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THE DEVELOPMENT OF CREATIVITY THROUGH MINDFULNESS: APPLICATIONS IN THE HISTORY OF ART

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Resumen

At present, a multitude of scientific studies endorse the advantages of the mindfulness application both in private and daily life, and in specialized sectors. With this work we want to analyze the importance of mindfulness in the development of creativity and its applications in the History of Art

Palabras Clave: Mindfulness; Historia del Arte; Art; Meditación; Creación

“El arte es la
contemplación del mundo
es estado de gracia”
(Herman Hesse).

1. INTRODUCTION

The Mindfulness, although is joined with millenary meditative traditions, has its modern origins during the Seventies, when the Doctor and meditator Jon Kabat Zinn established in Massachusetts the Stress Reduction Clinic, and he did into a system his famous Program "Mindfulness-Based Stress Reduction". If the Kabat Zinn's program opened doors to Neuroscience and Science Research, it wasn't less important the contribution of several oriental Masters, based on different traditions but specially the Vipassana Meditation, to the diffusion in Occidental countries, which became the Mindfulness an important tool to the Health, Mental Calm and Tranquility for occidental people. Names as U Ba Khin, Goenka and Thich Naht Hanh, they were a key for the occidental diffusion of the Mindfulness. When that technic was introduced in Occident Countries, some researchers like Richard Davidson began to analyze the changes that Meditative practices made on different sectors of the Brain.

Since those times, the Mindfulness has had a important develop, in different levels: conceptual, functional, operative, etc. with multitude of outstanding scientific researches that show the wide benefits of this Practice for people in general. Currently we can find a great variety of Programs based on Mindfulness and other Programs which use it or adapt their precepts to various functions.

About these programmes it should be noted the own develop by Jon Kabat- Zinn, Mindfulness-Based Stress Reduction (MBSR) (Kabat-Zinn, 1990, 2003 y 2007); El Mindfulness Base Cognitive Therapy (o MBCT) (Segal, Williams y Teasdale, 2002);

Dialectical Behavioral Therapy (DBT) (Linehan, 1993); Acceptance and Commitment Therapy (ACT), (Hayes, Strosahl y Wilson, 1991; Wilson y Luciano, 2002), Meditación Fluir (MF) (Tanco, 2009). Specifically, they have been developed Mindfulness Programs for teachers and students. First one, we can mention Mindfulness-Based Wellness Education (MVWE); Cultivating Awareness and Resilience in Education (CARE); Stress Management and Relaxation Techniques (SMART). For its part, for students in different steps or courses we can find a lot of diverse Programs, as Inner Kids Program, Inner Resilience Program (IRP), Learning to Breathe, Mindfulness in Schools Proyecto (MiSP), Mindful Schools, MindUP, Staf Hakeshev, Still Quiet Place, Stressed Teens, Wellness Works in Schools, RESPIRA (BREATH) consciousness for wellness into School, etc. (Mañas, et al, 2014).

If we approach to the object of study in the present work, the relationship between Mindfulness and History of Art, most of the contributions that we can find have to do with two levels of work: on the one hand, the Creativity, and otherwise, the Art Therapy, and less or nothing about History of Art. In Art Therapy a specific program has been developed, named Mindfulness Based Art Therapy, which join the develop of Creativity and Mindfulness. "The Art Therapy is based on the thought that all people are able to and have the ability to be Creative, and they can involve in the therapeutic process that Art Therapy offers. This creative process happens when patients can have and keep a non verbal communication through Creativity, improving in this way the personal satisfaction, the themselves knowing, and so that get the emotional realisation (Sáenz Izurieta, 2017, p. 19) (Malchioni, 2003). Through MBTA patients apply to be fully present in their breathing, body, meditations, yoga, meditation on walking and moreover, a complete consciousness of the creative process and the use of several materials as a meditative form (...)." In this therapy is used a kind of language that help patients to make their own decisions and they can follow intrinsic instructions. The therapist reflects, shares and hears that patient express by himself about the art creation, helping to do a reflexive thought line on this, in order to take consciousness by himself, from others too, and have a complete experience about the Creative Process means" (Sáenz Izurieta, 2017, p. 26) (Peterson, 2014)

As we can see in the brief previous exposition, Mindfulness has received a wide acceptance and development in the West, developing a great variety of programs in diverse fields of knowledge. In these developments, the relationships between Creativity and the therapeutic developments of Mindfulness through Art Therapy have also been studied. Up to now, practically nothing has been published on what has been the role of Mindfulness in the History of Art, if there is a History of Art taken a hold from the hand of Mindfulness, and how it affects the creation and contemplation of works of art (these are the fields on which more work has been done). Specifically, this research is based on the following questions: What has been the relationship between Mindfulness and Art History? Are there specific programs that relate the role of the mindfulness in the History of Art? Can you learn Art History through Mindfulness? What relationships exist between the History of Art and Mindfulness, beyond Contemporary Art and the creation of new masterpieces?

In order to answer these research questions, the object of study has been delimited, except for some mentioned experiences, to the Spanish situation and the Latin area. Based on these questions, the work is structured in the following parts: first, there will be a brief historical tour to demonstrate the role of Mindfulness in relation to the History of Art... Later we will mention several examples of works of art created from the Mindfulness; At the point we will see how Mindfulness has been used as a parallel vehicle for the creation of works of art; Finally, we will analyze various proposals that include Mindfulness as a means to contemplate works of art.

2. THE MINDFULNESS AND THE HISTORY OF ART, AN OLD HISTORY

Analyzing the relationships between Mindfulness and the History of Art, by the time, is a very complicated subject, since there is no specific contextualization that allows relationships to be established in a broad sense. Now, if we take into account that in order to materialize a work of art, it is necessary to be aware of what we are doing, and to do it in the concept of "Here and Now", it seems evident that there are connections between Art and Mindfulness, and from this precept have made most of the justifications between both fields. Through Mindfulness, "you are aware of what is happening, it goes far beyond having a full consciousness or is attentive. It implies leaving this "automatic" model, and being able to be awake by sending directions to the mind in order to make decisions and make possible changes in mind and body. Therefore, studies affirm that Mindfulness helps the ability to understand emotions, reach a better understanding of disfunctional emotions, help negative thoughts, reduce and regulate emotions and ways of thinking "(Sáenz Izurieta, 2017, p. 122). These basements in Mindfulness, they are those that allow to establish relationships between art and Mindfulness, since the Arts, their creation and their history, could be based on the methodological developments of mindfulness. The relationships proposed by the bibliography are usually applied to the creative process of contemplation and creation of new works, something that we could extrapolate to the creation of works in the past. "For example, Tatariewicz (2002) traces the complicated process by which Creativity goes from being something not relevant to Art in the West (except for poetry), to a theological category reserved for divine creativity in the Middle Ages, to be extended to all artistic activity throughout the 18th and 19th centuries and, finally, be considered a general category of the world of life in the twentieth century. However, Creativity has never attracted so much interest as in the 21st century. Something similar could be said about the different meditation practices (Vázquez Medel, 2014, p.13). From the point of view of the creation of the work of art, researchers often agree that "the plastic expression can be a meditative activity, which invites the contemplation of oneself and of the ones created, while transforming moment by moment (...) The approach to the artistic task from the Mindfulness is to maintain the loving observer, unlike the critical observer that constrains the Creativity. It is to register our transit through the different states, reactions, flow of thoughts and emotions as they happen, in the Here and Now (Project Mindfulness) <http://proyectomindfulness.com/arte-y-mindfulness/>. In relation to this question, Reynoso (2017), affirms that "the thought, the activity and the personal emotions are involved in the Here-now, integrating and modeling each other while the person manages to be conscious from the concrete material, from the current state of their emotions, thoughts and behaviors that manifests gradually in this particular creative process"

From the point of view of art, the consulted bibliography usually uses the term in relation to the ability, skill or about be able to do something, so, for example "we find the presence of Mindfulness at the heart of the Art of the sword (Kendo), in Archery (Kyudo), in Aikido and Yudo, in Ikebana or the art of floral arrangement, as well as in Morita psychotherapy that applies Zen Buddhism concepts to therapy "(...) One of the most representative is "Cha-no-yu, the tea ceremony, whose essence is to be fully and openly aware to enjoy a cup of tea" (Thumala, 2017). More specifically, and always under the restrictive gaze of what is meant by art in the West, mention is made of Chinese calligraphy, the Sumi-e, drawings made with ink, or Haiku, a type of Japanese poetry related to the capture of present moment.

The examples mentioned are usually the archetypical ones which we can find in relation to Mindfulness and Art History, if we open the concept to Meditation, Buddhism, etc., the spectrum will be very broad. In general, art and crafts require that awareness of what

is being done, but there are also artistic creations, especially in the drawing and painting in which the artist projects onto his hand the world of ideas, a quick and spontaneous way, we could say without conscience, so we could not speak of Mindfulness in the strict sense of the term. We could name hundreds of examples that fit throughout the History of Art among the foundations of Mindfulness, so for example you could mention the creation and decoration of porcelain in China, the arts of fire are very likely to illustrate the Here and Now; the decoration of miniatures in the middle ages; specifically the spiritual exercises of Saint Ignatius of Loyola and the works created to illustrate the Ignatian place composition; the making of miniatures; work with delicate materials such as ivory and coral, or costly like gold, silver and stones, etc.

Recently, in March 2018, the Complutense University of Madrid has given to the Juan March Foundation a Zen scroll belonging to the collection of Asian religious art by Professor José María Prieto. The work will be exhibited as a contrast to a painting by Miró and another by Antonio Saura (who followed in the footsteps of Zen art in Japan) in the exhibition entitled The Asia Principle. China, Japan and India and Contemporary Art in Spain (1957-2017) (...) Specifically, the piece donated by the UCM consists of a Zen roll from the mid-19th century. XIX, by Gogaku Shōnin (Wu zhúo Itsu Take), made in Chinese ink on 67 x 52.5 paper and canvas, illustrating a contemplative portrait of the monk Daruma, whose design would represent what is known today as Mindfulness. This work belongs to a larger collection, donated to the Universidad Complutense by José María Prieto, Professor of Personal Psychology and Psychology of Religions, which has more than 180 rolls that respond to the traditions of Taoism and Ch'an Buddhism in China and Zen and Haiga Buddhism in Japan. Anthropology and the Psychology of religions is the frame of reference to understand this collection. They are works that are exhibited in monasteries, in Zen temples, Taoists, in ceremonies. They are changed frequently, many of them are gifts from teachers to disciples, personal memories that connect Meditation and Martial art, Meditation and quality of personal life. In psychological terms, they have to do with the so-called "projective techniques" and the seasoned observer can assess the state of mind of the monk who expressed himself, who was portrayed with the brush-the ink-the paper. That is, subject and object are fused, very little to do or seem in front of the egocentric tradition that prevails in Western painting: the Human Figure appears enlarged in the landscape "(Infocop, 2018).

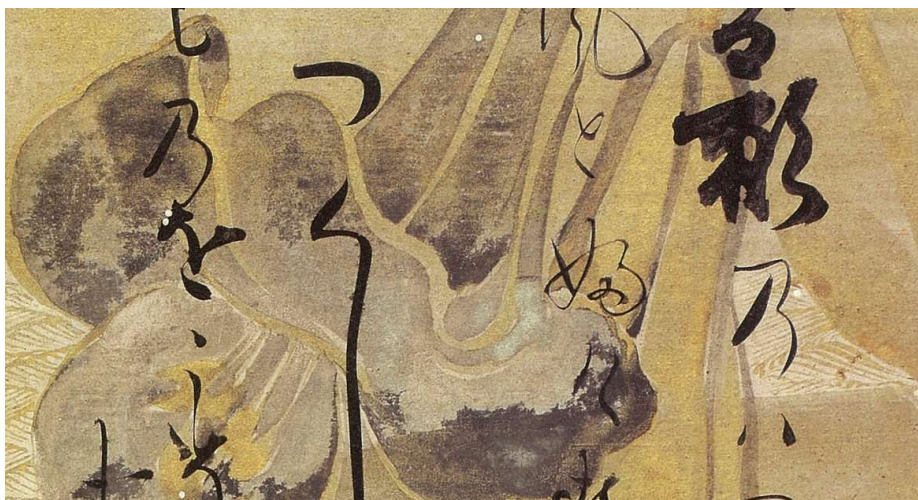


Fig. 1. Gogaku Shōnin (Wu zhúo Itsu Take). Roll presented at the Juan March Foundation exhibition. Source: [https://www.march.es/arte/madrid/exposiciones/principio-
asia/](https://www.march.es/arte/madrid/exposiciones/principio-
asia/)

3. ART WORKS CREATED FROM THE MINDFULNESS

Although in a primitive epistemological state, the concept of Mindfulness Art is now beginning to be hinted at, a complex term that does not yet have exact definitions that give it its own personality independent of Art Therapy and Mindfulness itself. I would come to define works of art made from a state of full consciousness or result of meditative experiences. It is a vague term, which will be defined by the time.

Some authors have mentioned various artistic techniques that could be directly related to Mindfulness. Cervera (2018), in his informative text "Art and Mindfulness", proposes several artistic movements that would be linked to mindfulness, but the text does not provide a scientific reflection on it. Specifically in the aforementioned text, action painting, the surrealist technique of automatism, and drawing are cited. Likewise, we can find creators and artists who create their works from the mindfulness. In the examples that we propose to illustrate these cases, given the complexity of the same, we have chosen to quote directly the source that mentions them.

3.1. Techniques

Action Painting. Directly related to Abstraction, it was created at the beginning of the 20th century by Kandinsky, having an extraordinary development later with American abstract Expressionism. His artistic foundations start from staining the pictorial support of a spontaneous, without any predetermined scheme. It would be an art produced in the here and now, without the mediation of thought and the intellectual creation of the work. One of the paradigmatic examples in this sense would be the work of production of Jackson Pollock. The problem arises when several current studies have shown that his art was not as free as was believed and used a series of schemes.

Surrealist Technique of Automation. Starting from the precepts of Freud's psychoanalysis, the unconscious becomes a powerful creative weapon. In 1924, Breton, in his Surrealist Manifesto defined Surrealism as "a pure psychic automatism, by which one tries to express the real functioning of thought in the absence of any control exercised by reason, regardless of any aesthetic or moral concern." The relationship with Mindfulness, would come from this process of conscious attention to subconscious, starting from the technique of Vipassana Meditation, attention to bodily sensations.

Drawing. Drawing with full attention, can cause a state of concentration and deep relaxation. It allows us to anchor ourselves in what we are observing, painting. It would be the equivalent of when we pay attention to the breath to bodily sensations or thoughts.

3.2. Artists

Four artists have been selected that exemplify the integration of Meditation and mindfulness in the creation of works of art. Due to the complexity of the explanations, we chose to literally reproduce the comments of the researchers who analyze them:

Pep Mata. "The experience and the metaphorical sense of the road have also inspired the artistic work of Pep Mata --- walking Catalan artist --- who, along the lines of Richard Long and Hamish Fulton, documents the passage of places through the use of photography rough and lonely, like the high mountain routes of the Pyrenees. (...) Mata described his creative process as a ritual of inner transformation that arises from the transit and contact with the landscape. For the artist, walking becomes a meditative action in which the rhythm of

breathing, the repetitive cadence of the steps and the physical movement allow the mind to relax and open the so-called "inner eye". Once this space of silence has been reached, the experience of the Present Time is manifested and a different and deeper reading of reality becomes accessible. This particular state of consciousness, according to Mata, generates an experience of Unity with Nature in which it is possible to perceive the intangible dimensions of the territory. The artwork is set up as a poetic record of this contemplative process, a strategy to capture and share the astonishment and emotions aroused by the explored places. The photographic series of Pep Mata are, in effect, an invitation to stop in silence to observe the natural scenarios in their powerful and at the same time fragile beauty "(Albelda, from Frutos and Sgaramella, 2015).

Lorena Rodríguez "Especially revealing was the use of the videographic device to deepen the practice of conscious attention through a peculiar handling of time, silence and emptiness, in antithesis with the contemporary mediatic language, generally characterized by sensory saturation" (Albelda, de Fruits and Sgaramella, 2015).

Josep Pedros i Ginestar. "Whose work brings together visual poetry, fascination with the landscape and Sufi spirituality, mystical aspect of Islam. The workshop was held in a natural area of ??the town of Gata de Gorgos (Alicante), where under the guidance of the artist, participants enjoyed a deeper experience of contemplation from immersion and contact not mediated with the natural environment. Likewise, they were able to enrich their artistic sensibility, experimenting freely with different plastic languages ??and incorporating into their creative process the physical and spiritual experience of the landscape "(Albelda,from Frutos y Sgaramella, 2015).

Hanna Ekegren. The work of this author is marketed literally under the slogan "Unique and original work Mindfulness of the artist Hanna Ekegren, who makes colored works with the help of an original and unique know-how: acrylic applied directly to the support only by means of her hands naked "(...) Hanna frees herself from the limits imposed by the usual tools of the painters and she composes instinctively, without prior study, letting her gestures be expressed freely on the canvas. It represents its characters with striking colors, frontally although from a very peculiar angle, which offers the viewer a double perception of their faces. These figures, almost lunar, observe us with their eyes disproportionately large. Admiring the works of painters such as Claude Monet and Fernand Léger, Hanna composes according to her eagerness and inspiration, without worrying by the current fashions, and invites us to discover an universe as authentic as poetic "(Carredartistes).

Beyond the label "original work Mindfulness", it is not explained what are the author's relationships with Mindfulness or how the works are created thanks to Mindfulness.



Fig. 2. Hanna Ekegren. The work of this author is marketed literally under the slogan "Unique work and original Mindfulness". Source: <https://www.carredartistes.com/es/galeria-arte-en-linea-artista-contemporaneo-hanna-kegren/10294-obra-de-arte-contemporaneo-mindfulness-hanna-kegren.html>

3.3. From Advertising to Art?

The scarce bibliography that can be found between Art History and Mindfulness, little or nothing clarifies how we can create a work from Mindfulness, or what are the relationships between both issues. The aforementioned authors have developed their own creative experiences from meditation and Mindfulness. Now, finding a specific work methodology is more complicated, especially if we abstract from Art Therapy. Among the few cases that we can name, we should highlight the work of Vargas Delgado (2014), entitled, "Creative Mindfulness: transformative methodology of conceptual stimulation of the process of Advertising ideation of the XXI century", where starting from the epistemological foundations of "Creativity Mindfulness ", A meticulous methodological process for Advertising creation is developed, whose foundations we think can be applied perfectly to the creation of works of art. It is structured in different phases: 1. Conceptual identification. 2. Conscious connection. 3. Inspiring display. 4. Subconscious integration. 5. Conscious disconnection.

3.4 Performing arts and performances an ideal medium for art and mindfulness

The theater, the performing arts and the performance, have been some of the artistic manifestations that have best embraced the Mindfulness. Here we should include works related to video art. One of the most illustrative examples of how to work Mindfulness and Mindfulness from the performing arts, was the performance by Marina Abramovic in MOMA "the performance artist Marina Abramovic showed the world how to drink a glass of water, appreciating intensely every physical sensation of the act, could not have been more in tune with the Buddhist practice. In fact, Abramovic has developed his career hand in hand with care practices and immediate experience. Always pushing the limits of body and mind, Abramovic has always sought to challenge both herself and the participants of her performances. Emotionally, intellectually and physically "(...)" In 2010 the Serbian artist, in the framework of a retrospective of her fascinating performative career organized by the New Yorker MOMA, sat silently in front of an empty chair in one of the infinite rooms of the museum. Meanwhile, visitors made long queues to wait their turn and be able to sit in front of the artist to share a few moments of strong visual and human contact. The experience produced several reactions both in the spectators and in it, which sometimes were moved, cried, or laughed. Known as 'The artist is present', a thousand people passed and posed in front of the legendary Abramovic in this performance that lasted almost three months and took eight hours a day. A full workday "(Tapia Bellido, 2017). Mindfulness is a regular part of the artistic productions of Abramovic, who, to grow it, created the Marina Abramovic Institute, where among the proposed activities, "the visitor learns to walk slowly, to drink a glass of water for half an hour, to subject the body to magnetic currents, to sit for a long time, to sleep, or to spend three hours separating a bunch of grains of rice. "If you can not count rice for three hours, you can not do anything good in life," explained the artist "(Tapia Bellido, 2017).



Fig. 3. Marina Abramovic in her performance on Mindfulness. Source: <http://forbes.es/life/33680/marina-abramovic-mindfulness-llevado-al-arte/>

4. THE MINDFULNESS AS A PARALLEL VEHICLE TO THE CREATION OF WORKS. PROJECTS CARRIED OUT

As we have seen in the previous lines, the relations between Art History and Mindfulness go through to be limited in time to the works of the past, and those that have already been created. Different questions are those works that are created directly from the Mindfulness or meditative precepts. While all these fields are limited, especially while further back we look, at present we can find many parallel applications related to works of art and creation. The most usual thing is that while creating works of art, there are parallel sessions of Mindfulness that allow mental calm work on the one hand, and self-acceptance, esteem, resilience, etc., on the other hand.

In this sense, there are many projects carried out that in one way or another integrate mindfulness in relation to the work of art. We want to mention two illustrative examples: "Imagining Mobile" and the project "Educate in social and emotional skills from the systemic pedagogy in the Social Sciences classroom", carried out in the I.E.S, Valle del Ebro, Tudela.

The first one is a good example of the situation we have mentioned, entitled "Imagining Mobile: art, emotions and mid-life for a culture of peace". The authors of the project, describe it in the following way, "this project arises from the need to respond to the problems of coexistence of the center due to the characteristics of our students, who come from broken families at risk of social exclusion. These characteristics generated a series of problematic situations that together with the great variety of nationalities, meant that the climate of coexistence and therefore learning, was not adequate (...) We needed a comprehensive plan that would work at all levels, physical, mental and all emotional, as the shortcomings of our students in this regard are very significant (...) For this we adapt the Emotional Skills Model of Meyer and Salovey and Mindfulness as an emotional regulation tool. Based on this, we designed a series of activities with the aim of developing emotional skills through Art and its different languages, so that the knowledge acquired was as

experiential as possible, beyond the merely cognitive. These activities are supported by the daily work of the tutors in the classroom with the cariñogram, the emotional thermometer and the Mindfulness training. The result of this work was the mural painting that now embellishes the walls of our school and that has become the flag of our project "(Acosta, Robles and Cabera, 2017). The project carried out a multitude of activities, emotional, creative, coexistence, Mindfulness, which allowed the realization of the mural and the consolidation of affective ties. Here the Mindfulness fulfilled a parallel function of work, and does not have a direct relationship with the art work.

In relation to the second project, Educate in social and emotional skills from the pedagogic system in the Social Sciences classroom, we have only been able to consult the presentation by Isabel Haro Pacheco, available at the following link: <http://a12.escaparedewebs.com/sites/a12.escaparedewebs.com/files/pdf/jornadasisabelharo.pdf>

It is a project carried out by the students of 4 of E.S.O of the I.E.ES Valley of the Ebro of Tudela. The following objectives are indicated in the document: To promote a comprehensive education of the student (emotional and systemic); strengthen the personality and self-esteem of the student; promote emotional well-being by promoting the sense of belonging to the systems that the student is linked to; learn to manage in an appropriate way the emotional interactions of the student with the systems to which he belongs; guide students on the evolutionary development of adolescence and emotions to promote personal self-knowledge; improve coexistence and school performance. The project is also justified, under the following items: evolutionary stage (identity crisis); work with basic skills; agenda: wars, equality, industrial development, Human Rights, ideologies, Art ... Great personalities (biographies). The project proposes a great variety of activities related to History and Art History. For example, in topic 2, "The Eighteenth century in Spain: The despotism illustrated (The abuse of power in human relationships)", proposed the activity of superiority and inferiority, nothing that "experience similar experiences with a session of Mindfulness to experience the feelings of the other (Empathy)". The activity is illustrated with a caricature of the time, but it is not explained how it was carried out, from the Mindfulness. Different activities start from a work of Art, for example activity 12, rage (anger, hatred, resentment, aggressiveness ...), corresponding to themes 7 "The First World War and the Interwar period," and 9 "the Second World War and the new international situation (1939-1991)", we work the feelings generated by a war, clarifying in relation to the Mindfulness that "experience situations in which I feel this way. Identify bodily sensations and the cause that originates it: a situation, a thought, an action, a way of relating to others ... How could this emotion change for another? Other works used are Picasso's Guernica, or the Scream (Cry) of Munch.

5. MINDFULNESS FOR FULL CONTEMPLATION OF ART WORKS

The application of Mindfulness for the contemplation of works of art is a phenomenon on the rise, which begins to show a variety of developments in terms of its application. We can find a little bit of everything, from the mere realization of Mindfulness courses in the museum, to the development of methodologies based on understanding and assimilating the work from the Mindfulness. Some proposals to mention would be the following:

During 2017, part of the collection of Contemporary Art by Jaime Sordo was exhibited in the Salas de la Coracha of the Museum of the Heritage of Málaga, where 45 of 41 different artists could be seen. In parallel to the exhibition, activities of Yoga and Mindfulness were carried out, in which in each session, an approach to a specific work of Art was produced.

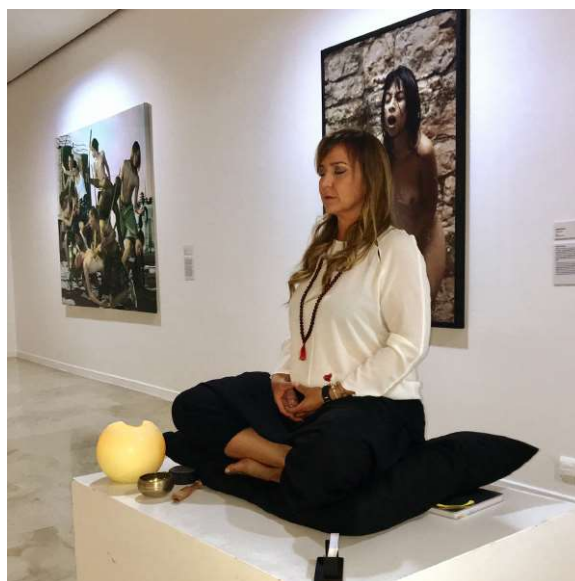


Fig. 4. Nowadays more and more meditation and Mindfulness are being done in museums
Source: Museo del Patrimonio del Málaga

In 2016, at the Museum of the University of Navarra, an interesting proposal was carried out that combined Contemporary Art and Mindfulness in its precepts. Titled "Rothko Experience", it started from several activities carried out around the work of Marc Rothko "Untitled" 1969, belong to the funds of the institution. Made in the museum facilities, the activity lasted two hours, and was carried out in three parts: "Firstly, a contemplative phase of the work, a second phase of creative production and a third relational phase to share the experience. In total, 9 students participated in the aforementioned course (...) During the first 20 minutes of the experience, we fully meditated in silence to allow the painting to show everything that lives inside "without colliding with any prejudice or preconceived idea about of the same "(Muñoz 2008, 88). (...) From this experience, each participant then made a creative work with different artistic-objectual material from the workshop space of the museum, with a duration of 70 minutes. Finally, a 30-minute sharing allowed voluntarily and openly to share the meaning of the work carried out, including what was experienced in the contemplation (...) "at the end we discovered an intense synergy between Mindfulness and the work of Rothko ,since on the one hand, the special characteristics of Rothko's abstract expressionist work facilitated Mindfulness meditation and, on the other hand, Mindfulness's full attention favored the contemplation and interpretation of Rothko's work (...) In our case , some of the possible synergies between Mindfulness and the Rothko experience have been evidenced, which we highlight below. Mindfulness can facilitate the education of the gaze for the contemplation of the works of art that our museum houses and help generate significant personal experiences for the visitors. Each person can experience that the work of art has its "own life", a life given in an individualized way, interpreted and defined by the perspectives that each visitor gives to the contemplated object "(Echarri and Urpi, 2016)



Fig. 5. Activity carried out at the Museum of the University of Navarra. Source: Museo de la Universidad de Navarra

Certain museums are taking a step further, and in addition to doing specific activities with certain works of art, are proposing autonomous work methodologies so that visitors can approach their works from the Mindfulness. A prominent example would be the methodology proposed by the Rubin Museum of Art in New York, with an important collection related to the Art and cultures from Himalayas, India and bordering areas. The collection related to Tibet stands out. In the following link you could consult the methodological proposal: <http://rubinmuseum.org/blog/art-as-meditation-a-lesson-in-mindfulness>

The Rubin Museum, proposes four consecutive stages for the contemplation of his works of art (explained in detail on the website). In summary, the processes proposed by the museum are the following:

1. Prevent us from becoming distracted in the contemplative process, for example with mobile phones.
2. Observe our reactions to the work of art.
3. Observe the details of the work and recreate in them.
4. Repeat the process with other work of taking the necessary time.

In relation to the above, the web portal Respira Vida (respiravida.net), has proposed an interesting methodology for the contemplation of paintings from the Mindfulness, the result of a translation and adaptation for the course "Live with full attention", whose precepts start of the book, "Life with full attention" by Maitreyabandhu.

| How to look at a picture with mindfulness |
|--|
| Go first to the museum café: You need to do this to change the chip, to get out of the mundane noise of everyday life and immerse yourself in the world of imagination. Use this space as an opportunity to relax, soften your abdomen, lower your shoulders and let your mind calm down. |
| You can take three minutes of rest to breathe. This will help you to be in an appropriate mental state for appreciation. |
| Choose one or two boxes: Look at each of them for 10 minutes or just look at a painting for 20 minutes. You can choose a box that has a bank in front. |
| Look at it from a distance and then come closer: Take a few steps back and away from the painting, stay still to have a global vision. Then stay still and come closer to enjoy even the most subtle detail. Next, go from one |

position to the other several times.

Look at the abstract elements: All the paintings, from Giotto's to Picasso's, are composed of formal abstract elements - the shapes and contours that make a figure, a horse, or a group of trees. Try to see how these abstract elements relate harmoniously by covering the surface of the painting. Observe how these abstract relationships - between the first and second planes, large and small forms - create patterns, rhymes and reflections.

Discover the meaning of painting: Painters use these formal abstract elements to add to the meaning, message, and focus of the image. The connection of the hillside with the Virgin in one of Rafael's paintings creates a pleasant sensation of harmony and calmness that is part of the meaning of painting. It also gives the Madonna a monumental quality - by conferring stability, security and greatness.

Note the application of different techniques and color: Note how the paint was applied-was it applied as a coarse mixture (as in Van Gogh), or as a fine mist of colors (as in Turner)? Is the use of vivid and discordant or soft and intense colors? Do you have any particular "colored world" -perhaps bluish gray or brown? How is the color distributed throughout the painting? Once again, try to observe how these things contribute to the sense and atmosphere of the painting. Each element of a painting adds to the impact of the whole of it.

Play with the meanings: Everything said so far must be explored in the spirit of the game. When you look at the pictures in a gallery, you want to feel that you are standing in your shoes - completely at home, with comfortable clothes, and relaxed. Play with the meanings: What do shapes, colors and text remind you of? What do you associate with each of them? In the Madonna of Raphael for example, she wears a warm red dress that covers her chest and heart, suggesting her emotional love and kindness.

Find the meaning in your own experience: This is vital. Find a personal connection to work. What does it mean to you? Are the values that are important to you represented? And remember: this sense of value does not have to imply belief - that you can enjoy the sweetness of the Virgin, her grace, and warmth without believing that she is the Mother of God. Play with the metaphors of the painting and see how they connect with your life. This takes time, developing the sensitivity to the form in the painting that makes you feel and what in turn triggers in your mind. Any connection helps: the flowering of the meadow that reminds you of a picnic, the sight in a painting of Rubens remembering his hiking. Find intimate connections, meanings and resonances.

Try another painting or another day: Of course, you can do everything I mentioned above and still not experience a lot of connection. Meaningful aesthetic experiences are created by a mysterious interaction between the quality of the object (in this case, the painting), the quality of your attention, and the particular pattern of your life story and values. Nobody finds all the touching paintings. Even great masterpieces can be boring. So you can try another picture, or come back another day when you are in a different mood.

Cita literal

<https://www.respiravida.net/articulos/c%C3%B3mo-mirar-un-cuadro-con-mindfulness>

To finish this section, we do not want to stop mentioning another interesting proposal that has been carried out in relation to Art and Mindfulness. In 2018, again in Malaga, the first course of Creativity, the Art and full attention was held, an interesting proposal in which "the History of Art applied to Mindfulness and healthy expression was discovered. With each session, painters and recognized authors will be worked on and the focus will be on the body, the intention and the relationship that there can be between Art and Human Being as a space for Self-knowledge ". The themes worked were the following:

- The Expression. The trace in prehistory.
- The Egyptian writing code. The art of communication.
- The Medieval Art. The relationship with the Nature of medieval art, Nature as a Master. The Renaissance. Colors with rebirthing, colors of Emotions.
- Impressionism. What we really see in Impressionism, we will move from the impression to the expression of what we feel.
- Photography, we will learn to see inside a frame.

- Modern Art, we will learn to respect their own criteria and values.

6. CONCLUSIONS

With the present investigation we have been able to become conscious of diverse aspects in relation to the Mindfulness and the History of the Art. In the first place, we have been able to confirm that many of the proposals carried out and the scientific publications carried out have as their object Contemporary Art and not art, in any of its manifestations, before 1900 (with a predominance of importance, the activities related to the painting). Likewise, we have been able to confirm that when we talk about Art History and Mindfulness, we not only do it in relation to Contemporary Art, but also to works and artistic manifestations of different materiality, which are created from mid-life. We must bring in mind that we are facing an emerging field and that therefore the sources of information pass through the web, social networks, blogs, etc. Habitually the Mindfulness is a pretext used as a parallel vehicle for the creation of works or creative projects. While the project is being developed, Mindfulness sessions are held. Perhaps where more development is having Mindfulness in non-formal education, and in our case, specifically in museums and artistic institutions. Here there are several options, from Mindfulness sessions in the museum facilities as an activity parallel to an exhibition, to activities carried out in concrete with specific works, as happened in the museum of the University of Navarra. Other museums are even proposing autonomous work methodologies so that visitors can observe their works with full awareness.

In relation to publications, there is an extraordinary development of those that have to do with Art Therapy and Mindfulness, and especially those that deal with Creativity. Relationships or applications with Art History that are not Contemporary, are an emerging field on which they will build foundations to the future.

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