



Prof. Wolfgang Mastnak

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Title: Depth psychology, parallel worlds & Lytaniae for Celli

*Wolfgang Mastnak, professor (chair) University of Music and Performing Arts Munich, Germany, Beijing Normal University, China; advisory professor, Fudan University, China.
(wolfgang.mastnak@hmtm.de)*

Introducing 'Lytaniae for Celli' by Violeta Dinescu, Egbert Hiller relates to aesthetic characteristics of the cello: 'Its sound and its specific expression reflect the whole scope of human feelings and spiritual urges [...] But it also gives an impressive voice to the hidden and dark sides of life, to what belongs to nightmares and the unfathomable abyss'. Such considerations concern the ontology of music as well as depth-psychological thought, and they call for interdisciplinary approaches – both from an artistic-aesthetic and a scientific perspective.

Since time immemorial music has been sensed as a mirror of the human soul, in terms of psychoanalysis both a path into the unconscious and a ciphered sound-symbol of unconscious dynamics. Moreover, the rationale behind music-oriented depth psychology has inspired various models of music therapy such as Hildmarie Streich's 'Music in Dreams'. Sigmund Freud is widely regarded as founder of psychoanalysis, while the Sorbonne psychologist Pierre Janet was probably the first to coin the term 'subconscious'. Although already at the dawn of psychoanalysis researchers yearned for understanding of related cerebral dynamics, it was not until the availability of advanced neuroimaging, e.g. fMRI, to gain deeper insights. The new term 'underlying mechanisms' has brought about a certain 'demystification' of human key experiences such as love or transcendence, against an emerging view that neurobiological findings are neither the whole truth nor the ultimate solution.

In this context, interdisciplinary research shed light on two core issues: firstly, a neurophysiological correlation does not yet substantiate a causal connection, and secondly, neuroscientific methods cannot disclose the phenomenological nature of aesthetics and the arts. This led – among other meta-theoretical considerations – to a novel theory around the term 'quantum spirit' (not to be confused with quantum consciousness), which assumes a spiritual nature of most profound energy fields (maybe quantum fields), qualitative transitions between phenomena and these (neither matter nor mind) entities, which also serve as a link between body and mind, and encoded information such as the code of the human genome, which cannot be narrowed down to its chemical components.

These views inspired a novel many-worlds interpretation, which differs from that of quantum mechanics, but resembles the former one in the assumption of parallel space and time states. According to this theory, cerebral processes do not essentially 'underlie' aesthetic experiences, but are interconnected modes of existence. And here begins a certain 're-mystification' of the arts and their ontology, which seems – beyond any reductionism – to be inextricably intertwined with the material world and the human mind. This leads back to 'Lytaniae'. Although the act of composing can be seen in the context of creative cerebral processes and their aesthetic experience linked to neuropsychological dynamics, it has an intangible existence of its own.