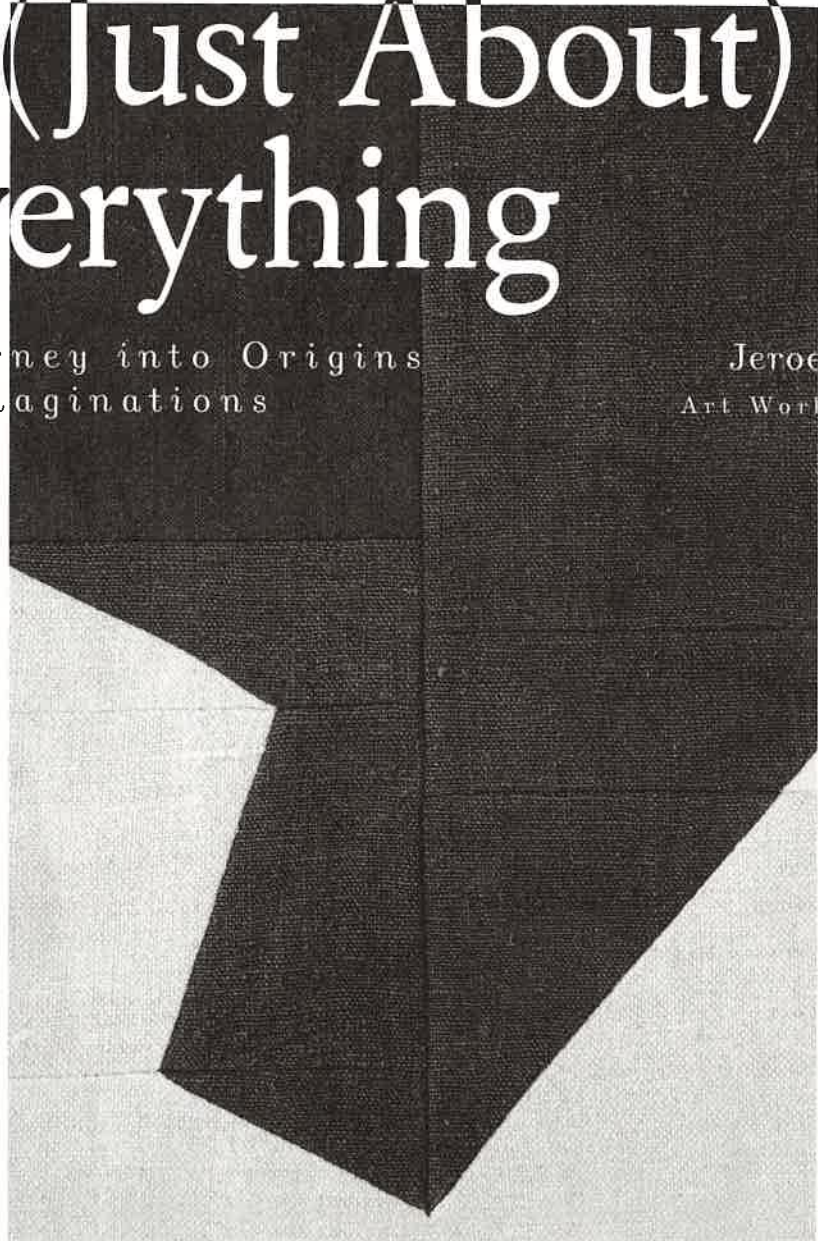


Creative Theories of (Just About) Everything

A Journey into Origins
and Imaginations

Jeroen Lutters
Art Works: Ina Meijer



vis-à-vis

Valiz

Creativity as/in Nature

the lawful harmony of the world, not in God who concerns himself with the doings of mankind' (Einstein, 1994). For Spinoza, who was also said to be a modern Parmenides, or the western Buddha, the world was One. He even built a complete rational structure, in which he sought to explain in detail exactly what that monism meant.

Spinoza in Rijnsburg

Like a wanderer, experience for me is the precondition for thinking. An actual place gives you the feeling of experiencing the substance of a story. Not second hand, not someone else's speculative interpretation. But you can view, touch, experience for yourself and discover what the storyteller, in his/her own habitat wants to tell. The story of infinite nature, and the human being as a small part of this huge universe, that suddenly tells the story, whether somebody likes it or not, approves it or not, just for you. Like an old tree, that has just been waiting for thousands of years, just for your visit.

One day, I went to Rijnsburg, near The Hague, where the Spinoza Society, assisted by countless volunteers, keeps the small cabin called 'Het Spinozahuisje' open for visitors. The Spinozahuis resembles the Goethe House in Weimar and the Emerson house in Concord, a precious location of culture that we call heritage. But for me these places are far more than cultural heritage products, mausoleums for next generations. For me, they are focal points, mystical places, like great works of arts, where everything converges, thresholds to another world making it possible to touch or to experience something of the true nature of being.

Places like the little house in Rijnsburg are nodes in a network of relations where threads come together. In

In this second chapter I want to make clear that the universe that is one consists of one substance, and this one substance, is god and nature at the same time. This substance has a creative power as an immanent force: a kind of élan vital. With this, I mean a kind of creative force as a self-organizational principle.

'Nothing in nature is random.
A thing appears random only
through the incompetence of our knowledge.'
—Spinoza

In this chapter I should like to elaborate further on the creative logos I already referred to in the previous chapter; the creative force that holds the whole material world together. Once we have understood this, we need to go move from Parmenides to another philosopher, Baruch Spinoza (1632–1677) who lived in the seventeenth century in Holland, and whose theories are still very popular today. There is even a famous quote of Einstein's: he once said something along these lines: 'I believe in Spinoza's God who reveals himself in

Rijnsburg, Spinoza wrote his most famous book, sitting at his small desk. There, his most trusted friends would meet and discuss, gathered together in what by present-day standards is a tiny house, with a beautiful garden. Places like this teach me that the true work in the arts and the humanities, the true inquiry, does not take place between brick walls, in a university hall, but in a community of people, who are part of a living world. Here in the small town of Rijnsburg some clear individuals were moving forward, on their way to discovering the secrets of the universe.

Spinoza's little house helped me to realize how important he has been in my understanding of creativity as the creative logos, as the immanent force pointing towards the god-like order in the whole of nature. What Spinoza made clear to me in Rijnsburg was what Parmenides had opened up for me in Gaeta: a perspective on the world, as a creative source and a creative stream, as an immense power of life, with its concretization in all manner of forms. Life forms, were connected to this central axis, and therefore, thanks to the arts or the sciences, or to life itself, were always connected.

Spinoza's Pantheism

Spinoza was particularly interested in nature—an interest somewhat consistent with what we call pantheism. He could look at nature as God; or vice versa. For him, there was nothing apart from nature. Nature was all there was. To solve the problem of God, he would attribute everything to nature. So God is nature, and nature is God. The dualism was on the outside only. Inside there was unity. For Spinoza, nature was full of order. Everything was explainable in a causal relation to the other elements. Nature was a logical orderly structure.

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This was very different from the way things are today, when human beings and nature appear to be opposite parts of creation. If we were still to think, as Spinoza did, that nature is one, and there is an energy like stream in nature, that is part of this nature, like the energy in plants, we would think the same about the energy of the fairies in Shakespeare's *A Midsummer Night's Dream*. Are they not the representation of creativity, so the vital energy that brings about life? Suppose we were still to follow this line of thought. What would it bring us? Would it throw some light on the problems we are facing nowadays? Would it bring about a new view on life on this planet?

For me, the thoughts of Parmenides and Spinoza are directly related, because they are both so closely linked to the universe as a whole, as one substance. Whereas Parmenides' work consists of only a few fragments, Spinoza's geometric work is far more detailed. But in essence in both cases the world they refer to is of this One basic substance, and because there is only one substance, the difference between nature (ecology) a culture (creativity) completely disappears. This is something we must constantly be aware of.

The Inner Force of Nature

'Creativity as the inner force of nature.' What would it mean? It would mean that there is energy all around us, and—because the world is One—there is no essential difference between the vital energy in humans and in nature. Because there is no essential difference, there is also no reason to suppose that creativity is a conscious, human activity. The poet who has an idea, picks up an object, and just starts to sing. In this idea, creativity is everywhere in nature. Creativity on

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a personal scale has an element of connectivity. When seen in that light, the creative person must be connected to the creative nature. This means there should be no obstacles. When nature streams, creativity streams. Culture is the finishing touch of nature.

In this conceptualization of the formative creative power, underlying the world of the phenomena, we can see the order beneath the chaos. Living in a creative mood means that we understand this dimension of order by applying a kind of creative reason. We will in fact turn chaos into order. Creativity as a means of making a fragmented world. Creativity as an integrative world. Creativity not only as divergent thinking, but especially as convergent thinking. With nature's energy, it brings together what had hitherto been fragmented. This natural creative energy, this formative energy, once adopted by humankind, is a very stimulating force. It is not an individual force, but directly linked to the creative source at the centre of the world.

The Formative Power of Nature

The interesting part of this world view is that it opens up the world, as being on the one hand silent and in rest, and on the other hand progressing and on the move. It resembles a body, which looks peaceful from the outside, but has a flow of blood inside. It moves with every breath. We no longer experience this body as a fragmented whole. That is valid for the individual body, but also for the planet, and even for the universe. The world is a whole, once we accept it as an overall structure.

Creativity is the formative power, no longer the turbulent expression of the inner self of a single human being, as it is

often envisioned. It is a witty energy, sometimes latent, sometimes manifest; it is a part of the whole of nature. A kind of formative energy, that makes trees grow, animals run, and human beings develop. The creative force, as the self-sculpting life force in all existence.

So, having started from Parmenides' notion of the universe as a whole, making anything outside the universe superfluous, we have moved to Spinoza, with his further elaborations on the substance, god and nature. This has enabled us to think about creativity as an immanent force in nature. While Descartes still thought of the mind and the body as two separate parts, Spinoza's revolutionary idea was that the mind was part of nature. And with the mind, creativity also became part of nature.

The Logical Structure of Nature

So, the way I, a non-specialist, understand the Spinozian world, is that in fact the world as One, it is ruled by a force, the logos, that can be understood as a creative reason. This logos is an orderly principle and even incorporates god. A world of god and nature at the same time. This world of god, or of nature, is the only creative substance. It is the essence, and all other life forms are in some way derived from it. They are manifestations of this impersonal life form. So, in fact nothing is really different. Only as a mode, on the surface, it has another appearance.

This natural connection in Spinoza's case is worked out in a very logical, detailed way. Whereas in Parmenides' case we are dealing with one image, one mystical perception, to which we can relate to as an experience, with Spinoza, we are forced, in a true, rational way, to wander alongside all the

aspects of creation, while looking at how these aspects are somehow interconnected. Accordingly, connection with Spinoza's substance not only entails experience but also constitutes an intellectual enterprise.

Once we start to look at life in this creative way, we become far freer and more fluid, in our quest for inspiring relations with our environment. This is, in fact, what artists do. They do not utilize their objects, but initiate a conversation with the environment. Listening to what it has to offer, as well as offering something of themselves to the environment, which it still lacks. This is how the art work grows.

The principle has more in common with dialogue and communication than with monologue and utilization. This is an interesting point of view, because while utilization is in fact a notion of disrespect, communication is in fact a point of view that is far closer to what a healthy eco-system demands. Communication, instead of utilization is something we really need nowadays, as I will point out, in the second and third part of this book, in particular.

The important part of communication is that it is a sympathetic movement, with a positive effect on the world. It is a movement of integration. It is not interested in polarization. It brings things closer together, instead of creating distances. Fluidity creates connections, and through these connections, it creates cohesion, and in this cohesion, creativity, as a vital force, becomes more profound.

The Intelligence of Nature

I can imagine the reader looking for an example. When I was trying to find an example of what this creative force in nature actually is, I remembered a wonderful trip I had to England,

not so long ago, to visit the work of the famous British artist Tacita Dean (1965) at the Royal Academy of Arts in London. Standing before one of her enormous pictures of the Crowthurst Tree, I made the snap decision to go and look for the real Crowthurst tree.

This was less easy than I thought. I took the train to a small village in Sussex, to reach a spot near St. George's church where I thought the tree would be. When I arrived, I saw a Yew, but it was not the Yew that I was looking for. A man at the graveyard told me I should go to the Crowthurst yew, also near St. George's church near Oxted in Surrey. The next day I continued my journey and finally, after some wandering around, I found the tree.

The tree was at least two thousand years old, or so I was told. When I saw it, I suddenly realized how ridiculous it was to think that humans alone were creative. This tree was the symbol of the longstanding creative strength of nature. Every branch was like a word in a poem, every leaf was like a song in the wind, every piece of the bark was like a piece of sculpture.

Some people will call me a fool, but like the experience in Gaeta, walking up Orlando Mountain, looking over the Tyrrhenian Sea, as I stood before the Crowthurst tree I again had this feeling that human life was just like every part of the world, a part of one substance. That there was no difference, really no difference at all, when it came to the creative power of life, looking at the Crowthurst tree, or the face of an old man. What I experienced in both cases is this deep immanent force, this fluid song of nature.

The Creativity of Nature

Continuing my thoughts in this direction, I often ask myself what it all means for my view on education. What form should education take when the world is One, as Parmenides told us, and when there is an immanent creative force, as Spinoza told us? A creative nature that is based on the notions of reason and intuition? And then how about our teaching methods? Are they still necessary? Or is learning something we can do without discipline and punishment, a dual power structure that is still the foundation of education?

In my opinion, we are concentrating on disciplinary matters, because we have lost sight of the creative, the vital part present in nature, because we do not connect sufficiently with it. Because of this disconnection, we must to force ourselves to stay creative. If we were in connection with the creative source in a normal and healthy way, it would be far easier to create and develop an educational system devoid of all kinds of disciplinary matters. In other words, disciplinary matters are generally the result of an unhealthy system. Discipline is a compensation for a failing system. Rather than helping to make the system better, it can even can practices to endure.

This means that education should be based on natural freedom of becoming what the individual should preserve as part of his/her natural process. I cannot imagine a type of education that at the same time honours the natural, the creative existence of the individual, while honouring the unnatural, artificial practices that in many cases are now at work. The alarm bell is fragmentation. Where fragmentation is taking place, a threatening force is at work. We should focus on creative education and look at forces other than disciplinary matters. In the world of animals, natural examples can be found that we as humans seem to have lost.

A good friend once told me about magnetic power structures. I do not know exactly how they work but he made an interesting point, telling about the behaviour of birds. A flock of birds uses the Earth's magnetic field to navigate. What we see with birds is something we see throughout nature.

Animals, plants or the rhythm of the sea are in a permanent relationship with their environment. It is not isolated, but is in a basic way part of the environment, so not an isolated centre of the world, but in an integrated part of the world. If this nature is followed, there is no limitation of freedom, but a clear and natural, free position.

The natural freedom I propagate here is not only important in education, but in the whole of culture, in the whole of the civilization process. With regard to the general understanding of society after or beside education, citizenship represents another important focus. Spinoza himself endorsed it and was even excommunicated from the synagogue as a result. But he was unstoppable with his pencil. He was a silent, kind and modest man, an optical lens-grinder by profession, but there was no alternative for his creative mind. He felt he must speak out and pursue his beliefs.

Final Thoughts

Parmenides opened up the possibility to understand creation and creativity as complete, logical parts of our own nature. He interpreted the universe as One, without anything outside this closed system. Not a God, somewhere far off, and outside. All is close, within our own range. Creativity is a part of our own nature. Creativity is an immanent rather than a transcendent force, not outside the universe, in a kind of metaphysical environment, but part of the universe, part even of the nature.

Spinoza made clear that the notion of creativity is not only a part of a coherent universe, but that—in the enlightened tradition—the universe is intelligent, as is every part of nature. What this amounts to is that creativity is not a transcendent force, outside the world. It is the vital force in nature, the life stream, having no differences for human beings, animals or plants.

In the next—the third chapter, based on the work of Johann Wolfgang von Goethe, I will try to make clear how creativity is a creative power that can change, but not is renewed. I call this change metamorphosis, meaning that something goes from one form into another form without ever really becoming something new. Metamorphosis means that none of the elements that are in fact part of the One are lost, but are re-arranged into a different matter.

Creativity as Organism

This third chapter discusses how the universe, despite being one stable entity, with creativity as its main force and forming the blood running through its veins, possesses a special form of dynamics. However, this dynamics is, as I will point out, not that of change, but of metamorphosis, meaning that things keep the same substance although they transfer in a different form.

‘Every individual who is not creative has a negative, narrow, exclusive taste and succeeds in depriving creative being of its energy and life.’

—Goethe

In this chapter I highlight the organic nature of creativity, the concept of creativity described by Johann Wolfgang von Goethe (1749–1832), building on Parmenides’ concept of the One and Spinoza’s concept of Nature. The famous German writer brought creativity one step closer to the material world. The creative material world that could serve as the soil for creative human existence. In doing so, he formulated a creative theory of (just about) everything, focussing on the formative

energy as the basic matter in the tangible world around us, and therefore of major importance in all our actions. Creativity For Goethe, creativity was the bloodstream of the material world. It did not eliminate creativity from the world around us by isolating it as a purely divine force.

Goethe in Weimar

I had wanted to visit Weimar for a long time, but there was never an opportunity, until I actually realized I could not write this chapter on Goethe and creativity without visiting the place where he wrote his famous works. I took the train to Thuringen, and after a day's drive through the rural German landscape, I walked out Weimar station towards the Grand Hotel Russischer Hof on Goethe Platz: an accommodation full of rich single, aging ladies, cultural tourists, day-dreaming in the world of Goethe and Schiller.

The day after my arrival, I went to visit Goethe's house at Frauenplan in Weimar which made a great impression on me—as had my visit to Spinoza's home in Rijnsburg. The garden, his desk, but most of all his bedroom, moved me. Goethe was a wealthy man at that time of his life but his spare bedroom suggested to me he had lived quite an austere and modest life. The ascetic nature of a man who knew that a healthy mind needed a healthy body. Goethe, as he appeared here to me, was no longer the pretentious citizen, the conformist bourgeois, the manipulative politician, but the writer of the *Elective Affinities* (1809), an exciting rebel, a paradoxical lover, and a vulnerable adventurer.

During my stay—I worked in the new Duchess Anna Amalia Library—I was re-reading the masterpiece published in 1809. It evoked forms and patterns in creativity. It even

brought home to me how relations are indeed themselves creative challenges. Maybe this is one of the reasons why so many marriages break up: because people seem to lose their lightness of heart, their sense of humour, their imagination and creativity. A sustainable relationship needs constantly to have some organic form. Too often, when something unexpected happens that disturbs the relationship, people change and leave their partner, instead of looking for the evolution of the form in different/new patterns.

Creativity as Metamorphosis

Part of Goethe's organic theory is that of metamorphosis which relates to the acceptance of creativity as a formative process—not as change but as a form of evolution—forming an important aspect of the nature of creativity. *The Metamorphosis of Plants* (1790), already testified to this life process of metamorphosis: the process of transformation in the human as well as in the non-human world. Metamorphosis instead of change, stresses a kind of rearrangement, in which the earlier form becomes a changed form, without it having to become something new. A plant transforms from the roots into the stem and later on starts to blossom, all out of the same material, but only in another order. Metamorphosis is reminiscent of a sculpturing process. In fact, nothing is lost, and nothing enters that was not already part of the overall system.

Therefore, the difference between change and what Goethe calls metamorphosis is considerable. Change implies dualism. It is in fact the transformation of the old system into a new system, by putting something from 'outside the system' suddenly 'into the system'. This dualism is based on

discontinuity and is based on an intervention with the subject or the active party on one hand, and the object or the passive party, on the other. I think everybody can understand how this concept of change is fundamentally a conflict-model, that may in the short term have some results, but in the long run, has an adverse effect on the entire system.

The special thing about metamorphoses is in fact that it is an organic growth structure. The organic structure is a living thing in itself. It is a part of a living whole and at the same time a living part. What does this mean? An interesting characteristic of an organic structure is that it is a life form. And 'what is the characteristic of life?' This could be our next question. In fact, the characteristic of life is that it is a physio-chemical system which, thanks to its metabolism, can grow, reproduce and adapt to the environment in the short and the long run. Meaning that most un-organic forms—which, as a matter of fact, became non-moving forms in a process of adaption—are also life forms.

Chronological Processes

In fact, everything on this planet is an organic form. I am not a biologist, but based on the earlier conclusions, we can assume that creative processes are essential to life processes. Something that becomes even more clear when we realize that the organic structure has a chronological logic, meaning that it follows a certain chronological track, in which there is a logical continuation from the former version to the next one. This logic of growth is essentially visible in (still) moving organic structures. They consist of information, and additional information in endless options and tracks, that may be visible. And when we look closer at non-moving forms with

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a microscope, we can see that what seems not to be growing, is actually also growing.

The organic logic makes it conceivable that there are differences and possibilities in the universe, because of the interaction of materiality and energy, as a part of a whole. When we look back to the level of the complete universal system, which includes the full natural and human worlds, we can conclude that every existing part is, voluntarily or involuntarily, in a state of metamorphosis, taking part somehow in the bigger integrative form. This also makes it plausible that the laws of mankind are sometimes mirrored in nature—for example the golden ratio—simply because the rules, the order, the harmonic principle, behind it is the same everywhere, although of course worked out in different forms. Organic processes are characterized by recurrent obstacles that are inherent in these processes of growth.

Consecutive Experiences

Goethe was an admirer of Spinoza. Just as there is the cult of Spinoza, there is a complete Goethe cult. Nevertheless, I was never really touched by his person or work, until I read an article by Walter Benjamin on the *Elective Affinities*. Through the eyes of Benjamin, I suddenly understood Goethe's great importance. Before I had read *Faust* (1790–1832), I felt it was a very dated story of the fall and the rise of a predictable hero. Later, I read *Wilhelm Meisters Lehrjahre* (1795–1796) and the same occurred to me. The only character I really liked in the book was the beautiful, unique, tiny personage of Mignon. To my mind, a better title would be *The Wonderful World of Mignon*, somewhat like a precursor of Lewis Carroll's *Alice in Wonderland* (1865).

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The *Elective Affinities* something totally changed my attitude. I was totally captivated by the wonder of this book. It tells the story of a marriage. It could be my own. The story starts with a rich couple who seemed to be living a normal life. Maybe somewhat too normal. They invited two friends to visit, a beautiful niece and a vigorous captain. The reader can almost predict what happened. Eduard, the man of the house, fell in love with the niece, Ottilie. Charlotte, the lady of the house, fell in love with captain, Otto. I was so beguiled by the story that it resulted in the trip to Weimar, because in a way I knew I could discover more (I always know when to follow my intuition).

Endless Configurations

So, Goethe taught me that creativity is an organic process of metamorphosis. Creativity, a notion, a word, a concept the content of which was to become increasingly significant for me. A process that seemed only possible because of a serial formative process: beginning at this moment of radical freedom, continuing as a labyrinth of possibilities, and resulting in a carousel of patterns. I shall look at this in more detail:

Radical freedom: One of the most important things Goethe taught me was that creativity is an act of freedom. Goethe was a creative thinker. He was not interested in mimeses for the sake of it, but looked at reality from the creative standpoint, accepting reality as it appeared at a certain moment, as a never stable, but transforming entity. Goethe's work—for example his account of the marriage between Edward and Charlotte—illustrates this well. Events were constantly

on the move. No character, no space, no occurrence stayed the same. What Goethe did with this story, is what the reader can do by reading Goethe. All he/she has to do, is to give space to the words, the sentence, the paragraph. The reader has to follow the track. Reading, in this form, is about following traces. This is completely different from constructing interpretations. Categories, with definitions, with solid borderlines, instead of free-living entries. Moreover, these dynamic and complex transformations are not necessarily the opposite of the earlier theory of wholeness. On the contrary, creativity as a formative process, can in fact be a maturing process.

Endless possibilities: The second thing that Goethe explains is that creativity is an endless way of playing with possibilities. Like molecules, which are the building blocks of the universe but repeatedly assume another shape. The shape is the result of the special conditions out of which the form becomes what it is. In this way it is a unique, unconventional, non-conformist form, with its own biography. Maybe it is the creative energy that brings about the organic relation between the particular and the universal. With respect to life, this means recognizing the endless possibilities. Not only for the human, but also for the non-human. That there are no limits, life is a serial game with no boundaries. Here, creativity is a vital energy that can shape the forms with its creative reason. And last but not least, we can see the individual as a possible world, built from the bricks in the universe, the cement of creativity in a constantly arranging and rearranging architecture.

Different patterns: The third lesson I learnt from Goethe concerns the formation of temporary patterns. It is a process of growth, an unpredictable game, where

lines of growth interact and are formed in a space or in time. Creativity, especially as an open process, means that other parts of the nature/the universe repeatedly interfere in the complex process. In my view, the shaping of the individual resembles the growth of a tree, involving a thousand and one influences. In order for the tree to grow, the germinating forms of the new must be followed, the old parts that were lost in the storm must be discarded, and at the same time stay connected. Just think of a gardener lopping and cropping the plant, and thus keeping the surroundings open, with the earth and the sky, the other trees in the wood, as parts of the whole.

Creative Patterns

The beauty of Goethe's creative theory of (just about) everything is its living form. Creativity evolves from a poetic form, an abstract form, into an organic form. Goethe's theory of the whole is an organic morphology. Creativity is like a bush or a tree. The interesting thing about Goethe's organic philosophy is that the structure of the whole is repeated in every life form. It is as if every life form repeats in its particle the structure of the whole. The whole that we cannot see with the naked eye, but which we can detect from several observations. So, by looking at the unique thing, we can find the creative principle that serves as an example for the creative principle on a deeper level. With respect to the question what creativity means for Goethe, one thing is certain: it is something that exists in everyone. Anyone who is unable to connect to this creative force is narrow-minded. It is not that the person is without creativity, but that he/she lacks the ability to connect, with his roots, to the creative source.

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This Goethean view of life had considerable impact. It is echoed in the Emersonian, the Nietzschean, the Freudian, and the Bergsonian concepts that are at the heart of Part II. The way we see organic/biological structures in psychological structures, can be directly ascribed to the Goethean view on life. In this, there is a clear relation between the chemical processes in the body, and the chemical processes as mental processes. The formation of memory is also thought-provoking: past experiences in the present. The whole psychiatric theory of Freud is in fact based on the creative interplay between what we actually see, what we remember and what we desire.

Final Thoughts

The time has come to move from the ontological question of the nature of creativity to the epistemological question of creativity. In his splendid article on autobiography, Jerome Bruner describes how there is a certain difference between the theoretician who is looking for generic laws, and the writer of an autobiography who is interested in the unique case. We should make a biographical switch, and stop thinking from the generic and begin to think from the unique. Although, I think the unique and the universal are by no means opposites, but both shapes, forms of expression of the same creative force, only in another dimension.

Conclusion

Reading Parmenides, Spinoza, and Goethe was like walking through the ruins of western civilization, digging up the old

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traces of what we can call the nature of creativity. A point of departure for re-framing creativity, not as something solemnly divine, or solemnly human, but at least it is opening up the possibility of creativity being part of nature as a (w)hole. I started reasoning from a logical position, a currently culturally unpopular, post anthropocentric perspective of creativity. Following a critical creative storyline: in which the world suddenly forms a whole, with a creative power as an immanent force binding all possible parts together, human and non-human with no distinction. It enables subjects/objects to transform and grow the way they do. Not only within one and the same category, but with cross-overs in every direction.

My wanderings generated a concrete opening for an alternative storyline. I took three main aspects in the works of Parmenides, Spinoza, and Goethe, an area of great importance for me as a historian for further studies on creativity:

The creative order: the logic of a creative order as a natural order. When we understand this, we discover that, interestingly, the world we are living in is not a casual or accidental place, but, like a Renaissance-like play by Shakespeare, far more logical than the other way around. Some sort of logic, of order exists, as ancient philosophers already knew and the Renaissance artist perceived, but over time this order, this configuration, has been lost.

The creative force: the manifestation of the creative force in nature. If we dare to imagine the possibility of creative knowledge, we start to can look for this force, and experience it in everything around us. This positive force makes the world alive. Accordingly, when we look at the sea, the plants, the air, from this point of view

we will no longer experience them as dead objects, but as objects with an inner life, and in fact more like co-creators, than powerless instruments of the human mind.

The creative pattern: the constantly changing creative patterns in nature. In Part II I will further comment on how this world might even be seen as a chemical process, in which the fact that it is, on the one hand, a single static (made reality) and, on the other, a dynamic force (energy) does not constitute an opposite, but the same reality seen from a different angle. In Part III I also shall give some more attention to the meaning of creating temporary patterns. Here the role of the arts and the humanities will also be discussed.

This first part should be read as a start for the real order of creativity, the logical answer to the fallacy of disorder, the real story of creative materialism. The first examples I gave—Parmenides, Spinoza, Goethe—do of course require far deeper study, but for the time being I believe they clarify my ontological argument on the nature of creativity sufficiently. A position possessing not only a Star Trek enterprise-like adventurous energy of new technology—but also, when considered in more depth, has important resemblances to the (Zen) Buddhist view of life.

About the Artist

INA MEIJER (1968) is a visual artist and designer. She studied architecture and sculpture at the Academy of Arts in Kampen (NL). Together with Matthijs van Cruijsen, she founded Inamatt in 2001, a multidisciplinary design studio operating internationally and applying design thinking beyond disciplines. Their work ranges from architecture, interior, graphic, identity and exhibition design, but also self-initiated and autonomous projects.

Ina Meijer's *Google Tapestries* (2019), depicted in this book, are made from various lengths of old linen that have their own history and texture; they reflect and absorb colour and light in different ways. The works play with scale, abstraction and explore the way in which a two-dimensional work can render a three-dimensional object and whether a spatial form can be a representation of a flat surface. Tactility, textures and structures unfold while the viewer draws closer to the work, so that the experience of the object becomes multi-layered.

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