

damien ehrhardt & hélène fleury

creativity between cultural areas

artistic primitivism

versus

moments of mundiality



Yves Klein, *Globe terrestre bleu* 1962

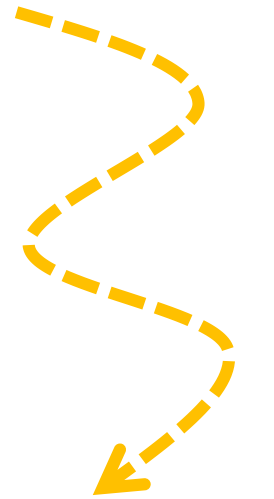
conjunction of opposites

ἄπειρον (ἄπειρον)
the unlimited

moments of intense
movement

πέρας (πέρας),
the limiting

moments of resting

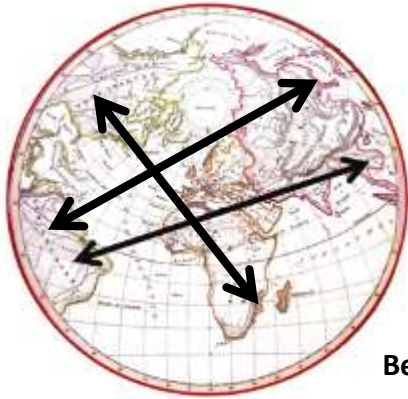


creativity

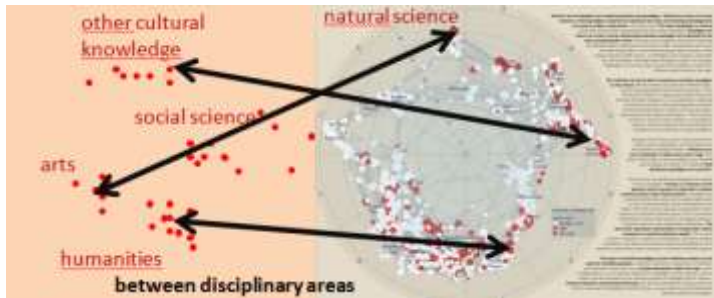
**transareality: travelling between
disciplinary and cultural areas**



transareality



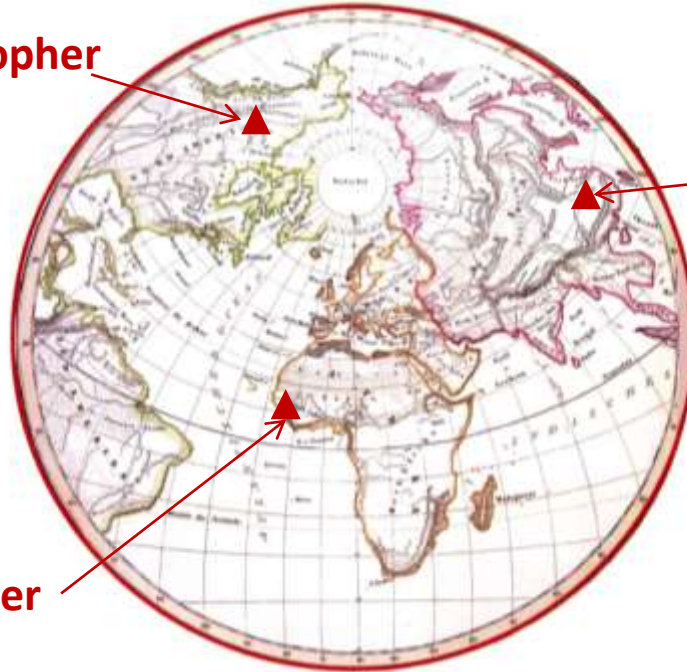
Between cultural areas



- intensity of innovation correlated to degree of interdisciplinarity & interculturality ?
- transareality favoring breakthrough innovations and paradigm shifts ?

transreality

Canadian philosopher



Chinese physicist

Senegalese writer

incommunication

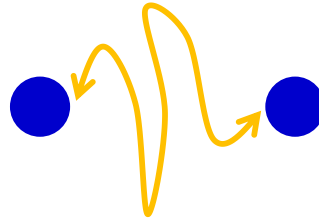
Communication

voluntary human
relationship durable over
time



incommunication

leads to the shared feeling
of dissatisfaction and
misunderstanding



acommunication

non-communication and
disagreement



artistic innovation as paradigm of modernity

“An Original may be said to be of a *vegetable* nature; it rises spontaneously from the vital root of genius; it *grows*, it is not *made*: *Imitations* are often a sort of *manufacture* wrought up by those *mechanics, art, and labour*, out of preexistent materials not their own”.

Edward Young, *Conjectures on Original Composition in a Letter to the Author of Sir Charles Grandison*, 1759

“Nur das einseitige Talent gibt wie eine Klaviersaite unter dem Hammerschlage einen Ton; aber das Genie gleicht einer Windharfen-Saite; eine und dieselbe spielt sich selber zu mannigfachem Tönen vor dem mannigfachen Anwehen. Im Genius stehen alle Kräfte auf einmal in Blüte; und die Phantasie ist darin nicht die Blume, sondern die Blumengöttin, welche die zusammenstäubenden Blumenkelche für neue Mischungen ordnet, gleichsam die Kraft voll Kräfte. Das Dasein dieser Harmonie und dieser Harmonistin begehren und verbürgen zwei große Erscheinungen des Genius”.

Jean Paul, Vorschule der Ästhetik, 1804

Liszt's Travels 1837-1848



1837-9

1840

1841

1842

1843

1844

1845

1846

1847-8

artistic primitivism

moments of mundiality



PHILIPPE
DAGEN

PRIMITIVISMES
UNE
INVENTION
MODERNE



Gallimard

PHILIPPE
DAGEN

PRIMITIVISMES
2
UNE
GUERRE
MODERNE



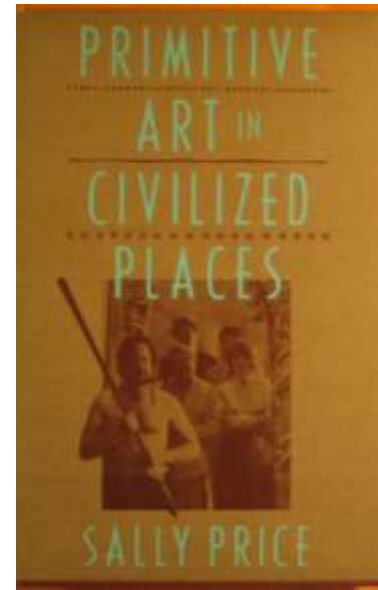
Gallimard

artistic primitivism

- Last third of 19th century: “primitive” and “primitivism” appear in Europe at the time of colonial expansion as opposite of modern
- Within the system of primitivism, not only ‘savages’ are considered as primitives, but also children, lunatics, prehistoric and rustic people
- Primitivism far from being merely a matter of forms and styles, expresses in art political protests against the world of industrial and technical revolutions
- Art protests against the contemporary world linked to attempts to free oneself in daily life from the prevailing social and moral order.

artistic primitivism

- At first, primitivism develops in the wake of the evolutionist, teleological and ethnocentric vision of anthropology prevailing in the second half of the 19th century.
- A radically different orientation appears with the surrealist primitivism of the Avant-Gardes, which tends to challenge colonization and cultivates experimentation against artistic traditions. Western artists became fascinated with objects from elsewhere and partially included them in the sphere of art, but detaching them from their context.



Claude Debussy: distant land and time



Autograph „Hommage à Rameau“, in *Images*



Debussy and Gamelan Music during the World Exhibitions of 1889 and 1900

creativity by contesting modernity

- **The movements contesting modernity are constitutive of the idea of creativity itself**
- **Last third of the 18th century to second third of the 20th century: the movements initiated by Sturm and Drang and Romanticism led to the conviction that the world and the self had to be shaped in a creative way . Opposed to bourgeois establishment, these movements praised non-alienated existence as a state of permanent creative reinvention**
- **Countercultural critique of alienation – Utopia of generalized creativity**

MONDIALITÉ
OR
THE
ARCHIPELAGOS
OF
ÉDOUARD
GLISSANT

EDITED BY
HANS
ULRICH
OBRIST
&
ASAD
RAZA



SKIRA

mondiality

- “Whole-World” (*Tout-monde*): kind of Worldmentality in which imagination and wandering identities are changed through the notion of Relation
- If globalization is an exuberant process that pushes the boundaries of the planet, mondiality represents an ideal of connecting people on a global scale



Raga. A Film Journey into the Soul of India, 1971.
Documentary film about the life and music of
Ravi Shankar, produced and directed by Howard Worth

Left: poster for London screening of the film
Right: film scene with Menuhin and Shankar

Shankar on Menuhin:

“So many Western musicians and composers have taken to our music. It’s something I have always hoped for. I have known Yehudi Menuhin since I was a child in Paris. Through the years, he has awakened so much interest in our classical music. It’s a joy to play with him.”

Raga. A Film Journey into the Soul of India, 1971



Yehudi Menuhin and Ravi Shankar recorded the album *West Meets East* in London in 1966, which was released the following year. DAVID FARRELL/REDFERNS

February 1952: Menuhin discovers Indian music

“Despite predisposition in India’s favour, I have to acknowledge that Indian music took me by surprise. I knew neither its nature nor its richness, but here, if anywhere, I found vindication of my conviction that India was the original source. The two scales of the West, major and minor, with the harmonic minor as variant, the half-dozen ancient Greek modes, were here submerged under modes and scales of (it seemed) inexhaustible variety. Even the arcane rules of dodecaphonic composition had been anticipated and surpassed, for where the dodecaphonic system requires – somewhat arbitrarily, in my view – all twelve notes to be sounded in a given sequence and forbids their repetition within it, any given Indian *raga* chooses five or six notes, never more than seven or eight, while the hundreds of *ragas* between them exploit all possible notes in permutations of a subtlety and flexibility we can scarcely conceive. Melodically and rhythmically, Indian music long ago achieved a complex sophistication which only in the twentieth century, with the work of Bartok and Stravinsky, has Western music begun to adumbrate”

Y. Menuhin, “Indian and Western Music”, *Darshan*, January 2007, p. 16-17

presentation of aesthetic facts

Reckwitz 2021

 episode

 ractice



episode

ephemeral moments of
mondiality

WOW !



practice

inter-areal (in)communication
experienced on a daily basis, new
visions situated in a continuously
(re)constructed third space
in between cultural areas