

An Evolutionary Pedagogy - Whole Brain Learning: The I.am.I™ Method of Spontaneous Painting

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The I.am.I™ Method of Spontaneous Painting allows the student to freely express their unconscious material. Our Innate Authentic Multiple Intelligences, I.am.I™ are conduits that bring forth this material from the unconscious to the conscious mind. The Innate Intelligences include our emotional creative, intuitive, imaginative, spiritual, symbolic, visual, and kinesthetic ways of original knowing. Symbols are a life force energy that house each person's unique potential and authentic Self.¹ They exist in a dormant state in our unconscious and during the act of spontaneous painting symbols express through these Innate Intelligences. By spontaneously painting our symbols in the form of images, people of all ages and cultures can evolve their authentic and higher Self. Spontaneous Painting is one course in a Whole Brain Learning (WBL) curriculum that uses art to educate the totality of the Self - body, mind, and heart. It develops balanced states of psychological health that positively influence academic performance. It is time that education devotes resources to develop each individual's authentic Self, fostering leadership and global peace.

Key words: Creativity, symbolic energy, Innate Authentic Multiple Intelligences, Whole Brain Learning, Whole Child education, Carl Jung and education of the Self, higher Self, spontaneous painting, culture of peace.

“We have made much of the idea of art as a mirror (reflecting the times); we have had art as a hammer (social protest); we have had art as furniture (something to hang on the walls). Perhaps we need another kind of art at this point in our cultural evolution. Art as a search for the self.”²

Each Individual is a Fractal of The Universal Self

Modern physicists and systems philosophers such as Ervin Laszlo, Amit Goswami, Fred Alan Wolf, Fritjof Capra, and many others have written about an interconnected “ground of all being,” an energy that embodies all existence from the micro cellular to the macro galactic dimensions. These scientists and philosophers confirm what the ancients believed, that the universe is holographic, the whole existing in

every part. David Bohm's (1980) concept of an implicate order existing beyond the physical suggests that the whole universe can be thought of as a kind of giant, flowing hologram, or holomovement, of which we all are an integral part. Even in the Middle Ages, the alchemists recognized that "As above, so below."

Spirituality is an ancient concept that refers to the existence of a unified divine intelligence or life force, and regards all life as a sacred expression and a manifestation of this life force. Quantum physics and systems science have also discovered that the nature of all life in the universe composes an interconnected whole living system, rather than disconnected parts separated from one another.

Each human being is a unique manifestation of the *Universal Self*. The Universal Self is an intelligence in the universe referred to by many names: Greater Mind (Gregory Bateson), Implicate Order (David Bohm), God, Supreme Being, Spirit, or Universal Intelligence. The human unconscious field is an extension of the Universal Self. In our unconscious, possibly in our DNA, there exists a seed containing our innate potentials, just as the potential for the oak tree exists in the acorn.

If the Universal Self is a spiritual consciousness then it "has purpose, is intelligent, and loving in some profound sense," through all living beings.^{3,4} Many ancient and modern spiritual philosophers believe that the intention of the Universal Self is to help all sentient beings evolve toward their highest potential and authentic nature. The more individuals choose to align with their authentic and higher Self, the greater the resonance with the Universal Self. Indigenous tribal philosophies of eco-sustainability remind us that the heartbeat of the individual and of the universe pulsate in a harmonious resonance.⁴

Spontaneous Painting is more than an artistic technique, a decorative tool, or an aesthetic expression of beauty. The fact that art making is a channel of expression that has been with us since the beginning of time suggests it may possess a survival function contributing to the evolution of human consciousness that we are unaware of.

Most people do not realize they have this innate ability to paint spontaneously. We were born to be creative. It is an integral part of who we are. Attuning to this as a society is an integral part of our evolution as a species.

Symbols and Our Innate Authentic Multiple Intelligences, I.am.I™

Symbols contain the energy of pure potentiality. They live in a dormant state in the unconscious. When each person has the opportunity to paint spontaneously, they have access to this energy and express it through the creative drive, which is the force manifesting new life. Symbols come forth spontaneously in the form of images during Spontaneous Painting. What emerges as the brushstroke glides across the paper is guided by a deeper knowing, our authentic Self. The authentic Self embodies each individual's unique abilities. It is an expression of the essential nature of every human life. Living from this awareness is developed as we discover the joy of doing what we love, learn how to care for ourselves and for one another, express from our heart.

While some people are excellent listeners or caretakers, others are gifted in music, athleticism, or healing. Our innate potentials translate into specific aptitudes for art, working with numbers and details, or seeing the big picture and the interrelationships among apparently disconnected parts.

During the act of Spontaneous Painting the creative drive unleashes the energy dormant within the symbols, and channels it through our Innate Intelligences: emotional, creative, imagination, intuition, symbolic, spiritual, visual, and kinesthetic ways of knowing.⁵ These Innate Authentic Multiple Intelligences, I.am.I™ are conduits, or frequency bands, that transmit this energy (symbols), and express it onto the blank canvas, bringing it from the nonmaterial unconscious world into the world of form.

Working in tandem with the creative drive, symbols transmit through images, colors, and brushstrokes a palette of inherent possibilities, intuitions, imagination, and diverse emotional expressions from the most painful, to divine states of love. A process is initiated as these mental states are unleashed during a series of spontaneous paintings. This process guides the authentic Self to manifestation and a state of wholeness. We all have this inner guidance system within our unconscious and one way it can be activated is when we engage in Spontaneous Painting.

"Above all, we are coming to understand that the arts incarnate the creativity of a free people. When the creative impulse cannot flourish, when it cannot freely select its methods and objects, when it is deprived of spontaneity, then society severs the root of art."
(John F. Kennedy)

Just as the sun's light is hidden from our awareness during the evening, our over-reliance on rational thinking and Core Limiting Beliefs has blocked the light of our authentic Self.⁶ Our Core Limiting Beliefs (CLB) generate fear, anxiety, self-judgment, and disempower our inner greatness from manifesting in our lives. "I am incapable," "It is dangerous to speak my truth and safer to be quiet," "I will never be loved." exemplify CLB. According to Deepak Chopra consciousness is an energy of pure potentiality. Our consciousness is influenced by our thoughts. What we believe to be true determines our consciousness.

Identifying with fear, worry, and self-judgment prevents us from recognizing that we are divine beings, and components of a divine whole. Experiencing intense feelings of oneness and connection to a greater power in the universe are sensed as our higher Self develops. The higher Self perceives with compassion, trust, love, and is nonjudgmental.

"from this region, we receive our highest intentions, and inspirations – artistic, philosophical, or scientific, ethical, 'imperatives' and urges to humanitarian and heroic action. It is the source of higher feelings, such as altruistic love, of genius and of the states of contemplation, illumination and ecstasy. In this realm are latent the higher psychic functions and spiritual energies."⁷

The benevolent universe has given humankind innate gifts: the ability to paint spontaneously, the ability to express our unconscious in images, the creative drive, and our Innate Authentic Multiple Intelligences, I.am.I. These gifts are our birthright and through them we can access our authentic and higher Self.

Whole Brain Learning (WBL) is a Balanced Educational Model

The Whole Brain Learning approach recognizes that public and private educational institutions hold the "potential" to teach students from kindergarten to college, and from diverse cultures and economic backgrounds specific skills to develop their higher mental states. Yet this door of opportunity is closed because present day education focuses on the narrow spectrum of developing math, science, and the rational intellect. Beginning in the 17th century, The Age of Reason, our Innate Intelligences, were not considered as important to "modernization" as math or science.

Unfortunately we have invested greatly in developing weapons of mass destruction in comparison to programs that would develop a culture of peace. The present

educational paradigm is a violation of human rights because it disregards our essential human nature. The cutting-edge task for the Whole Brain Educator is to facilitate individuals to unleash their creative potential and the exquisite heart wisdom in addition to teaching academic subjects. By doing so people can develop their inner resources for support and inner sight instead of turning to addictions as a solution to their feelings of emptiness, confusion and pain. We are all potentially creative individuals needing teachers and opportunities to develop our unique talents and the totality of the Self – our body, mind, and heart. Teachers are in need of support to impart this wisdom.

One kindergarten teacher lamented:

“A classroom environment where students are encouraged to engage in many ways to see something, incorporating their emotions, thoughts and experiences as well as the subject matter/data is NOT what we are doing today. As the amount of information to be absorbed is increased, the students are overwhelmed, and have less spare time for finding themselves and less quiet time to create from within, reflect, and explore their own ideas.”

Susan Langer (Langer, 1957) claims that although language is the most useful scientific device humans have created, the arts provide experiences that are inaccessible to reason and logic, connecting to neurological substrates of the brain the ego-logical mind cannot directly access through deductive reasoning or words. The ego is the psychological base that organizes and controls our conscious identity. Yet ego-logical perception captures only a small dimension of reality, and it represents only one type of intelligence.

We all have the ability to paint spontaneously and experience altered states of consciousness (ASC). By ASC I mean nonlinear ways of knowing that are not based on rational linear cognition, ego-logical, or sensory perception. For example, often when the painter looks at her spontaneous art work he does not understand its meaning. However inner learning and transformation is occurring at deeper substrates of knowing, whether or not the painter is *intellectually aware* of the painting's meaning.

WBL focuses on activities that develop both our intellectual, auditory mental processes in addition to our Innate Authentic Multiple Intelligences. WBL enlivens cognition to its fullest potential, encouraging a teaching and learning model balancing the

right-brain (nonlinear thinking), limbic system (emotional center) and the left-brain (linear thinking), cortex area of the brain (the seat of intellectual mental processes). Courses such as The I.am.I™ Method of Spontaneous Painting stimulates bi-lateral hemispheric brain activity. It also facilitates unconscious potential to integrate into conscious awareness. Working in tandem, these two ways of knowing co-operatively bring our creative life to fruition.

Aristotle believed that existence (what this author considers the creative life force) acts to transform material beings into enduring organized wholes. WBL recognizes that all emotions need to be expressed for mental health. Emotions are a natural expression of who we are. In Spontaneous Painting we open to the core of our emotions and paint them. We do not want to fix them, or analyze them, but fully connect to them. It's not easy to be with an intense emotion and accompany its intensity, because some can be overwhelming. It may be difficult for a person who is programmed to live in fear, always anticipating that the worst will happen, to trust and look their fear in the eye with a welcoming heart and allow it full creative expression.

Frances Delahanty, the Director of The Peace Studies Program at Pace University, Pleasantville wrote:

“I love that the Spontaneous Painting process allows people to surface these angers and hates and negative feelings about the students' world, which are really parts of themselves that they have not yet embraced, and in embracing their paintings, they are re-accepting these lost parts of themselves...So, accepting one's self, one's whole self, is the best peacemaking strategy that I can think of! Most of the "targets" that these mass killers are after, are likely parts of themselves that they have come to hate.”

What if you refused to quell your emotions and instead accepted all your emotions as a gateway to yourself? What if you began to appreciate that your emotions are pointing to unfulfilled inner needs that really matter to you. For example, I learn to appreciate my sadness as an expression of my needs for love or caring that are not being fulfilled. (Rosenberg, 2003)

We learn as children that “good” emotions are allowed and “bad” ones are unacceptable. We are programmed to judge emotions as either good or bad, rather than view them as signals indicating what feelings inside of us yearn to be heard. If we resist

an emotion it continues to live in the unconscious mind. Welcoming all emotions with compassion spawns self-acceptance and is a very different approach than judging them as “bad” and criticizing oneself for having them. It is this struggle against feelings that robs us of our peace and disturbs our well-being. Not the emotion itself, but the struggle against it. Psychologically when you learn to repress your authentic Self and your emotions the seed of self-violence is birthed. Prisons are full of people who did not learn emotional literacy. Isn’t it time for our culture to acknowledge the power of inner-directed art making for mental health prevention.

The I.am.I Method of Spontaneous Painting – Educates – Inspires-Heals

STAGE ONE introduces pre-painting exercises and prepares participants in various educational institutions, special needs learning centers, prison reform programs, veteran rehabilitation workshops, interfaith spiritual retreats, and at the workplace, for the painting experience. In this stage students learn how to relax the critical, ego-logical mind, and paint in a state of surrender or deep emotional involvement. In this state of surrender, where rational cognition and the ego’s defenses are no longer dominating, the unconscious mind is more open to receive symbolic energy. In The I.am.I Method no external directives are given, so the impetus to create comes purely from within. We connect to our inner life, and express all emotions. There are no right or wrong emotional responses to a pre-painting experience. Letting go of all preconceived ideas, concern for aesthetic results, and not copying external reality, participants allow unknown inner resources hidden in the depths of their being spontaneous creative expression.

Each class introduces a different pre-painting exercise, incorporating a range of contemplative practices from meditation, to breathing and relaxation techniques, T’ai Chi, yoga, guided imagery, expressive movement approaches such as Dance Continuum, (E.Conrad), or Biodanza (R.Toro).

STAGE TWO. Painting is done in a silent non-critical and emotionally safe environment. The only sound is subtle background music. Gradually the painter’s consciousness shifts from the familiar state of “doing” and linear knowing, to a state of “being.” In this altered state of consciousness, called the Flow state, (Csikszentmihalyi, 1990) thoughts slow down, and the painter becomes totally absorbed in the act of

painting. Three hours can seem like ten minutes. Under this “spell” of being totally absorbed, the mind enters into an altered state (ASC). This spontaneous painter relates:

“As I painted I didn’t attempt to make meaning of this painting,
I simply let my hand go in whichever direction it wanted...
I am still learning about how to simply feel and not think while
I am painting but I know that it is something that I have
never really done before. What I want to do is to paint my
emotions and stop thinking.”

In the Flow state, the participant is liberated from dualistic thinking.⁸ The painter experiences a state of spaciousness, an altered state in which good, bad, right or wrong beautiful or ugly evaluations no longer operate.

Even though most participants who begin The I.am.I Method have not painted since childhood, their inherent ability to freely express by painting images quickly develops. Many people discover they have hidden artistic talent they didn’t know existed, while artists discover new painting styles.

STAGE THREE. After students finish a painting, they explore the meaning of their symbolic images through contemplative written inquiries. In this stage, the seed potential contained within the symbol and expressed in visual images now translates into a verbal written language. They ask their painting: “Who are you?” “Do you have a message to tell me?” “Why did I paint you?” They write in the first person voice and express the voice of the image. The following poem is one such response.

Phoenix Rising

“I rise out of the old and into the new,
standing on the ashes of my old form, inert and lifeless;
-more brilliant in my colors
-more fierce in my resolve
-more passionate in my loving
LIFE, in all its beauty, mystery and ecstasy.

I celebrate my rebirth
here in the desert
and give thanks to all creation
that has given birth to me Again.”⁹

This student reflects upon: In what ways can I deepen a connection to my symbolic image of the ‘Phoenix Rising’? What Core Limiting Beliefs are blocking me from supporting this connection more fully in my daily life? Student’s creative writings often reveal new life directions and emotional responses the painter was not consciously unaware of. They listen to the voices of their fears and yearnings, as well as the aspects of their inner life awaiting recognition.

When the symbolic visual language is translated into words, this creates a bridge between the conscious and unconscious. The authentic Self is empowered to awareness and aliveness.

STAGE FOUR. In Stage Four of The I.am.I Method, participants sit in a “safe” circle and explore together the meaning of their paintings. Practicing a variety of deep listening and empathic communication skills, everyone shares in the circle their emotional reactions to each other’s paintings. They discuss their challenges.

This is an intimate experience where inner needs, hidden feelings, Core Limiting Beliefs (CLB), and enlivening images of inner strength can now be shared within a supportive, empathic community. The painters listen to their peers, and hear that shades of grey exist between the rigid black and white, right versus wrong labels. Students learn that we all share common emotions, dreams, and desires for love, safety, and respect. Trust and openness grows as a result of these empathic dialogues and the group becomes a caring community. They observe each painter’s developmental process toward wholeness unfolding in painting after painting.

The unconscious is the refuge of our painful emotions too difficult for the ego to face, as well as the source of our creative inspiration, unexpressed gifts, and inner guidance system. When the ego can accept with compassion all aspects of ourselves, it becomes an ally to the authentic Self rather than a harsh judge. Carl Jung, a Swiss psychologist and father of depth psychology viewed this ongoing dialectic between the Self and the ego as an evolving process that develops the fullest potential and unity of the personality.

Over the past 25 years, I have observed hundreds of people from diverse cultures creating a “series of richly emotive spontaneous paintings.” I have observed that when a

student makes a “series of spontaneous paintings” a developmental process occurs. After painters discharge their fears, anger and emotional responses related to grief, trauma and feelings of being wounded, they access and give full expression to what lives just a hair’s breath below them. For instance, a depressed person may paint feelings of sadness or hopelessness. An enraged person can kill someone on the canvas. After these emotions are discharged and given a voice, then new emotional responses are felt that were covered over. The depressed person may begin to paint symbolic images of light. The angry person may suddenly paint a large purple heart. The withdrawn person now paints in strong bold brushstrokes and vibrant colors.

“The wealth of the soul exists in images.” (Carl Jung, *The Red Book*)

The New Nucleus represents The Life Forward Movement

Certain key images express the life forward movement of the Self emerging¹⁰. These generative symbolic images are termed the *New Nucleus*. They represent the seed energetic potential expressing the authentic and higher Self. The New Nucleus gives rise to new emotional/chemical reactions within the human biological system. After these symbolic images appear, suddenly new emotional responses, ideas and behaviors begin to direct the painter’s life. As new psycho-emotional responses repeat over time, new associative memory patterns (neuronets) take form in the neurological system that replace the habitual Core Limiting Beliefs. Because of the brain’s plasticity to continually learn and adapt, gradually the New Nucleus symbols transform the person’s Self identity. As the painter identifies more with the images of their New Nucleus, the life forward movement, she is guided from within to create new thought patterns and consequently, new emotional choices to life.

This painter describes one New Nucleus image in her painting series, of the water, and its effect on her consciousness. “I held the paintbrush in my mouth because my hands are paralyzed. I also paint with my feet. When I was one year and four month old, I had poliomyelitis which left me paralyzed in my limbs. For many years I survived numerous setbacks, emotionally falling to pieces, self-rejections, lack of clear direction, lack of

inner peace, emotional discomfort, physical discomfort, discomfort in family relationships, lack of a social life, and lack of positive emotions in my life. I blamed everything on my physical disability, on a stigmatized and rigid education, and gradually I began to lose my identity, connection to the real me. Pain and isolation were constant in my life.

In the beginning of my spontaneous painting process I painted images of self-destruction, such as axes in many shapes and sizes. This was followed by images of balloons flying in the sky, and images of moving water. I gave a voice to the water image and wrote: *‘I am nature, sights, sounds, movements, the cycles of life. I am the water, I am movement, I am flux, I am the reflection of light, I am waves, I am the rising and falling. Obey my liquid essence and surrender to it. I respect my limits and my boundaries, and learn how to flow. I am tranquility and turbulence. I am your gracefulness and your clumsiness...’*

I began to visualize the movement of the water, taking it into my life. This painting experience gave me the sensation of totally surrendering to the rhythms of life. Everything has a sense of Unity and I started to feel integrated into it, as an important part of it. And I experience the sensation of belonging, of respecting my fragilities and my potentialities, and hearing myself as a part of nature. Chaos and misunderstanding return together with fear. I perceive that they are not caused from my physical limitations.

My paintings began to have a living meaning. The act of painting became revitalizing. I began to perceive how my conditioned rage and self-rejection at being so dependent on other people for the most basic things, such as eating, was gradually replaced by a more serene and balanced attitude. As my internal relationship changed, I began to attract the gentleness and affection of people. Spontaneous Painting made me realize the rigidity of my thoughts and my capacity to fix them.”

As students advance in their process they learn how to become more aware of the beliefs that are governing their lives. They develop an awareness, from moment to moment, of when the Core Limiting Beliefs are operating in their daily life, and learn

how to impartially observe them with a tender presence. Over time CLB gradually diminish. That is why meditation practice is so important, because it teaches us how to focus our awareness and recognize these thoughts. Instead of believing our Core Limiting Beliefs to be true, we can disengage from giving them the power to rule our lives and substitute them with the voice of the New Nucleus.

Students create positive affirmations and intentions as well based on their symbolic images. They repeat their intentions several times each day as a means to support their new consciousness. They realize they have the power to choose how they want to react. They take on the responsibility to become the co-creators of their life, rather than become passive victims or violent offenders.

Spontaneity, Chaos and Creation

Ervin Laszlo, systems science philosopher, confirms that a self-organizing system has components that spontaneously reorganize themselves to create something new, without the influence of any external force or executive plan. (Laszlo, 1996) *“Current explanations of self-organizing systems tend to draw heavily on chaos theory because they view the self-organization process as dynamic and nonlinear.”* (Laszlo, 1996)

Chaos is viewed by systems science as a natural process of life evolving to a higher level of organization. (Prigogine and Stengers, 1984) Both in art and in science, spontaneity and chaos support the emergence of creation. These reconstructive organic components within this self-organizing process compile a new formula of living potential: Chaos + spontaneity + the creative drive + art making = a reorganization of the life force to new levels of consciousness, in this case, awakening the authentic potential of each individual.

One student teacher’s initial response to such an experience was:

“I have never painted before and I have never been given the opportunity to create what I want. I was always told what to do, so the experience to be able to think freely face the blank canvas and paint whatever I want is new to me.”

Nonlinear thinking accepts contradictions as unanswered possibilities, and aspects of a self-organizing process. The creative process parallels scientific findings about the nature of change in the universe, in which new ideas evolve from chaos and ambiguity to

greater clarity and ultimately a new discovery and Eureka moment. Creativity requires the ability to tolerate the “I don’t know” state of ambiguity, without having a clear answer at the beginning of the inquiry. The predominant mode of thinking in most industrial cultures is rational + linear, following deductive reasoning - if A then B. The ego-logical mind is comfortable in the tried and true, and feels safe when the direction or answer is apparently clear.

In nonlinear thinking the rigid structures of predictable control break down. The learner experiences going from the known observable world of conceptual facts into the mysterious realm of unknown potentiality, fertile ground for the creative process to unfold. Many linear thinkers are initially uncomfortable in the nonlinear mode of surrendering rational control and living with uncertainty or chaos. In order for all our intelligences to develop, we need to balance the consensual reality of daily existence, paying attention to facts, details, and logic with opportunities that embolden our imagination.

Physicists have studied the outer universe searching for the answer to the question: “How does new life begin?” yet have they looked to the inner universe and unconscious field as expressed through spontaneous Art for an answer? Although we are now finding parallels in the fields of systems science and spirituality, we have yet to integrate the fields of physics and spontaneous painting, where perhaps consciousness research will discover that energy potential housed in symbolic images holds the answer to creation itself.¹¹

“Everything possible lives in the imagination. That is the wonder of the power of the imagination. Our minds are infinite in their capacities and the imagination knows no limits.” (Einstein)

Conclusion

The union of the authentic Self with the ego-logical mind is the goal of Whole Brain Learning. Teaching Spontaneous Painting to groups of adults in both Brazil and the United States for the past 25 years I have observed it to be an effective method that can be replicated across cultures to develop our Innate Intelligences, authentic Self, and

unique potentials. By prioritizing ego-logical perception we have lost access to an inherent deeper way of knowing, the source of our creative inspiration, inner greatness, and emotional balance.

WBL courses create bridges between our inner and outer life, the unconscious and the conscious mind. Bridging interdisciplinary fields, such as systems science, neuroscience, education, depth-psychology, creativity, and art will create a new domain supporting Whole Brain Learning.

A Whole Brain Learning curriculum could include in addition to academic subjects a variety of inner-directed approaches to learning such as:

- a. The I.am.I Method of Spontaneous Painting
- b. Expressive Movement techniques, Biodanza, T'ai Chi and yoga
- c. Contemplative Practices such as meditation, writing, peace building
- d. Empathic listening skills, Nonviolent Communication (NVC)
- e. Being in Nature
- f. Care of the Self
- g. Right relations with others, the understanding of cultural diversity

The contribution of The I.am.I Method in an interdisciplinary WBL curriculum can develop the following mental states:

1. Awareness of habitual patterns of thought (Core Limiting Beliefs)
2. New Nucleus thought patterns (Neuronets) that initially express in symbolic imagery.
2. Trust of our unique potentials, authentic Self, and higher Self
3. Development of our Innate Authentic Multiple Intelligences: emotional, creative, intuitive, imaginative, spiritual, symbolic, visual and kinesthetic.
4. Integration of Self and ego
5. Learning skills to cultivate inner peace, self-understanding, and self-caring

As these potentials of Self are developed our species will take a quantum leap and evolve to the next level of consciousness. Peace Educators must be trained in WBL approaches, and will need to experience them firsthand before they teach them to others, so they can effectively integrate them into the classroom culture. At the present time a professional development training program in Spontaneous Painting is not being offered,

nor is The I.am.I Method included in an art education curriculum in our public schools. A facilitator training program in this method requires two semesters, and most professional training programs are only a few days or weeks. Because today's educational system prioritizes the intellectual mind, methods to cultivate our Innate Multiple Intelligences, I.am.I. and our authentic and higher Self are viewed as superfluous.

The outer chaos and destruction of humanistic values that we witness today is, in part, the consequence. Can a society that repeatedly engages in wars, economic upheaval, prioritizes major decisions based on intellectual knowing and monetary profit, and which disregards our Innate Authentic Multiple Intelligences, ultimately remain healthy and survive? Only by developing a balance between the intellect and the spiritual can we use the knowledge and ensuing discoveries in science for the benefit of humankind, rather than for its destruction.

“We can never obtain peace in the world if we neglect the inner world and don't make peace with ourselves. World peace must develop out of inner peace.”~Dalai Lama

In the new paradigm¹² individuals need to begin listening within for answers to these questions: How can I contribute to the greater whole the best of who I am and what I love to do? What brings me joy and fulfillment? What is my personal responsibility to myself? How does that translate into right relations with others in the world? Students of all ages need expanded curriculums with facilitators to guide them in this exploration of their inner terrain. By educating large numbers of people to access their creativity, innate potentials, and inner peace, we will lead more meaningful lives and that will embolden innovative thinking, societal wellbeing, and global awakening.¹³

My intention: May educational policy makers manifest a new Whole Brain Learning evolutionary pedagogy, and The I.am.I Method of Spontaneous Painting.

Footnotes

1. The term “Self” is capitalized when referring to the higher Self, the authentic Self, and the Universal Self. The term Self and authentic Self are used interchangeably. The word self in lower case refers to the ego and aspects of the personality identity, such as *the persona*, the social roles a person presents to the world in response to socialization.

2. Gablick, S. 1991. *The Reenchantment of Art*. New York:Thames and Hudson, page number

3. Tart, C. 2009. *The End of Materialism*. New Harbinger Pub.: Noetic Books, 310.

4. Carl Jung described the phenomenon of synchronicity. Oftentimes it feels like the Universal Self is concordantly providing meaningful opportunities to align us with our authentic and higher Self. For example, we think about an old friend we haven't heard from for many years that we deeply want to reconnect with, and then they call us "out of the blue." We know that we are in a state of resonance, when these experiences of synchronicity repeatedly occur.

5. The Innate Authentic Multiple Intelligences, I.am.I. include: emotional, creative, imagination, intuition, visual, kinesthetic, spiritual, symbolic.

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- Symbolic

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6. Core Limiting Beliefs (CLB) are deeply ingrained beliefs originating from painful emotional experiences, reactions to trauma (emotional or physical abuse), as well as from ancestral conditionings. These habitual thoughts reflect an intrinsic deficit in the very core of our being. Example of CLB: “I am not good enough, my work is not good enough, etc.; There will never be enough for me, I will go without; “If I speak up something terrible will happen; People cannot be trusted.”

7. Assagioli, R. 1965. *Psychosynthesis*. New York: Penguin Books, **page number**

8. John Curtis Gowan, author of *Trance, Art and Creativity*, researched the influence of art on producing altered states of awareness. He believed that art making facilitates the process of individual evolutionary development as well as the evolutionary development of the species toward greater contact and unity with the numinous and unconscious mind. (Gowan, 1975) A numinous experience is a state of consciousness engendering intense emotional arousal concerning a transpersonal reality. In a numinous experience we can perceive the underlying unity of all existence, what others call a divine Presence transmitting unconditional love. This engenders overwhelming feelings of grace, awe, and ecstasy.

9. This poem was written by Professor Frances Delahanty, Pace University, Pleasantville, Department of Psychology.

10. The work of the Swiss psychiatrist and father of analytic psychology Carl Jung represents a pioneering attempt to discover our Self-identity. This occurs when we reclaim lost and negated aspects of ourselves that our ego identity has banished to the underworld. He believed that as we integrate aspects of our unconscious Self into our ego identity this expands our ability to be whole. He termed this lifelong process *individuation*, revealing the Self's urge to grow toward wholeness of one's total being. (Jacobi, 1967; Adler, 1961). During the individuation process, consciousness shifts from ego-centeredness toward a reality more consistent with the totality of the personality – I.am.I.

11. Although research has confirmed that practices of prayer and meditation, (Dossey, 1997; Kabat-Zinn, 2005) can induce altered states of consciousness, as well as the healing effects of art therapy for mental health, hardly any research has been funded that supports the new field of Spontaneous Painting and altered states of consciousness. “Today at the leading edge of the contemporary sciences, research on altered states of consciousness (ASC) are becoming accepted as a legitimate part of the new discipline known as ‘consciousness research.’ Scientists know that such states can be induced not only by the classical shamanic and yogic practices and by psychedelic drugs, but even by simple breathing exercises... Similar states do, of course, occur in deep prayer and concentration as well as may also occur spontaneously – sometimes quite independently of the will of the person experiencing them.”¹¹

12. Kuhn, T. 1962. *The Structure of Scientific Revolutions*. Chicago: University of Chicago Press. According to Csikszentmihalyi, M. In Sternberg, R. 1988. *The Nature of Creativity: Contemporary Psychological Perspectives*. Cambridge: Cambridge University Press. Creativity renders a variation to a domain. A domain is an organized body of knowledge within a given area. A field selects promising variations and incorporates them into a domain to establish new

boundaries, such as a paradigm shift. The individual takes some information provided by the culture and transforms it, and if the change is deemed valuable by society, it will be included in the domain.

13. This phenomenon that a small but significant group can influence the whole society and dramatically change behavior has been expressed by diverse authors, such as Malcom Gladwell in *The Tipping Point*, Watson Lyle's 100 monkey theory, and Rupert Sheldrake in his writings on morphic resonance.

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