

Art, Philosophy, and Creativity

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Abstract. We reflect on the nature of art, the creative process, and the connection between art and philosophy.

Aesthetic Theory is a branch of the philosophy of art: A philosophical endeavour to re-establish the essence of art while grounding itself in new forms of experience lived by the intellect, not the senses. Contrary to Kant [1], the aesthetic does not need to be tied to the sensuous essence of the experiential. On the other hand, *abstract materialism*, a movement within the philosophy of nature, aims at destroying the Kantian dogma of Western aesthetic theory together with the latter's subsequent Hegelian reincarnation [2]. We find the entire academic problematic of Western aesthetics extremely disappointing and in the main moving along the wrong direction. A totally new beginning is needed. One must push for re-connecting with the primordial roots of constructive modes of being's createdness-in-and-through-thinking [3,4]. To think is to create, but it is not the thinking of Hegelian Idealism [5] what we have in mind. Instead, for us thinking is the becoming other of the non-personal Idea in matter as such. The Material is the Real. Aesthetic Theory is a branch of art informed by ontology. You can have everything here, philosophy and positive creative artistic works woven into each other while various subcurrents of active intellectual-artistic discourse are generously laid open, waiting for any available capable artist or philosopher to step in and participate.

We advocate new artforms motivated solely by philosophical considerations, which automatically means, *pace* Guattari [6–8], that it is also *political*. Our art is different from mainstream Western art or the many Global Underground Art movements scattered around the world, from China, Japan, and Brazil to Siberia, Norway, and Newfoundland. My goal is to draw the full picture in advance so that philosophically-minded people can begin anew without the need to reinvent complex and detailed philosophical guidebooks, for powerful programs had been already mapped out several times by creative masterminds like Heidegger [9], Lem [10–12], and Guattari [13].

What does this outline say about art? We have several options:

- (i) First, It is possible to avoid defining art locally or internally by instead directly linking the artistic with a specific “external” component originally found in philosophy, that which goes by the name *ontology*. Hence, I am not working within any epistemological framework; even a minimal epistemic scheme is rejected right from the beginning. Leave your brain, senses, intuitive essences, and above all personal cognition, all at the door, please.

- (ii) Do not bring in psychoanalysis' dirty laundry, for we are pure and clean and even (at least nominally) Jungian. Real Art has nothing to do with the Sexual Ego [14], Subject [15], Person [16], Cognition [17], Brain (sorry, Deleuze [18,19].) Art is that positive but non-affirmative peaceful action directed against Logic, Concept, Reason, Mind, Order, State, Universals, Grammar, Convention, Tradition, Heritage, Past, Origins, and all such things.
- (iii) Approach art using philosophical tools, but while we started by linking the artistic with the philosophical, and where art is being systematically constructed this way, the final objective is never espousing new philosophical views or systems. Art is free of doxa and opinions. I create art by negating all conclusions and thought-forms and patterns. The Artistic in man is the anti-ideal, the non-ordered, the un-formed; in a nutshell, that elusive aleatory, wandering arrow pointing into nowhere and signifying nothing. It is pure, detached, self-floating Freedom.

The creation of art happens then by means of an *ontological apparatus* different from the mundane, down-to-earth, matrix of everyday toolkits, craftsmen's skills, or tools of the trade. While the latter is important (it constitutes the naive material foundation of every creative art experience), the truth is more complex and subtle. *Abstract* materialism, not that famous mainstream naive variety, is what prevails at the end of the day. The artist is a philosopher. He creates by (onto)-thinking the needed forms, all on his own, not by cognizing them or realizing their Platonic templates; instead, matter as such *is* embodied thinking. Formative causation directs inner flows toward that onto-pathetic positive and negative constructive-destruction of banal forms, replacing them by rhizomes and webs of interlocked movement-forms that are permanently unlocalized because they are inherently non-localizable, or – to follow Fichte [20] – Undeterminable (like the Jungian Unconscious collective as it was [21–23], majestically nonpersonal in and through yet fluid and self-moved, traversing throughout its genesis the full nonspatial span of the World's perpetual flux of cosmic experience.)

Art-forms are by design strange. The artistic is uncanny. The uncanny is profound. The profound is against Depth. Depth belongs to Reason, Rationalism, Idealism, Order, Logic. Art, anti-Depth. But superficiality and shallowness are not in order. It is formal profundity-without-depth what I have in mind, something impossible to define if you continue to base everything on persons, minds, brains, egos, or Lacanism [24]. You need to move forward. Forget traditional art. Study art history then wipe out from your memory everything internalized.

One night Keith Jarrett [25–27] starts his major improvisation of the decade (or possibly all time) by releasing strange non-musical machine-like notes “fabricated” on the spot from scratch, then he begins to arrange them in random dissonant sequences. Then suddenly a forceful, clear, and distinct Cartesian-Bachian harmony emerges into the sonorous sphere [28], only to be swallowed by the anarchic ferocity of postharmonious dissonance [29], consummated by a return to classical resolution with a mesmerizing unordered global structuration of the Real manifested this time by a coda of harmonious tonal forms. Art is Jarrett, or Jarrett is the highest concentration of Art in man since Leo Tolstoy and Thomas Mann: To bring out and define the deeply buried false essence of Idealistic man through creative acts of constructive destruction aiming at nothing but the *a*-logical non-affirmation of the Real (the Heideggerian process of *hesitating-withdrawing*). This is all done in and through aleatory forms, irrationally erupting at the moment, yet while the total process of artistic creation

remains globally coherent and ultimately satisfactory at all levels.¹

How does that happen without the participation of the audience? Because there is no longer any need for a spectator in art. Our art, like postmodern mathematics (they are probably the same) is fundamentally private even if it remains foundationally non-personal and anti-idealistic, revolting against Plato, Kant, Hegel. The artist is all alone, but this is now solitude in new style, for the idea is to unravel the ontological *per se*, neither the psychological nor the epistemological. When you know there is no audience, then the mind relaxes and the free-floating artistic hand wanders unconstrained, hindered by neither State dogma nor Capitalistic rules. Art is not for art's sake; creative art is done for ontology and ontology is best expressed via artworks.

Art is also to be positively contrasted to *technology*. The relation between the two has been a particularly thorny issue since Heidegger [30–32]. Can art be technological? Yes, but it must retain its own independence from the naive, direct material realm of objects touched and sensed. Art is not intellective abstraction, but it thrives on the distancing-withdrawing process of disengaging the sensuous, eventually leading to total disenchanting presence that is pure thinking proper free of ideological commitments and narrative straightjackets. What does technology offer any way? A path toward a new future? An alternative existential mode of being there more akin to the artist than anyone else? Art is the becoming self of the philosopher in creativity. It is a formula, even if art should never be formulaic. The Technological and Art find their common origin in the ancient term *techne*: The making-presence of unrealized objects through the process of machination. Philosophy is this machination's spiritualization, helping transporting the creator from the “technician's” mode to the artist's. The artist is he who produces new images of his cosmically extended mind, a tapping into the ubiquitous presence of the One-Whole integrating all aspects of the universe filtered through thinking and philosophizing, reflecting on structures, principles, ideas, formations, and discourses, tying up together various threads of experience and consolidating for itself a unified perspective on all things and concepts.

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¹The peak performance is Jarrett's *Paris Concert*, a live solo piano improvisation, recorded on October 17, 1988 at the Salle Pleyel in Paris.

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