

Experiencing A.r.t. (All representations of thought)

Today, the arts have successfully breached the barriers between all compartmentalized fields of knowledge, professions and areas of human endeavor. The latter continues to challenge everyone to rethink our definitions and experiences of art, and how we value the arts' contribution to the advancement of human knowledge. There specifically, how applied to improving the state of the world by enhancing human communication and understanding, and by strengthening civil society which is essential for creating a sustainable future.

Indeed, Art transcends all categorical descriptions. It can be seen **as** *everything* and **in** *everything*. More pointedly: Art can be **used** for everything: from offering fresh aesthetic experiences that inspire fresh insights into the complexities of our world to working collaboratively with adventurous practitioners in the physical sciences, technology, engineering, and mathematics intent on improving the state of the world.

ArtScience considers the broadest spectrum of “A.r.t.,” which encompasses “All representations of thought”: from children’s muses with fingerpaint to the poetic gestures of dancers in surreal settings (e.g. John Cage, Merce Cunningham, Robert Wilson's “Einstein on the Beach”); from beautifully conceptualized chemistry models (e.g., Nobel laureate Roald Hoffmann’s notes on chemical bonding) to spontaneous constructions of impressionistic models of life; from blue-sky dreaming to deliberate deductive/inductive reasoning with back-of-the-envelope calculations to figure out “the size of a hydrogen atom, a star, and a mountain, all using elementary physics” (e.g., Victor Weisskopf’s pamphlet *Modern Physics from an Elementary Point of View*); from subway graffiti to rigorous proofs in pure math that probe the mysteries of prime numbers (e.g., Shai Haran, *The Mysteries of the Real Prime*); from mind-expanding “simple” thought experiments (e.g. Einstein’s General Theory of Relativity) to evolving breakthrough discoveries (e.g. Germ Theory of Disease); from novel garage tinkering (e.g. Chopper shops) to technological marvels we collaboratively create by harnessing our collective genius (e.g. Hubble Telescope); from our inner reflections on how we perceive things (e.g. Paul Klee’s *The Nature of Nature* and Arakawa & Madeline Gins’ *Constructing the Perceiver*) to empirical string theories of everything (e.g. Brian Greene’s *The Elegant Universe* and Roger Penrose’s *The Road to Reality: A Complete Guide to the Laws of the Universe*).

A.r.t. offers us tangible responses to all the things nature shares with us every second of everyday that fascinate our physical senses and challenge us to ‘think different,’ as Steve Jobs and Apple directed us to do forever.

What was once a collection of crafts, masterful skills, and a distinct body of disciplinary knowledge has morphed into multi-purpose products, processes, tools and artful creations that defy being entrapped by *only one* definition, description, or reference.

Today, A.r.t. can be experienced *as* everything. It can be seen *in* everything. And it can be *used* for understanding everything about life-nature-reality. That’s what the new sensibilities and aesthetics emerging from the latest ArtScience transformations of human knowledge promise.

The ArtScience projects and possibilities presented here prepare our minds to connect everything and do personally meaningful and useful things with these connections. They make evident how the arts in all their manifestations are essential for advancing science, technology, engineering, mathematics, education, business, culture, and civil society. We cannot create a sustainable future without A.r.t.

The legendary art historian Meyer Schapiro was a master Metaphormer. As one review of his life in *The New York Times* (March 4, 1996) related: “It was not in his nature to function as a specialist within any one particular discipline. Even less was he a satrap of the seminar with specific “turf” of his own to protect. It was, in fact, the very essence of Schapiro that he never conceived of any aspect of art, of belief or of language in isolation. He regarded all forms, schools and systems of knowledge as interrelated and interdependent. As far as he was concerned, he had been put on earth to know, and to make known, the correspondences between them all. And he addressed himself not to the insider, but to the generality of intelligent human beings.”

When people earnestly ask me these sorts of anxious questions—“How do we improve the world? How do we change it? How do we save our world? How do we make a better future?”—I simply point to the work and life of Meyer Schapiro, and say, “*That’s* how! Study this creative spirit’s actions.

Or, I’ll point out other exceptional thought leaders in the fields of science (Richard Feynman, 1965 Noble laureate in Physics), technology (Steve Jobs, co-founder of Apple), engineering (Charles Kettering, American inventor), math (Shai Haran, pure mathematics), education (Jonathan Kozol, educator activist), and business (Dee Ward Hock, former CEO of VISA), and politics (Kofi Annan, U.N. Secretary-General).

Or, I’ll show a series of compelling photos of people engaged in “making connections” through the symbolic models they’re creating to communicate better in the ArtScience process. And I’ll say emphatically: “*Here’s* how we can improve our world. Why not experience this!?”

“Discoveries are largely a function of the methods used.”

-- *Santiago Ramon y Cajal*

“A discovery is said to be an accident meeting a prepared mind.”

-- *Albert Szent-Györgyi*,