ARTS & SOCIETY - CIPSH-UNESCO-MOST - IYGU -
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ART = the excellency of oneself, a skill at doing a specified thing
CULTURE = the ideas, customs, ARTS and social behaviour of a particular people or society – the pluralism of conscience and of beliefs as of various rites, traditions, esthetics and histories

MEMORY OF THE FUTURE was born out of the desire to endorse esthetic and ethics at once.

4 KEY WORDS lead our work:
Pluralism & diversities, commonality & universalism

OBJECTIVES:
• Artistic and Cultural resources beyond borders.
• The Arts and Creativity as tools of knowledge and of innovation, ways of learning, proposing, resisting, communicating and acting, individually and collectively.
• A better living together with knowledge and with respect to all differences, in multicultural, plural identities in modern societies.

Under this premise The International Council for Philosophy and Human Sciences (CIPSH), Pro. Luiz Oosterbeek, UNESCO-MOST, Dr. John Crowley, The International Year of Global Understanding (Pro. Benno Werlen, IYGU), and Mémoire de l’Avenir(MDA) initiated the ARTS AND SOCIETY movement.

ARTS AND SOCIETY movement is a global movement of artists and of project leaders reflecting upon their impact on society and the importance of local proposals upon a global plan.

The Arts and Society proposition is in line with the objectives defined for the WCH in 2017 and beyond, making it possible to bring together tools and methods from the world of the arts on issues that are under discussion: “The arts do not replace science, nor are they reducible to the concerns of science, but they participate in the process of enhancing creativity and innovations”(Luiz Oosterbeek). In this sense, CIPSH associates itself with the Arts And Society project of MDA.

TARGET
To unite and connect artists and projects leaders around the world for interactions and sharing of knowledge between projects, aiming to provide validation for the fundamental impact of the arts and of creativity in all matters of society beyond all borders.
HOW

Each within his/her own reality can make a difference and propose actions or provide solutions. Artists demonstrate and reflect on all questions of societies and evoke encounters between people. Today, more than ever, initiatives should favour access to knowledge of individual and collective diversities and to universal values, and should seek to connect worldwide problems with solutions.

We need to encourage global understanding and enhance participation and collaboration beyond borders on global issues, such as education, humanities, environmental consciousness, natural sciences, cultural and individual diversities, pluralism, migrations and transformations of societies and of the land, and all other inquiries concerning the ethics and esthetics of life.

Arts and Cultures are powerful instances and wonderful mediators in the constitution of social realities and personal mindsets, including learning and dialogue. Arts and artists are bridging the gap between people, continents, cultures, civilizations, and time, and with the ongoing rise of digital platforms, sociocultural practices now have, theoretically, a global reach.

Arts and cultures are a journey in the world of Mankind, beyond political or religious boundaries. The Arts are an expression and mirror of the human mind interacting with the world; assessing, proposing, inventing, progressing, thinking, transforming, while also recording our pluralism of consciences and of beliefs as of our various paths. The arts echo and reveal the pluralities of histories, of memories, of identities, as of the visible and hidden ones.

The Arts also allow individuals to development within collective cultures, or economies, as within the zone of conflict; they are a way to exist among others and an ideal mediator for new channels of communication.

The Arts are connecting the past, the present and the future, as they connect between the local, regional and global propositions. They are offering original regenerated practices of abstract and utilitarian methods, tools, along with ideas and innovations. Therefore, the Arts and Cultures are active agents in social, economic and political actions. Arts and Cultures speak to the solidarity between peoples, of their actualities and ways of life. They have the ability to change mentalities, encourage comprehensions and actions in every field and activity in society.

The responsibility of an artist lies not only in his/her aesthetical research or with his/her intellectual impact, but also with his/her ability to influence, to challenge, to propose, to criticize and to raise awareness. The Arts, via all its forms of expression, are ways to question and to discover, while searching for new ways to define, to express, to do. Communicating a unique and subjective point of view is an ethical and esthetic imperative. Hence, expressions in the Arts are ways to recognize the endless pluralities of ideas, histories and identities that are composing our realities and actualities. Arts & Culture can contribute to intuitive, sensitive and knowledgeable meetings between differences, while leading to the recognition of similitudes and universalism.

Via the arts, we can illustrate a general schema of communication that transcends all time and differences. It permits a better understanding and comprehension of our existence and of our limits, of our symbols, cultural references and languages, as of our philosophies, and choice of living individually or as societies, as of our choices for the future.

Humans looked at nature as at the nature of their own body and attributed sense to the world, aiming to produce ways to live and to communicate. This comprehension became the bricks of all expression, giving birth throughout time also to rites, habits, ceremonies, laws, traditions, celebrations, conflicts, the Arts and
Cultures. Thus the Arts becomes the mediator for interchange and cross-cultural dialogue, connecting between the past, the present, and the future, offering original practices of abstract and practical methods and concepts.

A platform of ARTS and SOCIETY will offer a global space for artists to demonstrate and reflect upon the questions of societies, and to create encounters between humanities. New initiatives should favor access and connect global problems with local solutions. We must encourage global implications and enhance participation beyond borders on issues such as in education, the environment, natural science, etc. as all transformations of nature are based upon human actions, and all human actions are based on cultural schemes of interpretations.

With globalization processes the conditions for human actions have changed dramatically. Aiming to deal successfully with educational, cultural, social and climate changes on a worldwide level requires people to understand their own locally embedded lives in a global context.

Global understanding becomes a new human condition. It necessitates bridging the gap between local acts and global facts, because thinking globally and acting appropriately on a local level presupposes Global Understanding:

“Knowledge is the factor that leads us to change our way of thinking. However, it is the understanding that leads to change attitudes. Global Understanding puts emphasis on culturally different paths to global sustainability.” Eliezer BATISTA, key initiator of the 1992 UN Conference on Environment and Development in Rio de Janeiro, Brazil

Global Understanding helps to overcome ignorance or lack of knowledge of the global implications of social, ethical or aesthetic actions of each and of a group. A lack of understanding of the consequences of our actions, between cultures or between people and nature, may have a disastrous impact on our future. The conditions of everyone’s lives are changing. Individuals and societies must unite in order to live together in consciousness of one another, of our pluralism and of our living conditions.

The Arts, via all its forms of expression, reflect the assets of humanity, soliciting constantly the 5 senses and reason, at once, and therefore can demonstrate instantaneous pluralism, similitude and universalism of each, sharing time and living together in today’s multicultural/plural individuals’ modern society.

Within this context, the Arts and all cultural actions or projects can contribute, just as all cultural endeavors help to bring balance and unification in humanities, individually and globally.

«….The history of art and that of man are in-dissociable; Art begins with man or even, perhaps, with his direct predecessor the Australopithecus. From the beginning, man asserts himself as an artist, because he shares his first instincts with other animals, perhaps with some great apes, because he immediately collects the "works of art" of nature, because he immediately creates shapes, he produces traces and very early he invents the first ornaments”

« …l’histoire de l’art et celle de l’homme sont indissociables ; L’art commence avec l’homme ou même, peut-être, avec son prédécesseur direct l’Australopithèque. Dès son origine, l’homme s’affirme comme un artiste, parce qu’il partage ses premières pulsions d’artistes avec d’autres animaux, notamment peut-être avec certains grands singes, parce que, d’emblée, il collecte et collectionne les œuvres d’art » de la nature, parce qu’il crée3 aussi tôt des formes, il produit des traces et des tracés et, très tôt, invente les premières parures… » Michel LORBLANCHET - Les origines de la culture, les origines de l’art / Michel LORBLANCHET / pp.54,53/ édition le pommier/ cité de la science & de l’industrie,
Daily life and science must act together. Research should address also to the logic of ordinary life, calling for reconciliation between global and local, between science and practice. The Arts and Society empowers people to make these connections beyond boundaries.

A trans-disciplinary approach, integrating academic facts with other types of knowledge has led to a global movement of artists. It stresses the need to take advantage of this to pursue a convergence between the natural sciences, the humanities, and the Arts, while looking to match short-term needs with visions of medium- and long-term solutions, fighting skepticism and unawareness.

Indeed the Arts and artists participate in the process of enhancing imagination, originality, resourcefulness, developments and improvements, joining the human sciences and the scientific community with artistic perspectives and involvements, to expose important collective and societal challenges and propose creative means to address these.

A latter aspect draws also on the Neuroscience of Human Flourishing, which is a new subject area which is gaining support and popularity with many in contemporary societies and will enhance the relationships between the Arts and Sciences.

“The rapid advances in neuroscience imaging and research have opened up opportunities for interdisciplinary investigation and the cross-pollination of many fields. The relatively new field of neuro-aesthetics offers a particularly rich example. British neurobiologist Semir Zeki introduced the term in 1999 to describe research into the neurobiological and psychological bases and correlates for aesthetic experience. (Semir Zeki, Inner Vision: an Exploration of Art and the Brain (1999) The aesthetic experience includes, for example, the perception of works of art, the emotional responses to and judgments of beauty (and ugliness), and the evolutionary roots of art making. Because creativity and play are inherent to the larger concept of aesthetics, the field of neuroaesthetics re-environments both their roles with regard to aesthetics. Pp. 99

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Another important exploration about the Arts and Creativity as a prove for the expansion of the ability of Neuro-diversity (the plasticity of the mind) as an essential tool in progress and learning for various human conditions such as in the population belong to the third age group, in autism, or simply for all, is run by Guillume Dumas, a research fellow of the Human Genetics and Cognitive Functions Laboratory in the Institut Pasteur, and an affiliate member of the Human Brain and Behavior Laboratory, in the Center for Complex Systems and Brains Sciences of Florida Atlantic University:

" the work of art (example by Yaniv Janson) bears testimony of neurodiversity and demonstrates how a person with Asperger syndrome can share his vision on what is like to be "human". This invites us to reflect on how Art can help developing the singularity of one individual, even when it rimes with difficulties. Creativity has the potential to make those singularities resonating beyond the limits of handicap. Interestingly, while biology is starting to develop "personalised medicine", cognitive sciences increasingly recognise the importance of adopting a first-person perspective in complement to the traditional third person or "objective" perspective (Varela & Thompson, 2001). When Art and Science tend to collaborate for sharing aesthetical and technical knowledge, such dialog is also a wonderful occasion to share humane values." Guillume Dumas

Catalogue for Yaniv Janson October 2017
As Creativity is “… the drive for connections and regeneration through new combinations, it is the essence of life. Humans share this drive with all organisms at the neurobiological level; it is basic to our desire to attach and connect with others, to procreate, and to dream. This drive to generate meaning by relating one thing to another is also fundamental to the automatic and unconscious “connection making process” of learning. In many animals, especially mammals, creativity can be a form of curiosity and the drive toward discovery, play, and problem solving. However, in human beings creativity is characterized by conscious, deliberate connection making and imaginative play by the combining and recombining of elements, things, or ideas with the goal of creating something new.” P 103 in To Think without Thinking: The Implications of Combinatory Play and the Creative Process for Neuroaesthetics/ Stevens, Victoria. American Journal of Play; Rochester 7.1 (Fall 2014): 99-119.

John Dewey’s statement, "Learning by doing," is based on the fact that people learn best when they are personally or practically involved in the experience of study. If knowledge has significant meaning and can impact the realities of individuals or of groups, then, it must be understood by each person.

Persons are engaged in acquiring knowledge when they are free to set their own rhythms of learning and defining objectives, only then are they actively pursuing the process of creativity and of understanding.

Dewey asked this question below, already in 1916, in his book Democracy and Education:

Why is it that, in spite of the fact that teaching by pouring in, learning by passive absorption, are universally condemned, that they are still so entrenched in practice? That education is not an affair of "telling" and being told, but an active constructive process, is a principle almost as generally violated in practice as conceded in theory... John Dewey remarked in 1916, in his book, Democracy and Education, P.38

In All Our Futures: Creativity, Culture, and Education (1998), and in later texts, Sir Kenneth Robinson, an educational expert and art professor at the University of Warwick, defends creativity and innovation in all forms of education and for all ages:

It's interesting that people see creativity and critical thinking as being opposed. It's partly because people associate creativity with being totally free and unstructured. But what we really have to get hold of is the idea that you can’t be creative if you don’t do something. You can be creative in math, science, music, dance, cuisine, teaching, running a family, or engineering. Because creativity is a process of having original (innovative) ideas that have value. A big part of being creative is looking for new ways of doing things within whatever activity you’re involved in. Educational leadership, A Conversation with Sir Ken Robinson, September 2009 | Volume 67 | Number 1 Teaching for the 21st Century Pages 22-26/ http://www.ascd.org/publications/educational-leadership/sept09/vol67/num01/Why-Creativity-Now -A-Conversation-with-Sir-Ken-Robinson.aspx
150 excellent projects from around the Globe answered the call for the ARTS and SOCIETY global movement of the ARTS, validating the hypothesis that creative projects (music, dance, writing, fine arts, cuisine…) will contribute to the process of learning or of doing (in science, math or engineering), as in raising awareness on every day’s life and matters.

Via the Arts and Society SYMPOSIUM we questioned the Impact of the Arts in Society via 7 sessions of dialogue:

On ART & ECOLOGY, Renewable Energy and Solar Energy - the potential of solar energy for mankind – by ALEXANDRE DANG, On ANUBHAV - an Indian term for Sensing memory and intuitive understanding – "A Scientific Approach to Releasing Human Energy and Creative Potential." by The IMA FOUNDATION - Rani and Radha BINOD SHARMA. What and how to conserve tangible intangible material as tools in Education, humanism, ecology, economy, geopolitics, With Dan BARON COHEN, Poetry and Writing – Expressions next to Creativity offers to the public tools for self-esteem and new abilities for expression with RODRIGO RAMIS, the Street Arts, FINE ARTS, Tags and Graph, The impacts of the Arts on the freedom of expression and speech, Arts as form of identity - by Gamthety Georges MIANKIRI. The impacts of the Arts in all fields of life and societies, With Anne MURRAY - Artist and Curator – CLOUD CONVERSATIONS curatorial project and magazine, Veronica ANTONELLI Valorization of Patrimonies while transmitting intangible heritage via lyrical art, voice and music will transmit immaterial heritage. Therefore, a singer is a medium between living tribute and vibrations linked to nature, and Marten BERKMAN via film and photography demonstrating the land and our relationship with it as industrial culture. His practice has led to explorations ranging from the manufactured spaces at the heart of our urban centers, to the wilderness of remote environments on six continents.

CONCLUSION

Via the Arts and creative projects we can open a dialogue between differences, learn to attest pluralism and similitudes within diversities, fight against stereotypes, prejudice and all forms of discrimination, get to know self, the others as the environment, for better living together with respect between all of us, as between people and their planet.

Creativity is essential in all forms of learning, as in all cognitive development such as linguistic, scientific learning or professional studies.
As a fine arts research artist, for me the Arts are a way to question and to discover the world. Creating is seeing, looking and searching for new ways to tell, to resist, to criticize, to propose, and to act. These are the sources, questions and reasons for my engagement.

Expressing unique and subjective points of view is an ethical and esthetical examination at once, and it is in the same exact spirit that made me choose to create Mémoire de l’Avenir – Memory of the Future - and Arts and Society.

The Arts and Society movement will become active and interactive thanks to the will of the artists and project leaders, who will continue to contribute, to create events, and to build bridges between people and projects.
"I can't conceive that the artist can remain an indifferent spectator, refusing to take an option (...). To be engaged, this signifies, for the artist, to be inserted into a social context, to be the flesh of the people, to live the problems of his country with intensity, and to bear witness to them”/

“Je ne conçois pas que l'artiste puisse rester un spectateur indifférent, refusant de prendre une option (...). Etre engagé, cela signifie, pour l'artiste, être inséré dans son contexte social, être la chair du peuple, vivre les problèmes de son pays avec intensité, et en rendre témoignage”. Aimé Césaire (extraits "Moi Laminaire")