

The Creative Sphera. Art as a Transdisciplinary Tool

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Homo sui transcendentalis is in the process of being born.

He is not some new man but man reborn.

This new birth is a potentiality inscribed in our very being.

(NICOLESCU, 2002:74)

Public Sphere or Public Sphera?

On April 2021 issue of the scientific journal *Molecular Psychiatry*, a most relevant article entitled *Evolution of genetic networks for human creativity* was published. Signed by a large number of authors under the direction of Jorge Sergio, Igor Zwir, Nawrocki and Coral del Val from the University of Granada, but also including researchers from other universities worldwide, this article described and discussed a complex DNA research, as I quote from its abstract:

We found that Neanderthals had nearly the same genes for emotional reactivity as chimpanzees, and they were intermediate between modern humans and chimpanzees in their numbers of genes for both self-control and self-awareness. 95% of the 267 genes we found only in modern humans were not protein-coding, including many long-non-coding RNAs in the self-awareness network. These genes may have arisen by positive selection for the characteristics of human well-being and behavioral modernity, including creativity, prosocial behavior, and healthy longevity. The genes that cluster in association with those found only in modern humans are over-expressed in brain regions involved in human self-awareness and creativity, including late-myelinating and phylogenetically recent regions of neo-cortex for autobiographical memory in frontal, parietal, and temporal regions, as well as related components of cortico-thalamo-ponto-cerebellar-cortical and cortico-striato-cortical loops. We conclude that modern humans have more than

200 unique non-protein-coding genes regulating co-expression of many more protein-coding genes in coordinated networks that underlie their capacities for self-awareness, creativity, prosocial behavior, and healthy longevity, which are not found in chimpanzees or Neanderthals. (Zwir et al., 2021:1)

An image in that article synthesizes its point (Fig. 1).

But it is in the article's conclusions that we find a statement of a greater impact, as we quote:

When reared under conditions of parental warmth and tolerance, Sapiens with the genotypic network for self-awareness are likely to develop a personality profile characterized by creativity, altruism, and healthy longevity, thereby creating a distinctive social dynamic. (Zwir et al., 2021:17)

This statement is neither a surprise, nor an unprecedented announcement, as the exceptional relevance of creativity had already been acknowledged by several artists, such as Joseph Beuys, namely in his *New York Subway Poster*, 1983, being one exemplar kept on New York's Museum of Modern Art (MoMA) art collections.

Eminently metaphoric, this work intends to highlight the value of creativity through the basic language of advertising, having been produced 120 posters, meant to be fixed in the interior of New York's subway carriages (O'Brian, 1983:80-81).

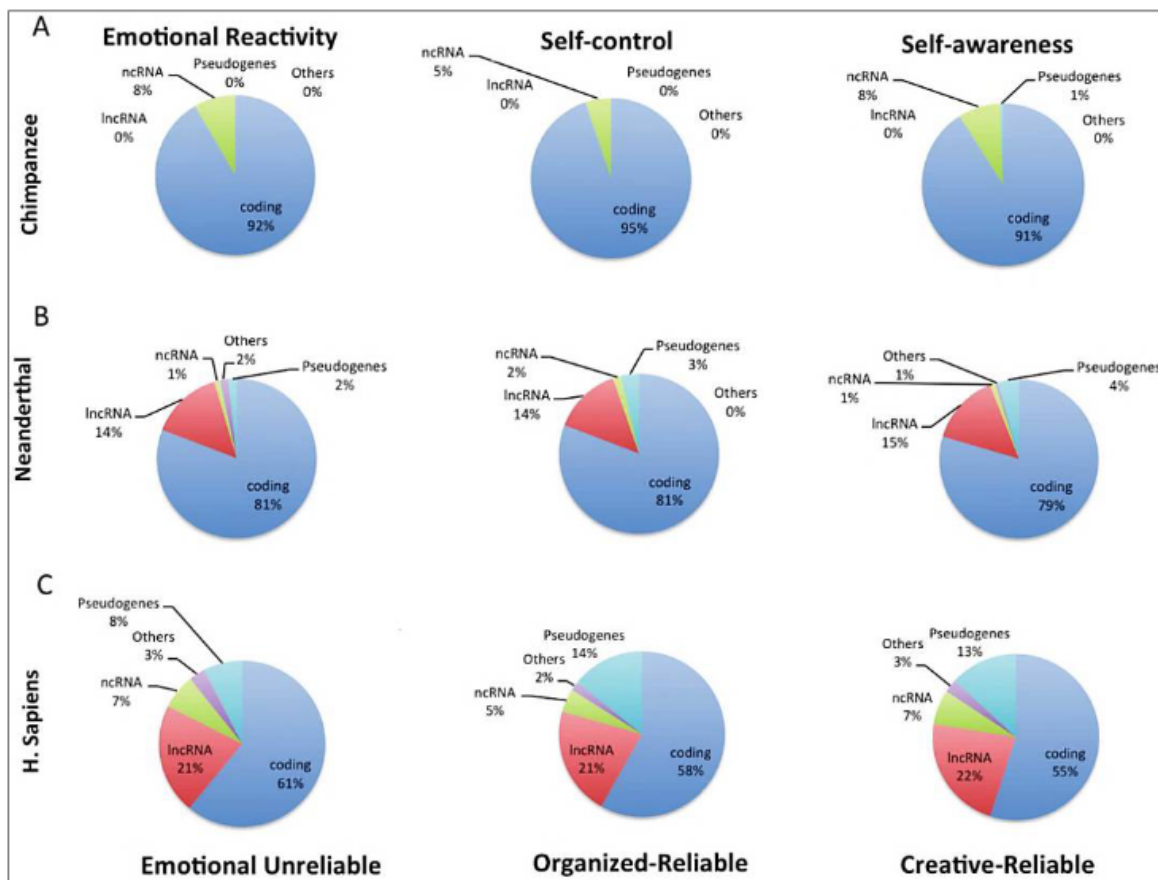


Fig. 1. Comparison of types of genes in 3 hominoid species. Comparative analysis of the distinct types of genes belonging to the Emotional reactivity, Self-control, and Self-awareness network of genes present in (A) Chimpanzees (*Pan troglodytes*) (B) (*Homo neanderthalensis*) and (C) modern humans (*Homo sapiens*).

It is therefore obvious, that in such a problematic context as today's, the value of creativity is key to find the answers that might solve the problems that trouble nowadays' societies.

Beuys' poster states this point. Creativity and Capital allude to the means of reproduction and multiplication. Reproduction and multiplication on the material level: Capital. Reproduction and multiplication on the spiritual level: Creativity.

With this formula, the beuysian concept of "social sculpture" (Harlan, 2004:9) meets one of its most clear statements. Every human being has a role (a mission) to accomplish on Earth: to turn his earthly passage through life into a work of art.

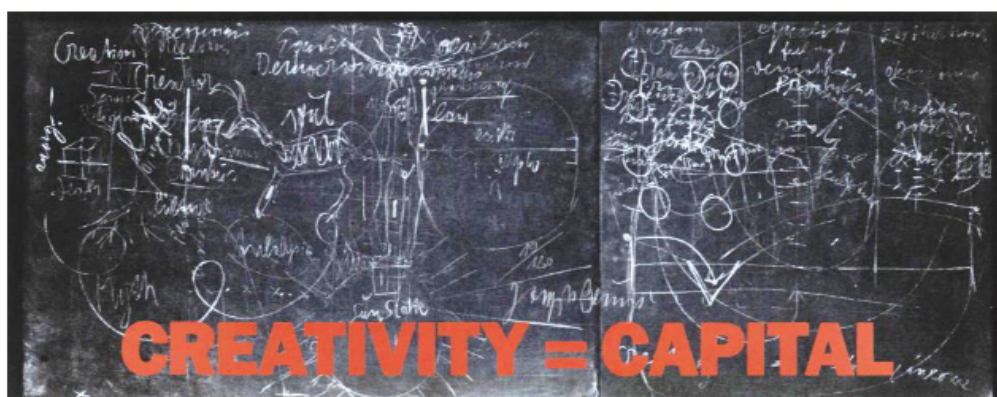


Fig. 2. J. Beuys, *New York Subway Poster*, 1983, lithography and impression on paper, 27.9×70.5 cm, MoMA.

So, we arrive now to our extrapolation: if in order to indorse the growth of a creative-reliable personality it is required that parental warmth and tolerance enable the genetical network for self-awareness of Sapiens, then in order to indorse a social dynamics based on creativity and altruism, it should be also required a stimulating and inspiring public sphere.

However, while parental warmth and tolerance depend mainly upon familiar commitment, the gestation of a social commitment depends, mainly, on the mediation of a spiritual public sphere or, as we prefer to say, on a spiritual public *Sphera*.

Which mediations can generate such a public sphere?

Our hint is that only ART has the capability to indorse the required mediations.

In fact, since Hannah Arendt's historic-political essay about the public and the private (Arendt, 1958) and mainly after Jürgen Habermas sociologic-critical habilitation thesis (Habermas, 1962) this is a most discussed concept in sociology, as in public art (Miles, 1997)

Such a "sphere" is formed and conducted by the bourgeoisie, and it aims to involve its members in public debates *ruled from above*, in order to influence public authority. The focus of such interpellation is centered in the access to the acquisition of goods and social valor, issues that remain private, while denoting public relevancy, as we quote:

The bourgeois Public Sphere may be conceived above all as the sphere of private people come together as a public; they soon claimed the public sphere regulated from above against the public authorities themselves, to engage them in a debate over the rules governing relations in the basically privatized but publicity relevant sphere of commodity exchange and social valor. (Habermas, 1991:27)

In brief, Habermas' bourgeois public sphere is neither public, nor is it a sphere. It is not public, because it is a private group discussing social valor. It is not a sphere, because it is regulated by superior powers, thus turning its concept and function useless, when talking about the indorsement of a democratic and solidary culture.

Instead, Habermas' sociological approach, we prefer the phenomenological perspective of Natalie Depraz, who states the idea of a cohesive *Communicative Plurality*, as we quote:

This community is certainly recaptured under the species of the *unity* of a *common subject* generated and reactivated by the presence of a *common "world"*, but this unity is no longer called here an *egological centration* constitutively extended to the plurality of egos.

The *communicative plurality* (*kommunikative Vielheit*) is entirely, in its dynamism and its tensions, this unresolved unity, open to the space and time of others, engendered as unity in the very movement of crossing and penetrating others, in short, it *operates (fungiert) like a subject*, as Husserl eloquently will say. (Depraz, 1994:56)

Depraz's conception of the public sphere is not defined by the sociological interplay of actors and goals, for they appear as contingent. On the contrary, she thinks that the public sphere is only adequately conceived, if it is apprehended by an *ontological path* seeking to capture the essential meaning of the very *world-of-life*, as we quote:

... the ontological path of the *world-of-life* offers a genetic re-understanding of the *transcendental reduction*, which allows us to recapture, in its *non-mundane origin*, the very phenomenon of political sociality. (Depraz, 1994:53).

So, although meant as a retrocursive process, her ontological path aims not to reconstitute any archaic, eternal or forgotten principle. Instead, it intends to lead our thoughts to an undetermined (*ontological*) region, where *fresh synthesis* is permanently being generated.

By this retrocursive approach to the original place of rooting of the political in the very *world-of-life*, one attains a transcendental sense of the *political sphere* free from natural interference.

Let us proceed, by introducing an example. While fully functional, Armajani's picnic table is not a mere table for picnic. Not only it is a convivial table in which no one has his back turned to anyone, but also besides its practical use this table is a homage to Spanish poet Federico Garcia Lorca, murdered during the Spanish Civil War, since in the four lecterns placed in the middle of each side, one can see a reproduction of poem and a drawing by Garcia Lorca, having these poems been chosen by pupils of a nearby school.



Fig. 3. Siah Armajani, *Picnic Table for Huesca*, 2000, iroco wood, Pineta valley, Huesca. Photo: J.G. Abreu.



Fig. 4 to 7. Federico Garcia Lorca, *Poems and watercolours*, 4 sheets of paper inside plexiglass.
Photo: J.G. Abreu.

Talking about Siah Armajani *Picnic Table for Huesca*, Nancy Princenthal says:

... the image of the lively communal banquets evoked by the huge table and the wide eight benches that frame them are discreetly countered by a detail that appears on the four sides: inserted between each of the four pairs of posts that support the roof, there is a crystal stand in the form of an open book. In a “page” of each book there is a poem by García Lorca; in the other there is a reproduction of one of Lorca’s watercolors; together, they provide a time for silent contemplation and shared talking. In other words, there is space, on this large table, for solitude: while being the very image of cordial conviviality, it is so much more integrative because it presents itself as an ideal framework for individual contemplation. At the same time, it allows public recitation: a reading that in itself encompasses individual and communal experience. (Princenthal, 2000:25)

In its most spartan constructive and constructivist simplicity, Armajani’s *Picnic Table for Huesca* is indeed one of the most eloquent examples of the role that public art has in fostering the gestation of the public sphere.



Fig. 8. Yoko Ono, *Imagine Peace Tower*, 2007, Videy Island, Iceland.

Another distinct example, but no less important, is the *Imagine Peace Tower*, by Yoko Ono, dedicated in 2007, in Videy Island, Iceland, just in front of Reykjavik.

While dedicated to homage the memory of John Lennon, this “monument” of light is above all a statement on the value of Peace, as Yoko Ono said in her dedication speech:

All spirits of goodness of this magical land, of the planet, and of the universe, thank you, thank you, thank you, for witnessing our humble gathering for the unveiling of IMAGINE PEACE TOWER. [...]

The light is the light of wisdom, healing and empowerment. Even in the moments of confusion, fear and the darkness of your souls, hold the light in your hearts, and you will know that you are not alone, that we are all together in seeing the light of peace. (Ono, 2008:9).

But still, that is not all! The lightning of *Imagine Peace Tower* obeys also to specific criteria. First of all, symbolically, the light beam is lightened every year between the 9th of October and the 8th of December, matching, respectively, the dates of John Lennon's birth and death. Yet it is also lightened *on the winter solstice and remain lit until the New Year's Day, [...] during the week following the spring equinox, as well on special occasions agreed on by the artist and the City of Reykjavik* (Jónsson, 2008:21)



Fig. 9. Yoko Ono, *Imagine Peace Tower*, 2007, Dedication Day, Videy Island, Iceland

Raymond Abellio's Genetic Phenomenology

Transcendental phenomenology has been adopted in many areas of human and social sciences, and its methodology can be found even in most rigorous research areas, such as medicine (Moustakas, 1994). However, transcendental phenomenology remains usually a descriptive methodology based on the suspension of judgment (*epoché*), and allowing us to realize how do things appear to the conscient mind.

So, transcendental phenomenology usually remains static. One describes what appears from the inside or from the outside to one's conscient mind. It is fresh perception. It is fresh understanding. It is even intersubjective and transpersonal sharing. But it remains passive.

How do things become? How does the ever-changing reality change? Is there any pattern or model that can describe from the same premise of the suspension of judgment, the mutations registered in time?

This problem had already been noticed by Husserl, and it is the fundament of his distinction between static and genetic phenomenology: the last one obeying to the so called "laws of genesis", as we quote:

... the stream of consciousness is a stream of a constant genesis; it is not a mere series, but a development, a process of becoming according to laws of necessary succession in which concrete apperceptions of different typicalities (among them all the apperceptions that give rise to the universal apperception of a world) grow out of primordial apperceptions or out of apperceptive intentions of a primitive kind. Every apperception exhibits the structure of noesis and noema. (Husserl, 1921:137)

Described here as a stream of constant genesis, consciousness is not a mere series of instants, but it is a research on its purpose. So, it fulfills (or it hides) a sense, and that sense is given by the process of becoming. A process built by apperceptions, whose structure is made according to the complementarity between noema and noesis.

So, we have here three fundamental concepts to deal with, when talking about genetic phenomenology: **apperceptions**, as the *intentional core* which manifests the very process of becoming; **noema**, as the *primatial element* of knowing; **noesis**, as the *very ability to perceive*.



Fig. 10.
Raymond Abellio

Raymond Abellio (1907-1986) was one of the few who succeeded to find a way to systematize a genetic phenomenological methodology based on *apperceptions*, while decomposing and double crossing, in each other, *noema* and *noesis*.

Let us begin by discussing one of his most inspired quotes, which aims to relate and to oppose the endless stream of mutations before the fixed pole of the immutable, thus opposing science to gnosis:

I believe that in this area [quantum physics] one faces the dialectic of perpetual surpassing. On the contrary, in gnosis, we are in the presence of the unsurpassable. This is the drama, but it is an illuminating drama.

It is therefore necessary to implement a dialectic between the *perpetual surpassing* and the *presence of the unsurpassable*, and this is where the internal conflict is, the one of the scientist.

If the scientist becomes aware of this conflict, his conversion takes place almost automatically. (Abellio, 1987:47)

Pronounced in Abellio's last conference at Sainte Baume (France), five months before he passed away, this excerpt is his gnostic testament and a bright synthesis of his thinking.

Curiously, one can say almost the same about art. Just as science, art remains an on-going *creative process* whose results are *diverse* and *mutable*. But, on the contrary of science, art results remain always *valid* and *pertinent*.

Saying this, let us modify Abellio's quote, and see if it still keeps its meaning:

I believe that in this area [~~quantum physics~~] [*art movements*] one faces the dialectic of perpetual surpassing. On the contrary, in *gnosis* we are in the presence of the unsurpassable. This is the drama, but it is an illuminating drama.

It is therefore necessary to implement a dialectic between the *perpetual surpassing* and the *presence of the unsurpassable*, and this is where the internal conflict is, the one of the *scientist artist*.

If the ~~scientist~~ artist becomes aware of this conflict, his conversion takes place almost automatically. (Abellio, 1987:47)

There are differences between science and art, for science denotes the quantitative aspects of the life, while art echoes the qualitative ones. But we can say that Abellio's gnosis is both a challenge to science and art, and his intents can be expressed as follows:

- To recognize the transitivity of science's results and art achievements (*the perpetual surpassing*)
- To illuminate the conscient mind with the gnostic vision (*the presence of the unsurpassable*)
- To activate a dialectic of the *perpetual surpassing* and the *presence of the unsurpassable* (*creative jump*)

Abellio's genetic phenomenology is based in a *gnostic* model: the universal senarian sphere (USS). Regarding its characterization the author says:

In the natural or empirical view, I see myself, it is a fact, in a state of simple duality with the world. There is the world and me, face to face. I see such and such object, a book for example, as it is arranged on the shelves of my library, and the common sense stops at this simple relationship: a book and myself, the couple of an object seen and a watching observer. Let us examine this perception more closely, however, and proceed, as Husserl would say, with the perception of this very perception. This book is an object which belongs to the world, and in order to become visible, it must in some way emerge from the more or less distinct background, which is itself the world as the unitary and global support of objects, because the world is not the sum of objects, but on the contrary the *a priori* condition of their appearance as such. [...]. So, there is already – there always will be – a duality on the side of the perceived, but there is also a duality on the side of the perceiver, because the eye must also perceive the book by taking special interest in it. The eye opens and also becomes active. On the bottom, put at rest, my body becoming passive, and which no longer specifies or isolates anything else. Here again we say that the eye becomes active (+) compared to the rest of my body that becomes passive (-). This book and my eye are, in other words, only local

emergences of a global reality, in which they should be re-rooted: any other vision is alienating. Ultimately, it is two active-passive couples and not just one that we are dealing with, and the overall perception is established in the form of a proportion: book / world = eye / body; or again: object / world = organ of sense / body; the intermediate sign "equal" having here a conventional meaning, but symbolic, on which we will come back soon. (Abellio, 1965:43-45)

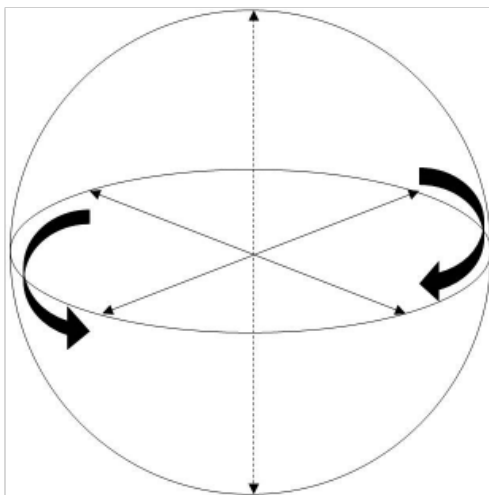


Fig. 11. Raymond Abellio's *Universal Senarian Sphere*

Here is a fundamental point for us. Abellio's *gnosis* – which curiously is represented by a sphere – shows the way to oppose and to relate science and art, while addressing both from different ways (quantitative/qualitative) and distinct levels of reality (matter/spirit).

According to this double unfolding, the process of becoming is not a description of how things happen, or facts occur, in the *positional world*, but how they appear in the psychic field. This is a consequence of the primacy of the *cogito* revealed by *epoché*, as *transcendental conscience* is considered the place of maximum adequacy.

This way of considering genesis, on the one hand it attributes to the *psychic field* the statute of a coproducer of becoming – for things and facts cannot be understood as independent from *psychism*. On the other hand, the *psychic field* is no longer a mere subjective tool of inspection of the objective world – for without *psychism* there is no genesis. Outside the *psychic field* there is no creation, for creation has necessarily an intentional *core* and/or a teleologic *sense*.

Psychism becomes then the central field for the creative process. In the case of the artistic creative process, its dialectic is more complex and subtle, as we will see next.

The artistic creative process in the framework of the *universal psychic field* and the *universal senarian sphere* (USS)

Inspiration, which is a main function of creation, implies that the creator be open to past legacy of artistic forms, which we called in previous communications “artistic genealogies”¹, resurgences of forms and patterns over the centuries. Our fundamental hypothesis of a *universal psychic field* (Verney, 2020), associated with the Abellio’s USS or “absolute structure”, affords a useful context for the study of the artistic creation process. It is convergent with the views expressed by Basarab Nicolescu in his work, especially with his book *Nous la particule et le monde* [Nicolescu 2022].

In that hypothesis, the concept of field refers to a kind of spatiality which is not the one of objects, but rather the one of channels relating the creator’s psychism to the universal sources of its inspiration, and enriches back those same sources.

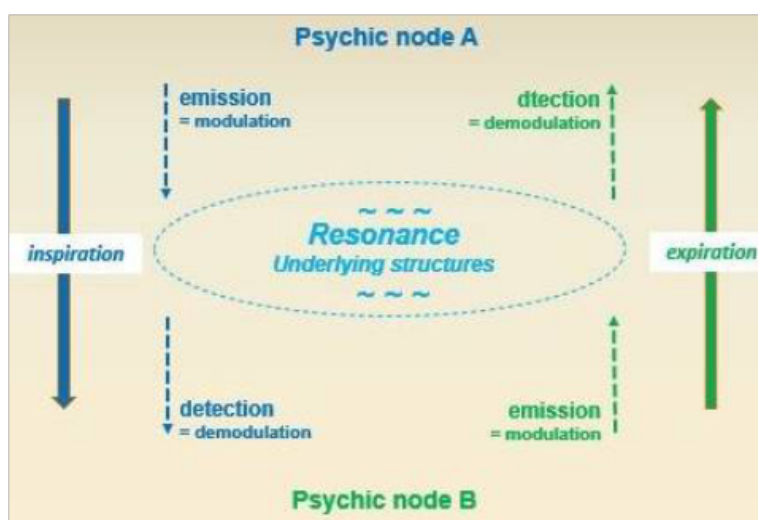


Fig. 12. Artistic resonances in the universal psychic field.

An artistic creation process is therefore a kind of inspiration-expiration taking place between resonating nodes, individual or collective (Fig. 12). Like in the musical world,

¹ This is a literal translation of the French expression “structure absolue” which has been introduced by Raymond Abellio in his book with the same title (Abellio, 1965).

where sound resonances require tuned structures (instruments, vibrating cords, air columns), in the psychical world the creative resonances require underlying structures adapted to the artistic domain, at various levels of universality, as treated hereabove².

In Fig. 12, the words emission/detection, modulation/demodulation suggest analogies to information transmission through physical channel. But in the psychical domain, we are not concerned by transmission of bits, like in the theory of information, but with resonances between psychic nodes. Any individual psychic node is both receiver and emitter of inspiring resonance, according to the creator's sensitive ability and context. The process of giving to the universe is the correlate of what the creator receives through inspiration.

Creation process: from chronology to structure

Let us now consider the creative process in the perspective of Raymond Abellio's absolute structure or universal senarian sphere (USS) described in the preceding pages. According to the methodology implied by USS, we will start defining the process of artistic creation in the phenomenal world, by two dialectic axis: one (axis 1-2) concerns the creation project, i.e., the dialectic between the creator and his/her work, the other (3-4) the realization of this project requiring tools which operate into matters in order to create forms (Fig. 13).



Fig. 13. The initial dialectic of the creation project.

For example, in visual arts such tools are brushes, colors, chisels, and also the creator imagination, which encompasses and surpasses all tools. These tools operate on proper matters from which created forms arise. This is represented in Fig. 14 by the axis 3-4.

This chronological cycle closes back to the pole 1 where the creator may restart a new richer cycle, or possibly experience hesitations, delays or even a blocking of the creative energy. This cycle is represented in Fig. 14 by the sequence of straight arrows along dialectic axis, and curved ones for passages from one dialectic axis to the other. These rotations are a type of step different from the dialectic interrelationship happening in along axis, they mean a transition from one direction to another one.

This time sequence is a "naïve" view (as Abellio used to say), temporarily required by explanation needs. It has to be inserted into a global view where each pole may be active or passive at any moment, each of these options being itself a hypothesis about the creator's attitude in the creative process, and about that of any observer of such a process.

² See (Verney, 2020) for a comparison between physical and psychical resonances.

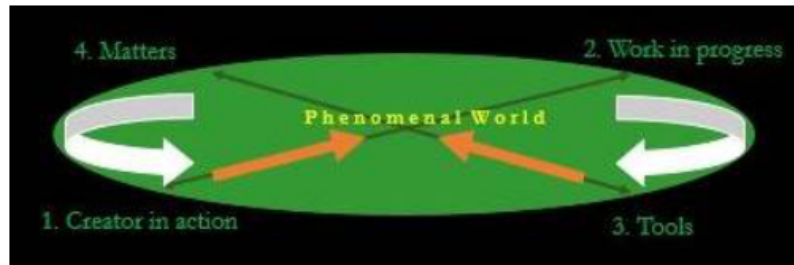


Fig. 14. The double dialectics of the creation project.

Transcendence in the creation process.

As a universal six poles sphere, the structural view of artistic creation implies two more poles out of the plan of the phenomenal world, one in the “top” hemisphere symbolizing “spirit”, meaning in a large sense a qualitative tendency, the other in the “bottom” hemisphere symbolizing incarnation and quantitative tendency (the words “bottom” and “top” do not convey here any hierarchical judgment). This concept of transcendence is displayed in Fig. 15, where the two psychic poles, relevant in a dialectic of inspiration, are the creator’s psychism (individual or collective) and an area of the universal psychic field in resonance with the domain and themes of the creator.

Creativity resides in the creator’s psychism as a pulsion to create. That impulsive energy, is oriented, directed, by the creator’s motivation, towards a goal represented in Fig. 15 by the red ascending arrow, which brings the creative energy from the creator’s psychic pole to the work in progress. Nourished by the creation cycle, this ascending tendency goes on into the top hemisphere, as a call for inspiration, addressing the universal psychic pole to which the creation project is tuned: this is symbolized by the ascending blue arrow of Fig. 15.

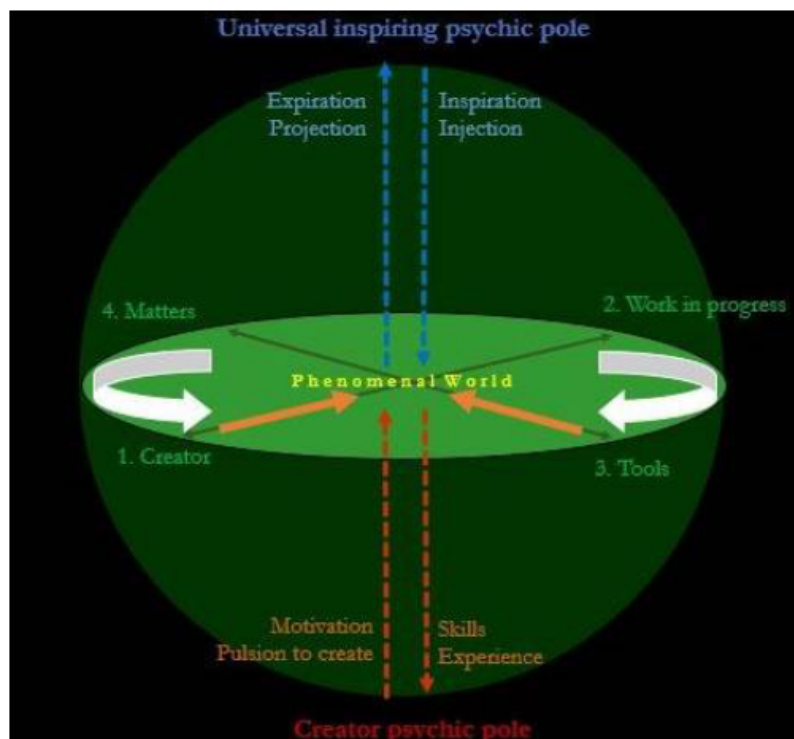


Fig. 15. A global structural view of artistic creation.

As long as that resonance maintains itself alive, the universal psychic pole responds through an inspiring flow (descending blue arrow in Fig. 15) which brings spiritual energy and new forms into the creation process, and nourishing the creator's psychism in refined skills, and experience, reinforcing the motivation (descending red arrow in Fig. 15).

The USS, a non-automatic structure, methodology rather than method

Applied to the artistic creation process, this structural view, inspired by Raymond Abellio's universal senarian sphere, should not be considered as a repetitive algorithmic method: it is a multidimensional genetic adventure with unforeseen and discontinuous events, among which the rotations in the phenomenal plan represents significant turning points.

Let us look at these pivotal transitions of the whole genetic structure. The pivot from pole 2 (work in progress) to pole 3 (tools) is significant of a change in the creator's behavior, a new orientation towards physical action, by the choice and handling of tools – be they available or created. The pivot from pole 4 (matters) to pole 1 signifies the re-activation of the creator as a new actor, transformed by this process. This is not a deterministic event resulting automatically from past causes, but a leap to a new state and new actions. A leap which may succeed or fail. These pivotal rotations are "non-processes", non-algorithmic events. However, such jumps have been prepared by processes taking place in the creator psychism and environment, processes that might be defined in successive well distinct steps, i.e., in algorithms.

This intertwining of processes and discontinuous leaps is the central characteristic of any computer model aiming at representing creative domains in space and time.

It appears congruent with Basarab Nicolescu's notion of the *hidden third* in his introduction to the 2016 Symposium with the same title (in French) *Le Tiers caché* (Nicolescu 2016).

Let us suggest that the *hidden third* is where creation happens.

The genome of the artistic creation

The artistic creative process is a structural-operative model whose dialectics does not rule the execution of the artwork: Instead, it modulates the *psychic field* of the *intentional core* of the creator, here considered as the *alter ego* of the artist, i.e., his creative *persona*.

The artist's *alter ego*, or if you prefer, the artist's *psychic pole*, operates through four *creative factors*: *inspiration* and *assumption*, on the *upper hemisphere*, and *motivation* and *skills* on the *lower hemisphere*. The interaction between the operative state (*active* or *passive*) of those *creative factors* generate an increasingly more accurate ability to see the artist's own self, and its creative *elan* is directed by four *intentional vectors*.

How do the four *creative factors* of the *psychic field* interact with the *intentional core* of the artist's *alter ego*? We think it is by a quadrature of *inner* and *outer* means with *active* and *passive* skills:

Inspiration (+/-)	Assumption (+/-)	Motivation (+/-)	Skills (+/-)	Operative vectors	Artistic lines
-	+	-	+	Form (outer)	Formativity
+	-	+	-	Fragmentation (outer)	Reduction
+	-	-	+	Manner (inner)	Expression
-	+	+	-	Integration (inner)	Utility

When talking about the creation of plastic art, the *outer* appearance of the artistic work varies according to the tendency to present the integrity of *forms/images* or the decomposition of *fragments/concepts*, while its *inner* appearance varies according to the tendency to present a degree of *integration/ assimilation* or to manifest a kind of *manner/feeling*. So, *form vs fragmentation* and *integration vs manner* can be seen as the four *creative vectors* of the artistic practice.

When the intentional core of the artist's creative persona is centered in the *outer* domain of the extension of *form*, the artist is creating within the *lower material frame* of *formativity*. But, when the intentional core of the artistic is centered in the *outer* domain of the intensification by the invention of *concepts* or the dissolution of *fragments*, the artist is creating within the *upper conceptual frame* of *reduction*.

Similarly, when the intentional core of the artist is centered in the *inner* domain of the assimilation of *things*, the artist is creating within the *lower material frame* of *utility*. But, when the intentional core of the artist is centered in the domain of the intensification of *things* by the manifestation of *manner*, the artist is exploring within the *upper conceptual frame* of *expression*.

Renato de Fusco's lines of contemporary art production

Accepted the previous premise as valid, we become able to relate these vectors with the six lines of contemporary art production, as they were defined by Renato de Fusco (1929-) in his *Storia dell'Arte Contemporanea* (1983).

Let us remind Renato de Fusco's artistic lines: *Expression; Formativity; Reduction; Utility; Oneiric; Social Art* (Fusco, 1983).

Our hypothesis is that there is an intimate relationship between those six lines. The four dynamic ones are *Expression, Formativity, Reduction* and *Utility*, because they manifest the effect of the four *creative factors* filtered by the *intentional core* of the artist, and modified as *inner* and *outer* four dynamic vectors of the artistic practice, while the two *Global-Spiritual* and the *Local-Material* poles of the artistic practice remain static.

According to our hypothesis, De Fusco artistic lines appear as the more or less stable, more or less distinct, results of the interaction of the four eidetic dynamic vectors and the two static poles we have postulate for the artistic practice.

So, the artworks induced by these four *vectors* are never absolutely pure, for they appear always as an instable and ever-changing resultant, because of the powerful interdependence that links them, even if it is a dialectical interdependence driven by oppositions.

We have here in full interaction both the *eidetic operative vectors* and the universal/local vital powers. However, one should ask: which is the advantage of considering the artistic phenomenon and the artistic creation process from this perspective?

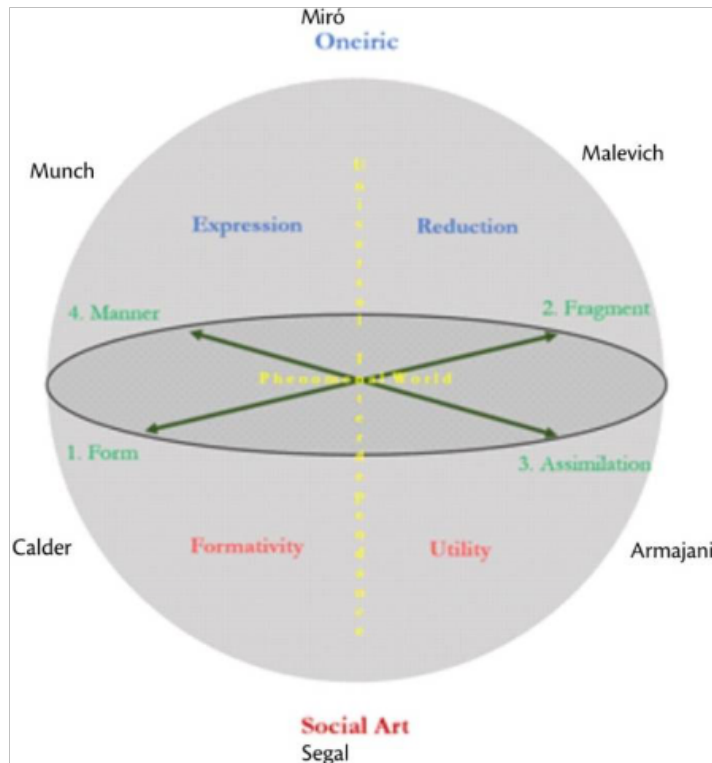


Fig. 16. Operative vectors of the artistic creation

We think that one of the main advantages of this model is that it shows us the genetics of the artistic creation. We say artistic creation, instead of artistic production, and we meant it. While art is industrious, art is not industrial, even when it uses industry. When the artist uses industrial means to produce an artwork, that happens because he is creating within the lower level of the intentional sphere, whether he looks for new formal possibilities, as it is the case of Alexander Calder pieces, or if he intends to provide new practical uses, as it is the case of Siah Armajani structures, such as the *Picnic table for Huesca* we have already seen.

The Sphera, a liberation project?

If art succeeds in shaping the artist's alter ego, according to his own most inner intentional core, giving him an alternative non-social, or better, non-artificial, individual model of himself, one could ask if a similar process can be communally induced, in order to shape, also from within, the collective conscientious mind.

This is obviously a utopian project. But that does not mean that it has no social efficacy. On the contrary, we think utopian projects most socially inspiring, as Marcuse says:

This means one of the oldest dreams of all radical theory and practice. It means that the creative imagination, and not only the rationality of the performance principle, would become a productive force applied to the transformation of the social and natural universe. It would mean the emergence of a form of reality which is the work and the medium of the developing sensibility and sensitivity of man.

And now I throw in the terrible concept: it would mean an 'aesthetic' reality – society as a work of art. This is the most utopian, the most radical possibility of liberation today. (Marcuse, 1968:186)

In order to endorse a social ambience molded by art, it is necessary first of all to bring art to the first rang of social mediations. Or, by other words, it is necessary to expand art projects beyond individual creativity, engaging collective participation.

How can such goal be achieved? How can artists and citizens be engaged in common initiatives involving art? Does this imply that common art projects alienate authorship?

Certainly not. The operativity of such mediations result in a mix of *active* and *passive* elements, as follows:

Author (+/-)	Participants (+/-)	Methods (+/-)	Outcomes (+/-)	Social Mediations	Historical Models
-	+	-	+	Celebration	<i>Cult of Great Men</i>
+	-	+	-	Initiative	<i>Erection of Statuary</i>
-	-	-	+	Intervention	<i>Toppling of Statuary</i>
+	+	+	-	Production	<i>Empowerment</i>

Curiously, these social mediations do exist. *Celebration* and *Initiative* were a common 19th century social practice, mainly during its second half. *Celebration* practices had as main focus the already dedicated monuments to great men. Glamorous festivities were organized around those monuments on their successive centenaries, as it was the case of the celebration, in 1880, of the 3rd Centenary of the death of Camões, the Portuguese most celebrated national poet, whose monument had been dedicated in 1867.



Fig. 17. III Camões Centenary, In, *O Occidente*, vol. 3, nº 61, 1880.

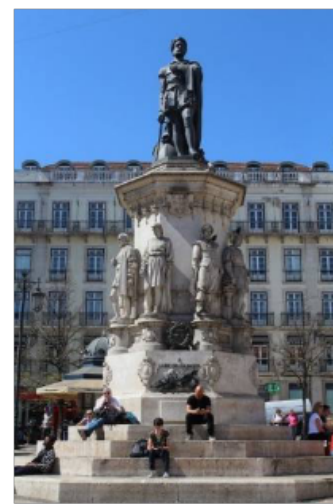


Fig. 18. V. Bastos, *Monument Camões*, 1867, bronze, Lisbon.

However, *celebration* was much more than the realization of a rally around a monument. It involved the organization of large cultural programs, as it was the case. Indorsed by *Sociedade de Geografia de Lisboa*, the celebration of the 3rd centenary of Camões took three days, and included numerous shows, such as lighting, music, rockets, conferences, exhibitions and performances in the theaters.

But even more significant was the impact of the initiative for erecting new commemorative monuments. For instance, the decision for erecting a monument to Prince Henry the Navigator on the fifth centenary of his birth, was not a Governmental proposal, but an initiative of Oporto's Colégio von Haffe.

As was already said, the project included a huge commemorative program, as follows:

- Artistic competition between Portuguese sculptors to select the project for Prince Henry's monument in Oporto.

- Literary and scientific competition about the historical value, actions, deeds, and importance of the navigations started by Prince Henry.

- Colonial and industrial exhibition

- Civic parade

- River festival, in which vessels of the type used in our first discovery navigations could enter

- Laying of the first stone for the monument to *Henry the Navigator*

- Conferences on historical, colonial and industrial subjects, more directly related to the nature of commemoration

- Other elements whose solemnity awakens the patriotic interest. (Abreu, 2012:85-86)

Let us see some images of the festivities and the most solemn instances of the program.

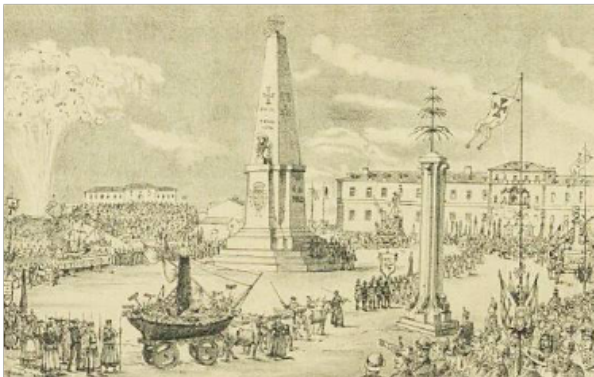


Fig. 19. Prince Henry centenary. *Festivities at Campo Regeneração.*



Fig. 20. Prince Henry centenary, *Naval Parade, 3/3/1894.*



Fig. 21. Prince Henry centenary, *Laying of the first stone, 1894, Porto.*



Fig. 22. Prince Henry centenary, *Monument's Dedication, 1900, Porto.*

Concerning *intervention*, the most radical (and usual) modality is the toppling of abjured statuary, i.e., statuary meant to honor persons, deeds or values that become condemned by history. Statues of dictators, racists (and most recently slavers), have been often toppled, or more seldom mutilated or wrapped, as it happens with the statues of Portuguese Dictator Oliveira Salazar.



Fig. 23. DMPA, *Salazar's statue wrapping*, 1974, Palácio Foz.



Fig. 24. DMPA, *Idem*.



Fig. 25. L Almeida, *Oliveira Salazar*, 1965, bronze, Santa Comba Dão.



Fig. 26. *Oliveira Salazar statue beheaded*, 1975, Santa Comba Dão.

Yet another form of intervention is the creation of a counter-monument nearby abjured monuments. This modality has the advantage of avoiding the loss of historical memory, while denouncing the errors and even the crimes against humanity committed by non-legitimate powers and regimes, as happened with Richard Kuöhl's *Monument to the Dead of Hamburg's Hanseatic Infantry Regiment*, erected by the Nazis in 1936. After many public demonstrations against the abjured monument, while the monument was still used by the military regiment next to it to remember their dead comrades, the local authorities finally decided to invite Alfred Hrdlicka, to create a counter-monument next to it, to oppose and to denounce the narratives and symbols of the Nazi memorial. (Abreu, 2020:31)

All the referred modalities of public intervention have in common the circumstance of recognizing as valid and useful the interference of a common and shared intentionality, concerning the public exhibitions of political symbols or characters from abjured regimes, whose presence is felt as most offensive to those who had suffered its atrocities or crimes.

The last operative modality for the inclusion of public interference in the criteria for public art installations and dedications is *Production*. On this modality, the paradigm of individual authorship is subverted, as elements from the public or the community become directly engaged in the production of public art projects.

Conceived as most diverse criteria and scopes, participatory public art projects normally denote much creativity, as the capability and ability to motivate and to engage public participation often constitute the main and most relevant aim of those projects, as they often seek to endorse public empowerment.

Such was the goal of *Visual Exploratorium 0.1*, a participatory public art installation included in Paredes Public Art Program, which was developed by Paredes Secondary School's students, under the coordination of visual arts teacher Moisés Duarte, in 2012.



Fig. 27. Moisés Duarte (coord), *Exploratório Visual 0.1*, Paredes.



Fig. 28. Moisés Duarte (coord), *Exploratório Visual 0.1*, Paredes.

It was an evolutive project, and its installation gained particular notability, for it became the first piece of *Paredes' Public Art Circuit*, so denoting empowerment goals.

Another participatory artwork is *Paredes' Tales*, also included as a temporary project in Paredes Public Art program. Conceived as an immaterial piece, *Paredes' Tales* was divided in three distinct moments: Instigation, Communication and Publication.



Fig. 29. A Midori, *Paredes Tales*, 1st step: Instigation, press.



Fig. 30. A Midori, *Paredes Tales*, 3rd step: Publication, press.



Fig. 31. Amanda Midori, *Paredes Tales*, 2nd step: Communication, Paredes' market place.

Finally, there are two non-operative ways of promoting those aims. By pedagogy and by acknowledgment, as a most adequate manner of honoring the work of inspiring artists.

Designação	Autoria	Data	Materiais / Técnica	Tipologia	Localização	Elementos de Análise
1. <i>Ao Conde de S. Bento</i>	Ant ^o Coelho da Silva	1892	Mármore/Pedra	Monumento Estatuário	Pç. Conde de S. Bento	<i>Comemoração, Pedestal, Memória</i>
2. <i>Água sobre a Terra</i>	Alberto Carneiro	1990	Granito e Água	Monumento Escultórico	Núcleo 1 Pç. de Camilo C. Branco	<i>Reflexão, Integração, Metáfora</i>
3. <i>O barco, a montanha, a lua</i>	Alberto Carneiro	1990	Granito			<i>Gesto, Atribuição, Metáfora</i>
4. <i>Sem o teu Nome</i>	Rui Chafes	1996	Ferro pintado	Escultura	Núcleo 2 Jardim dos Carvalhais	<i>Negatividade, Encerramento, Paisagem</i>
5. <i>Mira hacia dentro de ti</i>	David Lamelas	1996	Ferro pintado	Escultura		<i>Construtivismo, Penetrabilidade, Paisagem</i>
6. <i>Sem Título</i>	Dani Karavan	1999	Granito, azulejo, basalto	Escultura	Núcleo 3 Jardim da Pç. 25 de Abril	<i>Extensão, Pensar, Lugar</i>
7. <i>A Natureza da Pedra</i>	Reinhard Klessinger	1991	Granito, ferro e vidro	Escultura		<i>Recinto, Reunião, Paisagem</i>
8. <i>Escultura Santo Tirso</i>	Mauro Staccioli	1996	Cimento e Ferro	Escultura		<i>Percepção, Repetição, Movimento</i>
9. <i>A Família</i>	Manolo Paz	1991	Granito	Escultura		<i>Forma, Equilíbrio, Metáfora</i>
10. <i>Le non d'un feu...</i>	Paul van Hoeydonck	1997	Granito	Escultura		<i>Figuração, Fissão, Fantasia</i>
11. <i>Sem Título</i>	Zulmiro de Carvalho	1991	Granito e bronze	Escultura		<i>Massa, Textura, Contraste</i>
12. <i>Arco Voltaico</i>	Manuel Rosá	1991	Granito	Escultura		<i>Pórtico, Paisagem, Metáfora</i>
13. <i>Natureza, amor e tóste</i>	Ant. Campos Rosado	1991	Granito e ferro	Escultura		<i>Objeto, Escala, Paisagem</i>
14. <i>Fragmentos</i>	Nissim Merlado	1999	Ferro e Granito	Escultura		<i>Estrutura, Material, Forma</i>
15. <i>Escada</i>	José Pedro Croft	1997	Ferro Galvanizado	Escultura		<i>Objeto, Integração, Contraste</i>
16. <i>Sem Título</i>	Ángelo de Sousa	1996	Ferro Pintado	Escultura		<i>Forma, Metamorfos, Jogo</i>
17. <i>O Guardião da Pedra</i>	Mark Brusse	1999	Granito	Escultura	<i>Figuração, Simbolismo, Metáfora</i>	

Avaliação:
 Manifeste o seu juízo estético, indicando com o seu respectivo número de ordem, as três peças preferidas e as três peças preteridas da série:
 1ª preferida; 2ª preferida; 3ª preferida 1ª preterida; 2ª preterida; 3ª preterida

Fig. 34. J.G. Abreu, *Pedagogical Routes for the International Contemporary Sculpture Museum*, 2009, Didactic materials 2, ESDD, Santo Tirso.

Registo das Respostas dos Alunos							
Aspectos inquiridos	+1	+2	+3	Qualitativo	-1	-2	-3
1. <i>Ao Conde de S. Bento</i>	2	3		Bastante realismo	9	2	1
2. <i>Água sobre a Terra</i>	19	3	1	Obra tem grande relação de amizade com a cidade Muito abstracta à partida mas é esse facto que cativa	1	1	2
3. <i>O barco, a montanha, a lua</i>	4	5	5	O barco simboliza o mar; a montanha a terra e tudo o que faz parte dela, a lua simboliza o espaço e tudo o que ainda não descobrimos totalmente	6	6	2
4. <i>Sem o teu Nome</i>	3	1	-	Faz surgir várias ideias Representa o belo que é a terra, o ar e o infinito do céu	6	5	7
5. <i>Mira hacia dentro de ti</i>	2	1	6	Tem utilidade e beleza	1	2	4
6. <i>Sem Título</i>	8	5	3	Da desconstrução da cultura clássica para o nihilismo contemporâneo	-	-	1
7. <i>A Natureza da Pedra</i>	1	1	2	Não tem grande fundamento	1	5	3
8. <i>Escultura Santo Tirso</i>	-	1	1	[Não teve comentários]	-	4	1
9. <i>A Família</i>	2	3	2	Representa a força que a família tem se se mantiver unida	4	1	2
10. <i>Le non d'un feu se trouve partout</i>	1	2	2	Formas engraçadas ... ser comparado com um extraterrestre	1	1	2
11. <i>Sem Título</i>	1	1	-	[Não teve comentários]	4	4	3
12. <i>Arco Voltaico</i>	-	1	3	Não tem muita piada	4	-	4
13. <i>Natureza, amor e tóste</i>	4	3	3	Bastante criativa e bem pensada A realidade da arte é aquela que nós queremos	-	1	1
14. <i>Fragmentos</i>	1	-	2	Está criativa e chama atenção	1	2	2
15. <i>Escada</i>	3	6	5	A sensação de subir cada vez mais alto tocou-me	2	2	2
16. <i>Sem Título</i>	4	1	5	Idêntica às hélices dos moinhos de vento	2	3	2
17. <i>O Guardião da Pedra</i>	3	6	6	Espécie de um Deus que protege o mundo	1	2	2

Fig. 35. J.G. Abreu, *Pedagogical Routes*, 2009, Analysis of results 1, ESDD, Santo Tirso.

The materials produced with the texts written by the students, were exposed in an exhibition held during the 1st Journeys of MIEC, held on 4th of April 2011, to which sculptor Alberto Carneiro, as the initiator of MIEC, had accept the invitation to participate.

The organization of 1st Journeys of MIEC involved the *Secondary School of Santo Tirso*, the *Municipal Library of Santo Tirso* and *Portuguese Catholic University's research center CITAR*.

Thanks to the support of CITAR, all the journeys' session were recorded in video³. And as expected Alberto Carneiro's conference was unforgettable, and maybe one of his last public conferences, before the disease that from the next year on, would severely hit him.

So, we arrived at the dominant poles for the gestation of the public sphere: *pedagogy* and *acknowledgement*. Acknowledgement crowns pedagogy. But acknowledgement should not become a routine. It requires a special atmosphere. We think that it is some kind of liturgic moment. Maybe, for a while, a glimpse of the Sphere appears enlightened!



Fig. 36. Alberto Carneiro's Conference, 1st Journeys of MIEC, 4th of April 2011, Public Municipal Library of Santo Tirso.

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³ The recordings of 1st Journeys of MIEC's sessions can be accessed, divided in four segments, as follows:
<https://www.academia.edu/video/jR0nLI>; <https://www.academia.edu/video/kzOggj>;
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Fig. 1. Zwir, et al., *Evolution of genetic networks for human creativity*, in *Molecular Psychiatry*, April 2021.

Fig. 2. <https://www.moma.org/collection/works/62854>

Fig. 3-7. J.G. Abreu

Fig. 8. <https://listasafnreykjavikur.is/en/exhibitions/imagine-peace-tower-videy-island-2019>

Fig. 9. <https://www.getyourguide.pt/reykjavik-l30/imagine-peace-tour-t34794/>

Fig. 10. <https://gallica.bnf.fr/ark:/12148/btv1b8509850r>

Fig. 11. J.G. Abreu

Fig. 12.15. D. Verney

Fig. 16. J.G. Abreu

Fig. 17. *O Occidente*, vol. 3, III Ano, nº 61, 1880

Fig. 18. J.G. Abreu

Fig. 19. *O Occidente*, vol. 3, XVII Ano, nº 550, 1894

Fig. 20. *O Occidente*, vol. 3, XVII Ano, nº 551, 1894

Fig. 21-22. *Oporto's Municipal Archive*

Fig. 23-24. *Flama*, Nº1370, maio 1974.

Fig. 25-26. *Cadernos de Arte Pública*, nº 2. Vol. 2, dezembro de 2020

Fig. 27-28. J.G. Abreu

Fig. 29-31. <https://amanda-midori.wixsite.com/amandamidori/contos-de-paredes>

Fig. 32-35. J.G. Abreu

Fig. 36. I. Moura