Art has the proven ability to create movements and stimulate integrative creative dialogue. Advanced Integrated Arts is designed to draw advanced students from other disciplines together with advanced art students for exciting philosophical, ethical, and creative exchanges. The focus is on developing our own personal research on a deeper level as we become more aware of how that research resonates in different contexts.

Topics range from the noble and far reaching (such as peace, energy, the environment, poverty, space, the future of democracy, and beyond), to more localized issues of basic living.

We will identify the potentials of contemporary scientific, technical and artistic research at their inception across a wide range of disciplines, while also exploring potential environmental, ethical, socio-cultural, psychic, and political impacts. The course will nurture creativity, foster and promote expressive dialog, inventiveness, experimentation, critical thinking, and interchange with researchers from disciples ranging from nanotechnology, engineering, computer science, cognitive science, architecture, and others.

Intellectual/cultural activity and creative studies spur an awareness of how diverse systems of observation can newly work together. A study of so-called “primitive” societies will glean renewed information. We will delve into the philosophical underpinnings of contemporary research and create works which have the courage to explore the physical, spiritual, emotional, and intellectual aspects of the human condition in an increasingly technologically mediated world.

In the future, open ended systems of observation, creativity and imagination will be needed. To embark upon this new journey of thinking together, thinking harder, thinking out of the box and opening dialogs and approaches with multiple disciplines.

**A few ideas on the role of artists as visionaries, Integrated Inquiry and Creative Practice**

Artists can see and express fundamental shifts in a context free from the restraints of conventional thinking systems.

“Science reveals the foundational assumptions that give theoretical scope and artifactual efficacy to a particular approach, while literature” [and Art] “often reveals the complex cultural, social and representational issues tied up in conceptual shifts and technological innovations.” N. Katherine Hales, How We Became Posthuman: (i.e. Gibson’s Neuromancer foresaw the vast socio-cultural and political issues of the internet well before they occurred.)

“Art is the senses’ grindstone, sharpening the eyes, the mind, and the feelings. Art has an educational and formative ideological function, since not only the conscious, but also the subconscious mind absorbs the social atmosphere which can be translated into art. ...art, I thought, creates new types of spatial relationships, new inventions of forms, new visual laws - basic and simple - as the visual counterpart to a more purposeful, cooperative human society.” artist/teacher/inventor László Moholy-Nagy, 1923

“Art is a material part of culture, but its greatest value is its spiritual role, and that influences society, because it’s the greatest contribution to the intellectual and moral development of humanity that can be made.” Ana Mendieta, 1980

Increasingly artists are being asked to join in trans-disciplinary dialogs for help in thinking and in identifying important questions and new approaches. They are seeing and respecting artists as “archetypal knowledge workers: penetrators of conventional organizations who have external knowledge communities and are a valuable asset to assessing change, as mediators addressing process, context, and content”. Artists are helping to contextualize socio-cultural issues, offering hermeneutical, or interpretative, approaches to widening perspectives and horizons of scientific and technological research. Are we prepared?

Can we foster and promote expressive dialog? This includes aesthetics, (but also easily goes beyond the window dressing so often seen in art and science collaborations) towards an approach which would courageously embrace serious dialog. Can artists newly explore techne, ( originally meaning “winds of the soul” and today meaning practice, craft or art, with poiesis (action-intuition[[1]](#footnote-1) or bringing into being*[[2]](#footnote-2)*), episteme (theory or knowledge)[[3]](#footnote-3), and phenomena?

1. [Nishida Kitarō](http://plato.stanford.edu/entries/nishida-kitaro/)  by John C. Maraldo <http://plato.stanford.edu/entries/nishida-kitaro/> [↑](#footnote-ref-1)
2. [Heidegger's Aesthetics](http://plato.stanford.edu/entries/heidegger-aesthetics/)  by Iain Thomson <http://plato.stanford.edu/entries/heidegger-aesthetics/> [↑](#footnote-ref-2)
3. See *Episteme and Techne* by Richard Parry <http://plato.stanford.edu/entries/episteme-techne/> [↑](#footnote-ref-3)