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## **Creative Boycott: Transgression, Counterfeit and Aesthetic Imaginary**

*Is creativity an innate trait or a cultural development; a tool or a skill? Is it decreasing with age? Can it be taught? Is education an obstacle for expanding our creativity?*

From creative intelligence and motivation to psychometric approaches and creative digital manipulations, the realm of creativity surpasses structuralist and pragmatic theories. Could *word* or *image* be the vehicle of these new significances and win the historical dispute? Or should we look for a counterfeit extension of our perceptiveness?

This issue of *Ekhpraxis* addresses interdisciplinary and cross-cultural approaches, tackling on the different myriads of creativity and its paradoxical combinations and conflicts. The different angles are also presenting creative thinking

and mindmapping of a spread geography: Cluj-Napoca, Bucharest, Iași, Lyon, Edinburgh, Amsterdam, Toronto.

The reverberation of the old dispute *eye versus ear, word versus image* finds a prolific soil with the new developments and challenges of video art and games, with the intakes of globalization and the permeation of the digital realm. From methods in education to commerce and fashion, creativity is the most valuable asset of our age.

With a dynamic approach of culture, Arjun Appadurai (Appadurai 2004) proposes five “-scapes” that encompass multiple realities in our global world as they are experienced by individuals. *Ethnoscape*, *technoscape* and *finanscape* refer to new types of cultural interaction and exchanges due to technical developments, migration and economical ties. *Mediascapes* and *ideoscapes* refer to media products and ideologies that shape our “imagined world”. At the intersection of business, industry and innovation, the creative turn is “urging us toward a merging of embodied (performed) with

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disembodied (digital) spaces, ritual acts and identities”, viewing Appadurai “notion of the imaginary as a social field” (Harris 2014).

The new developments of art as a *transgression* experience, an everyday event, consider that “everything is design”; in McLuhan terms, design becomes the medium itself. With the “creative turn” (Harris 2014) economics, ethics, education, technology and design interweave into an *aesthetic imaginary*.

Individuals have different reactions when they are under social or cultural pressures: conformity, innovation, ritualism, isolation or revolt. Innovation could be the mark of those who accepted the dominant culture purpose of success, but who are choosing illegitimate ways to reach success, going against the social organization, against different institutions, against political doctrines. Beyond breaking the rules, contemporary art has the same manifest message as a reaction to conventions, a raise against the *status quo* of society. We are now facing not only a transgression of aesthetic norms, but also of social ones.

Art is essentially a protester endeavor by its very nature. As we recall the key moments in the modern art history, from the flux art to the minimalist art (Duchamp), the anarchitecture (the riot of lui Gordon-Matta Clark in 1976 against the urban order) or the deconstructivism etc. we can notice the process in which art is assuming the functions of philosophy and religion. Art denies the concept of *beauty* and becomes art against art.

The first section, *Creativity, Innovation and Aesthetics* brings into question different economic and sociologic models of creativity, as well as the mere definition of genius and the women’s submission under the cultural pressure.

The article of Nicoleta Sălcudean, *Creative Industries – Art and Commerce; Entrepreneurship and Creativity*, depicts different views on creative industries in Romania, investigating as a case study the *Paintbrush Factory* from Romania – a creative model of arts management, a cultural brand, and a unique organization form of arts management.

With *An Alternative History of the Transylvanian Silent Cinema*, Delia Enyedi brings forth the cultural entrepreneurship of Jenő Janovics as the shaping factor in the careers of artists belonging to various fields whom he introduced to the intriguing new art of the moving images.

The article of Raluca Paraschiv addresses the interrogation *Is Artistic Genius a Myth?* and inclines towards narrowing down the essence of genius at the level of the work of art, suggesting the creative product as the key to our understanding of culture. Afterall, neither neurology nor psychology or the history of arts can pretend to have a definite answer for the enigma of genius, be it seen in the person, the process or the product. In *Transaesthetic Paradigms of Creativity: Artistic Capitalism as an Ideology of Consumption*, Oana Șerban defines *artistic capitalism* as the expression of the postmodern culture of authenticity. Her thesis is that the artistic capitalism can be defined as a hybrid ideology of the society of spectacle, based on consumption and hedonism, hav-

ing as effect what Lipovetsky called *trans-aesthetic individualism*, if we accept Debord's argument that *the spectacle is the capital* reached through such a degree of *accumulation* that it turns into *image*.

*Body, Fashion and Transgression – The Aftermath of Creative Performance*, the paper proposed by Alexandra-Oana Irimescu analyzes the ways in which apparel may be instrumented in the construction of a new identity geared towards a contesting feminist goal. The research deals with the various aspects of identity construction, emphasizing the role of choice of apparel in the expression and support of feminist values, visible in the case of Madonna and a few contemporary feminist groups, such as the punk group Pussy Riot.

The second section, *Creative Rhymes of Interdisciplinary* is geared towards the hybrid nature of multimedia artworks, narrative structures, multimedia installations, and anime music videos (AMVs).

Laura Pavel focuses on the aesthetic and ethical relevance of the hybrid nature of a few multimedia artworks, taking Klaus Obermaier's performances as significant self-reflexive and also trans-artistic processes. Her paper *Aesthetic Negotiations of Identity – Between Embodied and Disembodied Performance* demonstrates that the quasi-fiction of embodied virtuality, combined with the continuous, eternal presentification of the performer's body, becomes a trans-fiction, the included third of a creation situated outside the aesthetic categories that, until recently, parted the waters between mimetic and nonmimetic art.

Doru Pop argues that recent cinema is abandoning the traditional linearity of narrations and the "classical" storytelling forms, and is cultivating new hybrid narrative structures, under the influence of games and online structures. Using *Game of Thrones* as an example of storytelling transformations, the main aim of his study: *Parasitical Stories, Narrative Viruses and Hybrid Storytelling in Fantasy Cinema and Culture* is to discuss how a combination of cartoonish characters, graphic novels and comic book strategies, soap opera and TV series drama structures has created a *narrative of uncertainty*.

In the paper: *Grassroots Creativity or Database Commodification in the "Everyday Life" of AMVs?*, Alice Teodorescu addresses the case of AMVs both as grassroots creativity and as tactical creativity in order to tackle with issues such as the local/global divide in fandom communities and the self-exploratory/self-performance value of AMVs. AMVs are seen as a fan practice that further represents the creative turn and the affective turn, being both a way for fans to appropriate Japanese popular culture products and remix them in combination with Euro-American cultural products and a way to make the industry grow even more.

Ana Cristina Marian analyzes how the multimedia installations and videos of American artist Bill Viola, one of the most outstanding names in video art, develop the idea of passage (from the mundane to the spiritual), materialized as a form of communication through the digital image. In her article: *Bill Viola – An Approach to the Idea*

of *Passage*, the video art image becomes the vehicle of the artist's thoughts and transfigures reality into a dynamic field of interactions; the freedom of expression and creativity in his works offer us new aesthetic criteria, developing new possibilities for contemporary art.

The third section, *Critical Eye, Creative Visualization* revolves around visuality in approaching painting, cinematography, gender imaginarity and literature.

Using the work of of American painter, Edward E. Boccia, Rosa Berland advocates in her paper *Cezanne's Apple and Edward E. Boccia Hierarchy, Revolt and Artistic Innovation in 20th-Century America* for a reevaluation of his significance in American art as an opponent of the nationwide aesthetical currents.

Overviewing texts by Walter Benjamin, Susan Sontag and André Bazin, in *Truth and Authenticity in Cinematography. Robert Bresson and the Cinematic Realism* Raluca Nestor Oancea discusses the films and writings of Robert Bresson from the philosophical perspective of concepts such as beauty, truth and authenticity.

In *Fantasies of liberation. Aesthetic Transgressions and Regressions in the Gender Imaginary of Post-Communism* Iulia Anghel focuses on the female imaginary of the communist propaganda in order to explore gender as a conflictual construct in the post-communist era.

Approaching the same geopolitical context in *Alternative Histories of the Communist Past, Typologies of Representation in the Romanian Film and Novel after 1989* Andrei Simuț confronts their artistic discourse with the official political message from 2006 of condemning communism in an attempt to identify the strategies by which they challenge or respond to the socio-political factors that have shaped the transition to capitalism of the country.

The forth section reunites the works of Jean Starobinski and Tudor Vianu from a *Creative Reading* perspective.

Ioana Both uses Starobinski's theoretical writings on the critical act to reflect on the body and body-related metaphors from contemporary literary criticism in *The Body in Theory, the Body of Theory*. Adriana Stan discusses the concepts of the singularity of literary creation and the collective aspect of creativity from the perspective of Tudor Vianu's *The Art of Romanian Prose Writers in the Post-war History of Romanian Criticism*.

Nicoleta Sălcudean's interview conducted with professor Hans Abbing (artist, sociologist, and economist) continues the debates from the previous issue on the current advantages and challenges of simultaneously being an artist and a researcher.

Last but not least, the authors featured into the *Essays and Reviews* section invite the readers into a practitioner's incursion into the act of creation in Irina Nedelcu's *Words & Pictures: The Miracle of Artistic Lending and Borrowing*, into the world of Orson Welles' last film through the Daniel Iftene's review of *The Making of the Other Side of the Wind* by Josh Karp and into the 56th edition of the Venice Biennale placed by Bogdan Iacob *Between Marxist Reveries, the Real World and the Actual Art*.

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