

Lecture and Workshop

May 28, 10. h. 00 – 12. h. 30 / Room 320

Problem-Solving Model as a Unifying Principle of Creativity in Art and Science

Slobodan Dan Paichⁱ, Director and Principal Researcher, Artship Foundation, San Francisco

1. Lecture

Possible procedural similarities between abstract problems mathematically expressed, engineering problems mechanically resolved, medical problems solved through observing symptoms or collective tensions and yearning expressed as significant poetic, acoustic or visual manifestations in art will be explored through a series of open questions and reflections.

We begin with a short analysis and comparison of the methodologies of Nicola Tesla and Leonardo da Vinci, and explore issues raised by examples of imagination in scientific discovery, such as the German chemist Friedrich August Kekulé resolving the riddle of the benzene ring in 1865.

The exploration will include reflection on issues of:

1. Mastery and skill sets
2. Preparing the field and gathering elements for research
3. Cognitive modeling in Art and Science
4. Unexpected connections/discovery
5. Motivation to complete

There are many theories and cognitive models of creativity in the literature of psychology, neuroscience, and brain-mapping research.

The lecture would briefly reflect on some of the theories and research and ask certain questions as threshold ideas: Is creativity an outcome of the same cognitive processes as intelligence? Is creativity judged only in terms of its consequences? Where is the physical location of creativity in the regions of the brain? What is the relationship of intelligence to creativity?

The lecture focuses on the nexus of ideas and outcomes put under an umbrella of creativity as a byproduct of problem solving. This view of creativity comes from the practice of doing and making, such as prototype making, art techniques, traditional crafts, and mathematical paradigm building. One of the concluding examples is the life work of Galen of Pegamon (129-216 CA) an ancient Roman medical doctor's acquired mastery and contribution to understanding physical and intangible parts of human bodies. The discourse is less preoccupied with defining what creativity is than exploring the potential similarities and differences in the creative processes of art and science.

2. Participatory workshop and demonstration of simple art, craft and sound elements accessible to people without prior experience.

Technics demonstrated (materials will be supplied):

- Tea and Ink drawing on hand made paper
- Red clay miniature making
- Simple pentatonic bowing on a Pythagorean inspired musical instrument

The participants will be asked to grow a plant from a seed a month prior to the workshop, record brief daily observation of its progress in words and if possible draw simple even crude diagrams and bring the plant and the findings to the workshop.

The workshop could be for two days to introduce, developed develop and conclude little projects and share them at the end.

ⁱ Slobodan Dan Paich has delivered numerous papers at international conferences as keynote speaker and presenter based on his courses, lectures and research since 1969, which address tangible and intangible heritage, comparative cultures studies and migration of technics and ideas. The courses he initiated in 1969 at the college and university level broadened the scope of art history into the History of Art and Ideas. These courses included geographies larger than the European cultural sphere and an interdisciplinary, across time curriculum was developed that included ancient people as differently cultured, ingénues and refined rather than primitive.

Slobodan Dan Paich was born in Yugoslavia after the Second World War. He lived in England from 1967 to 1985. In London S. D. Paich taught the History of Art and Ideas, Design, and Art Studio from 1969 to 1985. From 1985 to 1992, he taught at the University of California at Berkeley. He is one of the founders and Executive Director of Artship Foundation since 1992. He served as a board member of the Society of Founders of the International Peace University in Berlin/Vienna from 1996 to 2002, and chaired Committee on Arts and Culture. In 1983 he graduated after three years of postgraduate research at the Royal College of Art, London.

Slobodan Dan Paich as theater director/dance maker is cofounder and artistic director of the Artship Ensemble (previously Augustino Dance Theater), where he has choreographed and directed since 1988 in the USA. Before immigrating to England from his native Yugoslavia, Mr. Paich acted on radio, stage, television, and film from an early age in Belgrade. There, he started a number of experimental theater groups based on movement, folkloric dance and storytelling. Since immigrating to the United States in 1985, Mr. Paich has been involved in extending and performing visual arts into the community. At TanzFabrik in Berlin, he taught acting for dancers and performance for visual artists. Slobodan is a teacher of multidisciplinary arts and is never too far from a rehearsal process and has work in theater all his life. He has received many awards for *art, performance and community initiative* wherever he lives and works.

Slobodan Dan Paich as visual artist since 1969 has participated in one or two exhibitions a year and in the last ten years has been working with *The Bonnafont Gallery* in San Francisco. He has exhibited at the *Institute for Contemporary Arts*, London, in the sixties, *Serpentine Gallery*, London in the seventies, *Le Salon des Nations*, Paris and *Venice Biennale* in the eighties.