

POIÉSIS

ISSN 1692-0945

Revista electrónica de Psicología Social
FUNLAM

PSYCHOTHERAPY AND ART

Ricardo Alberto Andrade

Teaching the FUNLAM

The psychology, in addition to his youth as a recognized discipline, presents a demarcation of its subject of study always controversial. Since the beginning of his definitive separation of philosophy, in the late nineteenth century, its object of study has mutated with the relentless steps of the psychological models: awareness, unconscious, cognitive processes, objetal relationships, the archetype, the behavior; All of them with sufficient theoretical explanation, all of them responsible for a huge identification phenomenon, euphoria, paradigmatic answers and specific practices, which changed the world of knowledge about the psychic, about the evanescence of psyche.

At the same time, clinical proposals and therapeutic models, whose origin seems easily reachable in time, the time when Pinel proclaim the need to liberate that desolate confinement under the torment of estulticia, are lost in time marches in its current ephemeral, with the same fluency of thoughts about the humans, the same that was described, not without irony, by Comte (1980), in times of the positive science, as theology and metaphysics.

If we let the words, those who mark our humanity, that become the poems in beautiful expressions and participate in the humanization; the words wich we get meaningless when we forget its strength, capable of bringing from the distance the face of love, or hate. Let the words guide us in acquiring a

relative sense. We found that psychotherapy meaning is composed by psyche, soul, and therapy: treatment.

For Foucault (Referenced by LOPERA, RAMÍREZ, CARMONA, ZULUAGA, RAMÍREZ, HENAO, MANRIQUE, HERRERA, CARMONA, 2007, pág. 171), the term therapy has a great reference in antiquity. The Greek word *therapeuein* meant three things: medical act in order to heal, server activity, obey orders, and serves his master; pay a cult. But in addition, the word was usually accompanied by another one that is useful for our little exercise: *Heauton*, Semantically linked with a reference to himself. The term *therapeuein heauton* must be "to cure the self, to serve the self, to make worship to the self" (Lopera y cols, pág. 171).

Philo speaks of therapists in the following terms that drew Foucault's attention, who paraphrases in *Hermeneutics of the subject* (Lopera y cols, pág., 171): "(...) Are called therapists because they want to take care of the soul as doctors heal the body, and also because of a being cult exercise. Care of, and be caring for his soul. And by doing two things at once, in the correlation between being and care of the soul, can be named therapists".

At the same time, a difference can be made between this term and another that would refer to a similar appearance: *iatrike*, which are derived words such as psychiatry and physiatry. Their common semantic content: a spot healing usually linked to the body. (Lopera y cols, pág., 171).

However, far from the return to Cartesian impasse, there is no interest in this text to distinguish the classic approaches of soul and body. I note, however, that two ways to face the suffering can be distinguished from ancient times: one, referring to the care since subjectivity, otherwise referred to the attention of some symptoms, more linked to what we now call remission of symptoms.

But when we talk about subjectivity we require a great marking: how to reach a complete definition of the concept? Surely it is not necessary to the achievement of this text, but we may not there is a foundation in its intellection, the emergence of particularity, which appears once we have

spoken, for example, about the difference in every personalities. And even if we share phylogenetically evolutive legacy, we still register at the clinic the disturbing, particularity.

There are two components of the clinic, which like almost everything in the world of the psychic form a joint. On the one hand, an epistemic, a product of the systematization of experience, capable of some level of generalization and formalization; another, one that is immersed in the specificity of time, living under the rule of the powerful seconds, lost in impenetrable aesthetics of the volatility and complexity.

Indeed, just before the necessary break, could not we say otherwise, which defined the scientific method like a synonym of the certainty of the evidence and testing, Descartes did an attempt to find one first clear and distinct idea to support the building of his knowledge, after a distrust nominated as methodical doubt, he arrived to THIS conclusion: he is.

If you do this introspective exercise, refused to discredit by the behaviorism, compared with the methodological Wundt's illusion, you may find among the tangle of identities and cultural resources, a sense of uniqueness, of sameness of particularity.

So, as we can see, we need to discuss the place of technique in psychotherapy, not because it should be discarded as a crude weapon into disuse of the disturbing postmodernity, or "anything goes", that bothers like a sting in the neck every time we have in The classroom, not a productive discussion, but an easy sentence like: well that's your truth, this is mine, and we will never agree. In an academic context, reign debate and disagreement, absolutely imperative: Knowledge is not running but by promising gorges of the doubt, of dissatisfaction.

In the clinic not anything goes, but there is not the one technique, time after time, knowledge emerged from careful heuristic has to face the fire of consultant's passionate ingenuity. There are techniques, knowledge products of others, but ultimately only useful once they have been challenged to its very

foundation by that unrepeatable chance of a precious intervention that we have missed: There were not technique, only an absolutely irreducible act.

There is another one that depends largely on the technique and a theory to do their job, but if repeated in its theme becomes simple and vulgar: the artist. There is not moral or amoral art piece, beautiful or grotesque: there are unrepeatable works, and therefore valuable. The beauty could not be repeated.

In that sense, the therapeutic act approaches the art; the therapeutic event is an aesthetic emerging act, which involves a technical know-how, an adequate combination of knowledge and reason, sparkling with a broadcast of intuition. Intuition is a complementary way of knowing that has accompanied the most radical of scientists on many occasions, even to his regret. Feyerabend (2001) has already sunk his finger on the rational sore when it stirs against the method, and demonstrates these inconsistencies in many of the most important discoveries. Yes, it sounds like a slap to the intellect, but leave someone who made of slapping an art culminate my modest writing, and that rational pride for us deserves to be questioned "(...) and only their keeper and creator takes it as pathetically as surround it would spin the entire world. But if we could communicate with the fly, we would also know that it sails through the air possessed by the same Pathos and feels the flying center of the world" (Nietzsche, pág. 17)

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