

... between different genres of the arts, between artistic, scholarly and scientific disciplines, and the arts' collaboration with practical everyday interrelationships.¹

Transdisciplinary process painting can, therefore, be defined as the cooperation between artistic disciplines (like dance, music, and painting) in expressive, gestural and figurative painting.

Communication is established via subconscious contacts, which can be explained by the existence of mirror neurons in the brain.² These were discovered in 1995 by the Italian neuropsychologist Professor Dr. Giacomo Rizzolatti and his team (Vittorio Gallese, Leonardo Fogassi and Luciano Fadiga). Ten years later the theory of “Embodied Simulation” (from neurons to phenomenal experience) was developed by Dr. Vittorio Gallese (Professor of Physiology at the Dept. Neurocience, University of Parma).

We can assume that a special form of the mirror neurons is characteristic of both dancers and musicians, which is also true for the painter **Barbara Heinisch**, who has undergone training both in dancing and music. So, after an agreed choreographic framework, a distinct imagination in the process painting (i. e. in the creative process, a manifold inventive process leading to the creation of the artwork) a painting is brought into being – a unique work of art.

This creative and artistic process requires a previously acquired skill, i. e. it is preceded by a years' long formation and special manual know-how, which contain many subconscious processes (stored concatenations of information within the brain).

During a live performance the painter doesn't only touch her co-players' subconscious with her subconscious, but also that of the public.² The reaction of the mirror neurons then is the same as if the action had been carried out by themselves.³

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² Psychotherapist Dr. Johanna Franz, Vienna

³ Neuropsychologist Professor Dr. Giacomo Rizzolatti, Dept. Neurocience, University of Parma