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THAT OBSTACLES
SEND US**

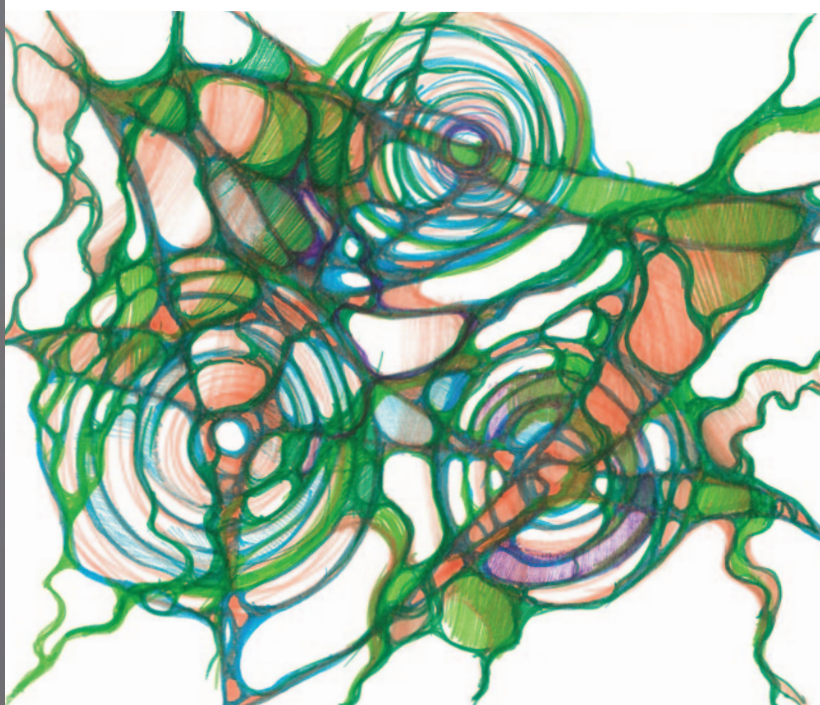
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DRAW AN OUTLINE OF YOUR LIFE

NEUROGRAPHICA FROM THE ORIGINATOR. PART 2.



People's wellbeing depends on their physical health, personal relationships, job satisfaction, material circumstances, high-quality leisure—in a word, on all important aspects of their lives. And because there are many categories and most of them hard to quantify, some of those areas in our lives inevitably take a back seat and then become inaccessible, which leaves us feeling somehow dissatisfied, not quite happy. Neurographica, also called neurographics, neurography, neurodrawing, and neurographics, can help us come closer to a life of harmony.

More than 25,000 people in thirty-six countries are already putting this new methodology into practice. In this issue of ALPEON, we are publishing an interview with **Pavel Piskarev**, Ph.D. in Psychology and Philosophy, and originator of neurographica.

Pavel, in the previous issue of our magazine, we began a conversation about neurographica, ascertained the particularities of its visual “language,” and learned how through drawing we can influence our health, handle psycho-emotional problems, and even change our reality. We should begin with what is closest to us.

I think that people turn their potential into reality when they begin to feel that they are creators. If you lack that feeling, you are a victim of fate, a person living amid the chaos of random events and just reacting to them. Neurographica is a kind of tool by means of which you can cease being a victim and enter a state in which you are a creator.

My parents gave me pencils even before I could walk and talk. Having drawn all my life, I understand that it is almost impossible for an adult to learn to draw academically. But does that mean that the ability to create is lost with age? To know what and how to draw so that drawing makes sense?

The famous nineteenth- and twentieth-century Russian painter Wassily Kandinsky said—and I love him for it—that a work of art is that which possesses psychological content. In a neurographical work, the “nerve” that personifies the psychological tension of its author is always visible. That is why any neurographical picture can be considered a bona-fide work of art.

Society has already recognized neuroart as a new direction in art. People who draw neurographica can become members of a professional community of artists. Exhibitions of neuroart are already being organized, both in this country and abroad. And neuroart is beginning to be used in the applied arts. The NeuroTextile project (neurotextil.ru) got underway this year, and sale of the first “NeuroMagic” collection of bed linen is now in progress. Lovers of neurographica are even using its motifs to create manicures. In sum, the possibilities are enormous and limited only by the imagination.

But what about inspiration? It’s thought that inspiration is always the precursor to an act of creativity.

I have been working in the field of creativity for many years, and I realize that no one knows what inspiration is

and where you can get it. But, working with neurographica, we are testing in a scientific research laboratory the hypothesis that inspiration is a surfeit of neuron connections that are engaged in managing a concrete task and creating an enormous influx of energy.

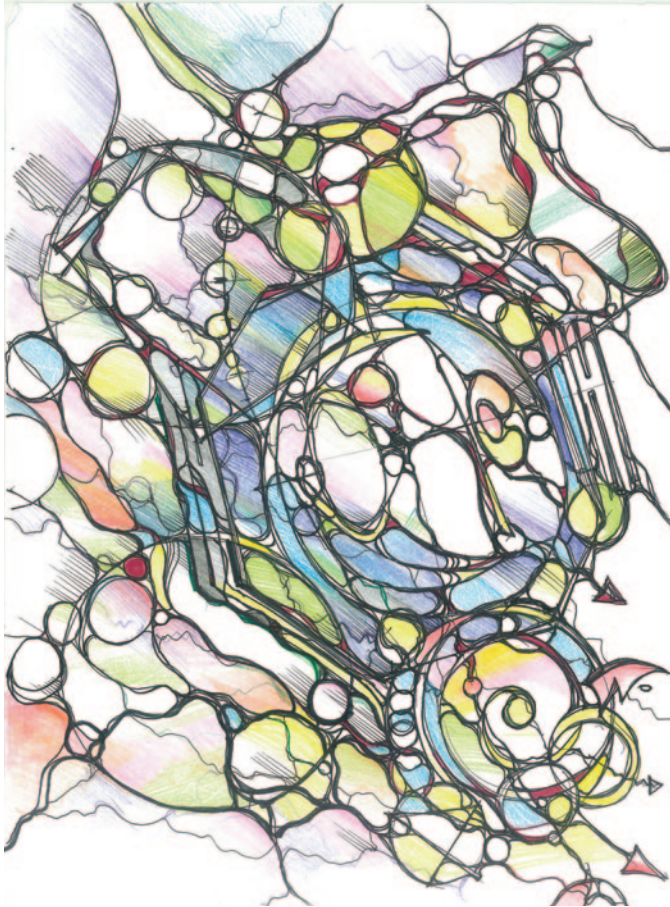
If that is the case, if we don’t have enough energy to handle a task because there aren’t enough neurons focused on the task, then that task seems impossible to accomplish and becomes a problem. But if we can attract an additional number of neurons to handling the task, and keep them firmly at it, then the task becomes an interesting creative challenge. If these conclusions are true, it’s possible—by means of neurographica—to obtain the inspiration needed to handle any task in life.

We’ll take it as a given that we have reached an understanding of neurographica as an act of creativity. But how can neurographica help develop a business?

Its purpose with regard to business is to enrich it with innovative technologies for development of leaders, teams, and organizations. We are now working on how to implement algorithms we have worked out for achieving results. It is of fundamental importance that several elements with which we are working to achieve results are present in these algorithms. First is the goal itself, to state it competently in its graphical image; second is the process of achieving it, seen in the specific trajectory of its life line; third is the result itself. Unfortunately, in design activities, management of the result does not exist as an idea. Result is thought of as a natural consequence of a correctly stated goal. But in fact it’s not that way at all. Result is an event deferred to the future, a large-scale occurrence during which we experience joyful feelings. And the quality of that event draws us from the present into the future. A well-formulated, well-drawn, and harmoniously constructed result within us creates the motivation that pulls us like a magnet into the future.

People who are capable of clearly drawing the outlines of the result acquire such powerful energy that for them life turns into surfing the rushing current of the stream of life, from success to success. We are working at the present time on that course toward happiness that possesses a very high potential.

The times now are such that rational ways of thinking, the ones habitual to us, no longer afford the desired re-



sults. Life demands a creative, heuristic approach to handling tasks. And, through a process of drawing in which both hemispheres of the brain—the left and the right, the logical and the artistic—are equally engaged, neurographica leads us to nonstandard conclusions through unanticipated self-awareness and self-determination. Moreover, to manage a life or business task, we dive into the depths of our unconscious psyche, drawing on informational, psychological, and energy reserves. And the greatest wonder is that everything that has been contemplated and outlined turns into reality seemingly on its own. Events and circumstances seem to take shape successfully of and by themselves. We assume that it happens because a drawing endowed with meaning organizes an interaction of energies and creates what we call synchronicity.

Pavel, let's turn to an educational topic, to where and how to learn the language of neurographica.

Drawing is a natural skill that people have, but which,

unfortunately, most people don't use. And learning to draw is the revival of one's natural ability to draw a line, speak in images, allot energy, and communicate meaning through a drawing. Aside from spoken language, people first learned to communicate and negotiate through conceptual drawings and only later by representations of speech, or written words as we know them. But today we write better than we draw, and that has created an imbalance in the way we communicate, with others and ourselves.

In order to use neurographica, we need to learn its "language," which is simple and accessible, but nevertheless is a specific way of drawing. The basic skills can be mastered in several hours of study. To see what the results might look like, make a Google search for images in <http://neurographica.art/>.

The Institute of the Psychology of Creativity (Institut Psikologii Tvorchestva) develops various educational programs and engages in the training of specialists in such fields as pedagogy, business, facilitation (movement in the direction of therapy), and coaching, as well as in teaching a course for instructors of neurographica, the graduates of which have the right to teach others in our methodology. As the creator and developer of neurographica, I should say here by way of full disclosure that I myself established the Institute, it is located in Moscow, and the website, <https://www.neurograff.com/>, is in Russian.

Because neurographica has shown itself to be a very effective method of art therapy, its active spread worldwide gladdens me and my like-minded colleagues with its rapid growth and powerful sweep. We already have over twenty-five thousand trained people operating in thirty-six countries. Naturally, there are far more users than that.

In addition to the standardized courses at the Institute of the Psychology of Creativity, the Internet is full of free lessons in video format. Thanks to the Internet and modern technology, instruction in neurographica is available to everybody who wants it regardless of where they live. Moreover, instruction is already being conducted in three languages: Russian, English, and German.

In the dynamic modern world, when even specialties "age," adult education tied to training in a profession becomes just as popular as coaching—a methodology that

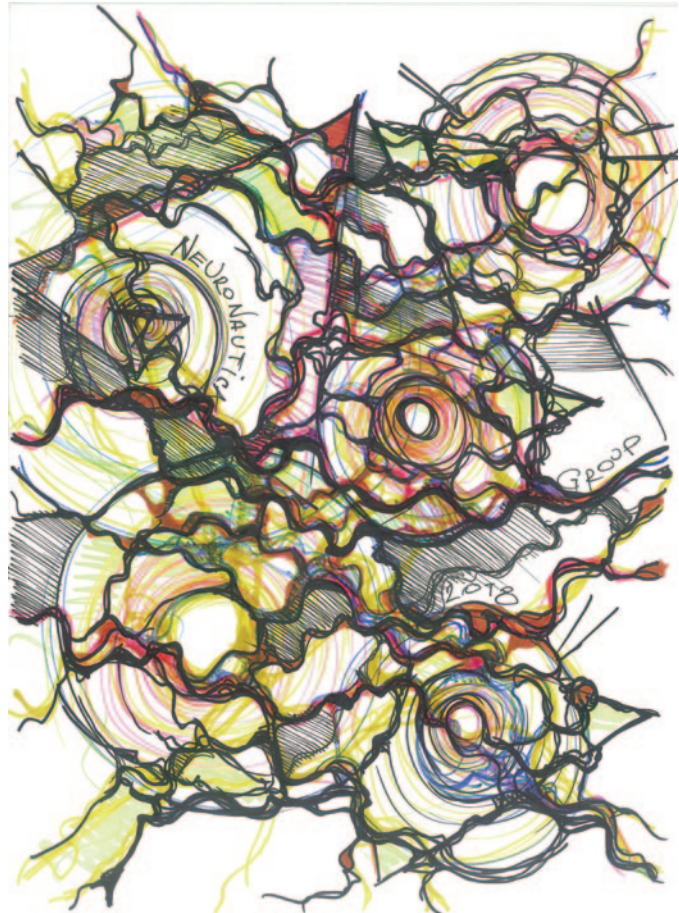
helps with self-development, personal transformation, and discovery of inner potential. In that regard, as I understand it, there is also a place for neurographica.

The profession of “analytical coach” was first registered in Switzerland in 2012. Its mission is to provide high-quality development for individuals for their most successful socialization. In 2018 the Institute launched for the first time an analytical coaching course that is called “Ascension of a Hero.” The purpose of this instruction is development of personal strength and transformation of it into professional mastery. Of course, instruction in coaching does not boil down to just neurographica, but that method is an important part of the set of knowledge and skills that are essential to a specialist.

Another program—Neuroplastics—allows participants to work in three important directions: to make the body look good; to help the brain work more effectively; and to form a foundation for positive changes in life. Programs for personal growth are also being developed, and “Labyrinth of Development” and “Pyramid of Development” are already in operation. Launch of a program called “Map of the Consciousness” and dedicated to the question of the structure of inner reality is now being planned.

By studying neurographica, people master a universal tool for managing circumstances and algorithms for handling various kinds of life tasks. After all, everything can be drawn: the circumstances of people’s lives, business, interrelationships, and people’s lives past and future. But the main thing is that they can be redrawn by seeing with our inner vision different—desired—circumstances and results. Lines of action, patterns of life circumstances, trajectories of motion in time, and graphic solutions of complex tasks can nearly imperceptibly eliminate inner limitations, balance all areas of life, and create an image of a more harmonious fate that the Universe will adopt as instructions for implementation.

The preeminent merit of neurographica is that it permits us to work with a problem intimately, incognito: the topic itself is put in abstract images, and those who draw understand what they are doing, while for everyone else it remains an intriguing secret. People who have mastered the methodology have no need to verbalize the process, to reveal their souls to someone they barely know—a psy-



chologist or coach—or to plunge into traumatizing details... In short, neurographica is positive changes through our thoughts, feelings, and hands.

Thank you, Pavel, for the detailed and thought-provoking information about a new methodology with great potential for development. It only remains for me to invite readers to draw in the “language” of neurographica to manage any life tasks, and to note that these lessons stimulate an interest in studying diverse disciplines, including neuroscience, psychology, and the history of the arts.

<https://www.youtube.com/watch?v=SMt3LbM-M8I>

<https://www.youtube.com/watch?v=vTq3hNSCqd0>

https://www.youtube.com/watch?v=m37LT_L8NBM

<https://www.neurographicstudio.com/single-post/2016/05/03/10-ways-to-start-loving-yourself-the-way-you-deserve-to-be-loved>

<https://www.neurograff.com/mind-map>