaneous creation. Yet with music this is often different. In most cases, after I have played and computer-recorded melodies or improvisations, I work them out, arrange them, join effects, and finally produce an audio CD.

This working out of the initial ideas takes an incomparably longer time than the time of the initial spontaneous performance.

This is an interesting fact since it reflects typically the relationship between creation and perfection, between idea and realization or, as Bach put it, between composition and transcription. Every composition is already a transcription, said Bach. He meant that the composition never is completely identical with the original idea.

Our ideas belong to a realm different than this earth plane and its limitations, and to melt them into the time-bound forms of this dimension lets them loose a greater or lesser amount of their original grandeur and originality.

Therefore it can be said that every artist is a medium, a means that effectuates transcriptions from ideas of concepts into the material world.

Art without Technique

You may wonder if there can be art without the involvement of a particular technique. The answer to this question is clearly *yes*. Art is not defined by a particular technique and its value is certainly not dependent on the mastery of a technique. Many people, however, confuse art and technique. They think art was only something which is produced by a master, a master of a technique, a painting technique, the mastery of some musical instrument, the mastery in photography, and so on. Yet this is definitely not so. Otherwise children could never be artists. And there would certainly not be any naïve art, and probably a great part of the abstract painting neither.

In general, in the international art world, *art is defined as any human expression that was done with an artistic intention.*

One of the more recent art forms, the *Happening*, is undoubtedly recognized as serious art, if one personally appreciates it or not. Enveloping the Reichstag in Berlin with aluminum paper and subsequently taking the envelope off so that people may see that building with new eyes, *is art*.

What is more specific for the spontaneous artist is his conscious choice not to be bound by a technique in order to enjoy the utmost freedom of expression.

Try It!

It is probably that we, as individuals, want to discover our original creativity and break out, for moments at least, of our daily routines. We want for moments find back to this innocence of childhood - and play.

Actually, playing is very important for everyone, not only for children. In the United States and in Japan the method of learning by playing is now well established and taught in private schools and institutes. Some years ago, if you had talked about it to business people, they would have taken it for a joke! And now seminars for managers in 'Learning by playing' are maintained in many private institutions.

Spontaneous painting and composing are forms of playing. They are not *learning by playing* in the strict sense, but they awaken our invisible inner artist. Besides that, if you want to know yourself, you are very well advised to practice spontaneous art. You do not need to share it with others, if you think you expressed, in your spontaneous creations, something you want to keep for yourself. It is completely up to you if you consider this activity as an intimate dialogue with your inner selves, or if you like to make a little game out of it, or an amusement party. Some of us really need to learn playing again. Simply because they have killed the Child in themselves...

However, this Child is never really dead. It sleeps only, like the princess of the German fairy tale *Sleeping Beauty* (Dornröschen) who slept some years until the kiss of a young prince woke her up to life. After her long sleep, she got a better life, not a lonely one that she had lived before when she was enchanted by the sorceress, but a happy life, a life that she shared with her prince and probably with children.

There is no method or technique necessary to learn playing again. Except to relax and let go! Simply give it a try and relax, and let everything happen. And this is what we now want to do together:

Please get a quite spacious block with white drawing paper and a set of color pencils. I invite you to play with these colors and this paper, to forget all what you might have learned in school about drawing and all this questioning ‘What is that, what does it represent...?’.

No painting or drawing has per se to *represent* something. There is no obligation, no rule that drawing means drawing the visible reality. *We can draw invisible things, dreams, or just impressions of our inner life, feelings, emotions.* We can use colors to symbolize these emotions. And we do not need to think about this process at all. We can just do it intuitively, spontane-

ously, with a peaceful and joyful mind, and not for any goal or achievement, but for the sake of pure joy!

The Invisible Artist

The invisible artist is in all of us. Every single human being has creative impulses.

Yet often these impulses, these creative intuitions remain unperceived, and therefore undeveloped. Our subconscious mind has a unique faculty of adaptation. If it knows that we do not want those intuitions, those creative impulses, that we are bothered with them (because we are either too lazy, or too busy with our daily routines and obligations), it will stop to send them.

On the other hand, if we listen to our inner voice and follow once up to such intuitive insight or impulse, our subconscious mind will send us many more of those impulses.

Another exciting application of spontaneous art is spontaneous composing. I invite all of you to compose spontaneously a little piece of music, for example on your soundcard synthesizer or your keyboard or any other acoustic or electronic instrument that you have at your disposition. Please just enjoy yourself doing this and recording your music (or not).

Please, if you are familiar with MIDI, do not try to compose difficult pieces with many tracks at once. Multi-track work is quite a technical thing and needs lots of practice and experience.

You do not need to work out now your initial ideas or the melodies you compose spontaneously. If you like later on your

productions you can at any time learn handling a computer, equip it with sound and learn to handle musical software. Then you can work out your spontaneous inspirations to various musical pieces.

This is called post-production work or arrangement. Many musicians proceed nowadays in this two-step process in creative musical production. I have composed all my music in this way.

Let us reflect a moment about the question *why* we humans produce art. This has many reasons. One main reason why we produce art certainly is the natural feeling of happiness that comes with the realization of our creative impulses and desires.

Please try it out yourself and do not spoil this natural happiness (which is similar to the spontaneous happiness of children) with reflections about how others would appreciate your creations or if they had an artistic future or not. All this kind of worries and doubts spoil and destroy our artistic flame. This flame is in most of us very small. It lacks oxygen in order to really burn highly and brightly. This oxygen is our natural happiness and freedom of worries, freedom of our intellectual pride and skepticism, freedom also of inferiority feelings and self-criticism. We never, and I repeat it, never have any reason to belittle ourselves or put our

Inner Artist in a secret corner. The fact that this Inner Artist is invisible does not mean that this creative force should be hidden or disguised.

Art can only make us happy if we accept it to be a natural enrichment of our lives, without pretension, but also without inferiority complexes.

Art as a Mirror

Art is forcibly a mirror for us, since it shows us many facets of our personalities, many hidden corners of our mind. It shows us truth about ourselves, a truth that is steadily moving and changing, since we are changing, ever-changing beings. There are not two days in our lives where we are the same persons!

This mirror function of art production can raise our creativity potential in an unforeseen way. If we are engaged in business, in a university career, in a technical profession, if we are doctors or dentists, or artists, we need to know ourselves in order to know others. And this knowledge is an often-underestimated part of our professional and societal success! It is not so much our particular professional knowledge, which makes us winners, superior in relation to our competitors. It is this particular knowledge about life, which is true *self-knowledge*. You may know all this, you may also think I am telling you commonplace statements. The fact to know things does not automatically induce us to *do them*. And art is something that has to be done in order to get in our blood. Thinking about art never produces art!

Our creativity is induced by art, but it is not forcibly artistic creativity. To give an example: If you are a sales manager, let's say for cars, you will probably not be interested to follow a workshop on spontaneous art in order to indulge the next six weeks in spon-

taneous painting and composing, putting aside all your professional activity in selling cars. You will want to get new inspirations through art activity, through the workshop, not for art itself, but for car selling.

Or you may be a bank director and yet engage once in a while in painting. Why? Because you may feel comfortable in this leisure time activity, also if your paintings are not exposed in renowned art exhibitions. You may just feel good and relaxed composing lines and colors on a canvas - or on the computer! Of course, in your daily life as a bank director, in your work, you will most probably not have to deal with painting but rather with the movements of financial markets, credit rates and the conditions to give out obligations. But the creative impulses you get during painting will *continue coming* while he is doing banking!

Why is that so? Because once we are united with our creative source, our true potential, this source, this potential is available in whatever we undertake, and at every moment.

This is very important to know: *the door we once open will remain open.*

Once we are connected to our creative potential, we will remain connected to it in all fields of our life, in all what we do and what we want to achieve.

This means that if you engage in spontaneous art, your higher creativity potential will sooner or later positively affect *all* your professional or private activities. You will observe that in your business, your research, your daily work, you are more inventive, more original, and more productive than your competitors or your colleagues. And this even though you may not have the professional perfection than one or the other of your competitors; because you will compensate for this lack of perfection by being *more creative, more original, more productive and, last not least, more happy!*

True happiness is the strongest force that exists. For truly happy people there are no obstacles to achievement, for the happy person receives help and support from everybody. Simply because we all like happy people around, those who irradiate happiness and positive energy find many friends and have much support in life. True happiness makes that our life is totally different, much smoother and focused than that of ordinary people!

Spontaneous art has made *me* happy, also because it was for me the mirror of my true Self. Before, I tried, just like so many people, to imitate others, to achieve high perfection levels by performing, achieving and again achieving - with all the inherent frustrations. These frustrations are obstacles to happiness.

Some of us become very proud that they master this or that technique, be it in art, in sport or in business. They are proud as a compensation for all the frustrations they went through until being a master.

Their pride is a defense and blocks them off from true happiness, which is pure joy and innocence.

Spontaneous art has the precious effect to develop our innocence, so that we can let go and accept life and ourselves. Giving up voluntarily our defenses and becoming like the children for some moments of spontaneous creation makes us very strong and very healthy. Because these defenses are detrimental to our well-being and our development into wholeness.

Summery

Let me summarize the essential points of this essay:

1. Spontaneous art is art! It is not something to be belittled, not something immature or even ridiculous as some people may think.
2. Spontaneous art is a very effective method for getting in touch with our true and original creativity potential. Seen from outside, it is the contrary of mastership, but seen from inside, it is achieving mastership by abandoning achieving mastership.
3. Spontaneous art is letting go the natural creative flow that is inherent in us, and giving over the ultimate mastership to the invisible artist in us.
4. This invisible art in us is our *Inner Child*.