Where Creativity meets the Web: a pataphysical partnership

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Creativity is a process in itself ... even for great artists. It is from within this process that the original idea was born. As if any original idea would come about when it passes through that process.

The creative process is not a step by step process for whom practices it often. Traditionally, it is described in phases: idea, research, equipment preparation, implementation. But when looking within the process for what will make a difference in our efforts, we often seek it through mistakes, trials and constant reconstruction.

It's that "Time" therefore the steps, do not really exists when a creator enters his creative process (at least that's how it feels). He may as well start with the ending, the beginning, piece by piece or end to end. Thus, this process is perceived more like a space. The creator remaining in the middle of a field of possibilities, in a perpetual present filled with potentiality.

We particularly endorse the position of the French philosopher Gilles Deleuze; you have to understand creativity as an arrangement of form-sense until a feeling of holding-together emerges. Like a territory being reclaimed, analyzed, synthesized, re-hustled, abandoned and found again etc. Movements of scratches upon paper or on the screen, with probing hands, as was originally the creative process.

Since the mid 1900s, the "work in progress" helped publicize the insides of the creative process. The use of "variation on the same theme" did also uncover the concept of potentiality, think of Raymond Queneau's Exercises in Style. In visual arts, doodles in the manner of a Keith Haring or Jean-Michel Basquiat gave credit to "spontaneity", this value lost by ideologisms in Art. The invention of a new rhetoric as practiced by the "Workroom" of potential literature and other "ouvroirs", in painting, comics, politics etc... legitimized in France the renewal of figures of speech no longer based purely on measuring, but also based for example on the environment (think of "Metro poems" by Jacques Jouet).

Others use the creative process as material for their creativity, as does Andrew and Jim in their *c linamen* their *S ygyzy surf* or as Yvon Cozic, Monique Brassard and Claude Frascadore with their show *C ode c o u r o n n e e n s y n e s t h é s i e* , s h o w t h a t p l a y s o n v i s u a l a n d a u d i o perceptions. As do in their own way, the SAT artists by making us enter under a globe and putting us in a situation of almost virtual reality. It is true that cognitive sciences have entered this century, have influenced the arts and letters, and that some technologies have evolved in this sense also that of the perceptive, sensitive and sensory.

The creative practices today no longer set themselves limits, they do not try to correspond to standards for all, but intend to be and remain comparatively "originals" to survive in a world of competition which do not escape the Arts and letters. In a world where "Startups" have good press. Paradoxical as it may seem, the new creative processes appear to us as a dream where a lost world must be found. Whilst our wild

environment collapses under human encroachment, it is with the "wild" that creativity is most akin.

The new narrative figures supplied by the Web (entanglements, navigation, rhizomes, graphs, etc.) are already there, for real, in the wilderness and in the forest for example. Roots squirm with each other, tree branches intertwine, leaves pile up on the ground, crumble and nourish the soil, trunks fall to the ground and serve as homes to ants, mice, scree surprise foxes, bears and offer them sudden hiding places, mountains grow and move pushing on habitats, different species compete for the soil, flowers come out a year here and another there, etc. In the forest, it moves, it shifts, it "nomadizes" and it comes back to life all the time. Is it not the same with the web? Is it not the same for the human psyche, the one which salvages, the creative psyche? However should'nt we recognize that a certain portion of human psyches will be content with a furnished garden, or a paved driveway, or simply by driving the bulldozer.

Therefore, we were'nt entirely wrong, in previous centuries, when we said that nature is creativity itself and that we should strive to emulate it. The artists who devoted themselves to this quickly felt the perceptive potential in how we think about nature, the Impressionists are a good example. Then, at least in the West, in France specifically, will be born a writer who

anticipate new technologies by producing novels with networks. I speak here of Alfred Jarry. From where does he get this vision ? From nature, from ponds he gazed as a child. What happens on those ponds ? Nature is a "show", "elusive", "permanent", a life show that renews itself perpetually thanks to "complexity" embodied in emergence and what becomes: flights and landings, where insects jostle, attract, reject, meet, love, hate, and besides they pass over, below, right, left, walk, laze, lie down, get up to instinctively, slide or dive etc. Instinctively, nature's components meet, share, inform themselves and communicate. Communication is what holds them together -as driven by a communicational force (which science has not yet discovered the frequencies).

Web is Communication indeed it may be the expression of the feminine side of men who invented it. As much as it gives weapons to the most terrifying sort of male chauvinism, destructive and crazed. For who lives with new technologies leads a life of risks as musch as the primates did with wolves, bears, lions and predators. That said, this "risk" becomes another new value t o creativity. Nowadays, creators plunge into a process without too many defenses and they may come out of it with something or not. Unless you want a career at all costs based on a single idea within a specified period, nowadays the status of the creator is of a researcher and vice versa researchers in mapping network - for example - invent new representations that are so beautiful they may fall within the scope of art.

Artist-researchers go on the web as if entering a forest or contemplating a pond filled with swarming insects. This perceptible swarming movement by exploring users make up for a multiplicity of floating semantics, just waiting to entangle themselves inside and hold-together, within a methodological framework, always open and discreetly prepared.

This was the gamble that Robert Ciesielski and myself took in our joint work. We were looking for a learning method in literary creation through communication theories, mainly through issues that had the advantage of being universal, transgenerational and understood by all. [...] We were witnessing the functional representation of a global vision of creativity, the potential pragmatic of a dynamic hold-together from it's interrogative subfeatures related to each other. In short, our work has opened for us the doors of Semantic Web, into the knowledge of knowledge, thanks to micro robots doing all the work for us.

We have found our dynamic and universal creative process. A year down the line we have succeeded after making this wager Robert and I. Yes and we will continue. We plan to show that creative process on a Web site, offering users the option to formulate their own answers to the nine questions and the robots would start working on offering users a display, so they do not get lost, on which new knowledge would be recorded and categorized without any obstacle to the accumulation of

knowledge of knowledge of knowledge, etc.

We have touched Infinity and this project is far from finished.