

Aesthetic important in days of globalization. Wholeness but giving value to the units of separateness.[before programs? And in context of Indian philosophy and neo physics]
New aesthetic= fundamentally an enhance consciousness in performer and thereby in spectator.

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Fundamentals of Adishakti's Aesthetic:

In Adishakti's view the value of art lies in its ability to create a state of 'ecstasy' in the mind of the spectator; or to put it differently to create a heightened or elevated state of consciousness. In the current scenario of economic globalization where value is given only to that which is utilitarian and that too in material terms there must be one activity of the human species, which is concerned with the creative growth of its inner spaces. For it is the nature of these inner spaces that will contribute to the qualitative evolution of the species.

The uplifting power of art is inherent in its nature, for art is itself the expression of a heightened consciousness. If the creations of the artiste/performer come from his/her highest states of consciousness they will communicate to the spectator through a contagion of consciousness.

Osmosis is a kind of psychological contagion. The positions of new physics and of contemporary Indian philosophy and in some cases western philosophy provide us with a basis for deducing that it is possible to communicate by contagion. Both these disciplines hold the position that all reality is connected by a fundamental oneness and therefore communication is possible at levels beyond those of everyday perceptual reality. The Catholic theologian Pierre Teilhard de Chardin proposed a similar theory in the 1940's. He went further to say that anytime the consciousness of one individual is raised in the world the general quality of and quantity of mind in the world is enhanced.

Psychological practice in Adishakti:

Indian systems of thought have provided the world with psychological practices/yoga, which enable the individual to go beyond his/her existing states of consciousness to reach levels beyond those of everyday life. The assumption is that these states of consciousness which one perceives to be beyond oneself are actually regions of oneself, which one is as yet unaware of. We are like the fish in the bowl. It has a full awareness of all three dimensions of space, but is not aware of any other dimension of time except the present. But the past and future exist beyond its awareness of it. Similarly there are levels of consciousness both below and above the mental consciousness just as there are levels of sight and sound both above and below the levels of human sight and sound. We are familiar with mind, life, and body because these are our present consciousness and the result of our evolutionary past. The levels of consciousness that are above the mental consciousness are our evolutionary future, and through a psychological leap impelled by an intense creative/spiritual need they can become our present. This status of

consciousness beyond the mundane is the rightful property of the whole species. The creative person like the yogi or the mystic is merely achieving it through an accelerated process of focused and concentrated energy.

Adishakti has developed a fluid, subjectively interpretative psychological practice for the performer. Each individual uses it as a framework for expanding the peripheries of his/her consciousness in his/her own time and own way and own pace. For in this matter there can be no general method. There are as many methods and processes as there are people.

Self-penetration is assumed to be the basis of this process. The performer uses his/her performance role to pierce through the crust of his/her every day mask. S/he frequently discovers through this process that behind the daily personality there is a chaotic amalgam of states, which are different potential and competing influences on the personality. The mind gives this chaos a semblance of unity. It aids in bringing to the surface awareness all the psychological, sensational and other movements, which would otherwise remain in a state of unformed magma.

This awareness often leads to the development of a witness consciousness, which, without censorship or interference observes all that takes place within the person. But self-penetration goes deeper. Although the mind has the ability to make one self-aware; it mentalizes every movement, emotion and desire, uniting them under a coating of thought. But this unity is false, and one has to try and disentangle these movements from the mind, trace them to their real source within one's psychological spaces, and understand the character of that source. For example, the desire to possess, the hunger for food, the primary urge to devour, the sexual urge, the emotion of love, are all located in the fundamental impulse to unite. It is a protoplasmic movement.

It is very important for the performer to become aware of the initiating impulses of all his/her psychological movements as it gives him/her an idea of the fundamental modes of consciousness that exist not only in the human species but in Nature. It gives him/her also a deeper perception and consciousness of what has to be portrayed when performing a role. For example, the performer who has achieved such a consciousness will, in portraying a mother, also try to express the **principle** of 'motherness'. S/he will go down deep in to the very origin of things and identify with this principle as expressed in the plant, the animal and if possible, the supreme creative force of the universe. Such a portrayal will have the largeness, the sweep, the authenticity of elemental forces.

From this it is clear that Adishakti's aesthetic is not a representation of the frontal view of reality. Its aim is to provide a sense of the wholeness of reality with all its variation.

Coming back to the psychological process of enlarging the peripheries of one's consciousness, so far the process has involved a lateral and downward movement. The vertical movement upward is the most crucial. It is the movement, which involves the 'colonizing' of our potential or possibility through the thrust for inspiration.

When we talk of inspiration, we talk of it as though it is something, which comes to us from outside ourselves, from a space, which is other than what we are in everyday life. In the intense need to find solutions to creative problems, one sometimes makes great leaps of consciousness into spaces of ourselves, which exist beyond those of daily existence. These are vertical leaps into a potential of ourselves, which at that moment seems beyond us. The solutions that come to us from there are instances of inspiration. These spaces can become part of our everyday consciousness if one tries to access them often enough. And if that were to happen, inspiration would still tantalize us from even higher reaches, inveigling us to go further beyond; enlarging the boundaries of our consciousness even more.

The struggle to go beyond the everyday in a process of continuous becoming frees one from the collective suggestion. And so the creative output is not a mere echo, or reflection, or repetition of what already exists. If it were, the creative expression would be plagiaristic—merely repeating the prevailing world-view. Because the creative expression, in these circumstances a new way to see reality, it anticipates the future and is therefore revolutionary. In fact it is a kind of Distant Early Warning System for the collective thinking.

When attempting to increase the boundaries of consciousness one must not forget the body; the external instrument of the performer. Consciousness exists also in the body. After Einstein we know that very well. It expresses itself as energy.

The body as in all forms of matter is oppressed by the inertia, which characterizes matter. Another pertinent aspect of the body is its automatism, which are of two kinds: actions which are done uninterrupted, even unobserved, by the mind, and actions which are observable, initiated, trained and developed by the mind, but which can be performed faultlessly even unattended by the thought or will. Our functional movements in everyday life are of this sort. Only by using the body in a non-functional way, is the consciousness in the body stimulated to take on a more active role, thus displacing the automatism and creating a consciousness of the body.

The daily, functional use of the body occurs without reflection or choice. It is stereotyped and executed unconsciously. The more our actions are carried out spontaneously, without the least difficulty, the more can attention be directed to something else. But this spells death for body consciousness, for this spontaneity is a conditioned reflex. If one wants to free oneself from automatism, one must fight against the spontaneous and the natural in the body. One must initiate a process which undermines the reflexive response by using the body in a different way: by relearning how to stand, by using a different balance axis, by moving according to rules which deny those of daily behavior. This will call for a constant awareness in the body. Only when all actions are performed with reflection, awareness and choice is the body's automatism broken.

However, very soon even the learned non-functional movements become automatic to the body. These in turn have to be broken and new non-functional forms set before the body,

a process which implies that, ideally, the performer should be in a state of continuous transition to avoid settling into specialized technique. However, even these non-functional movements, which get absorbed by the body have a use. They help overcome the rigidity and blind conformity of the body, accomplishing the mutation of inertia in to energy, of weight into lightness.