

Scientific arts.

The myths of art and science.

Leonardo da Vinci presents himself and is recognized as a man of science, technology and art.

He liked to remember that he was also a painter.

Art and science then devote themselves to realism.

The rationalism invented during the European Renaissance, however, applied to implement a restrictive mental device, reducing and simplifying "Cartesian", which implied the rejection of sensitivity, imagination, subjectivity, far removed from this, that characterizes art today.

At first, classical art adopted many of these same restrictions, in the name of the equation between the beautiful, the true and the good, favoring pictorial, musical or prosodic conventions that involved the control of reason over imagination and mind over the body.

Goethe was, however, both a poet and a naturalist, and one could cite many creators, often among the greatest, who did not recognize this opposition between art, science and technology.

In the nineteenth century, in the wake of European romanticism, poets like Lautréamont, Rimbaud, a writer like Lewis Carroll, a philosopher like Nietzsche launched the battle against rationalism and restored the values of the imagination, of the night, of the irrationalism, of the dream, at least in art.

It was also then that art and science separated and progressively opposed.

The Dadaist insurrection, surrealism, abstract art, etc. have consumed the opposition between art and science.

Then, it was science itself that questioned classic realism and rationalism, especially in astrophysics, physics, biology and imposed the return of the values of the scientific imagination to meet the challenges of complexity, uncertainty, fuzzy logics, discontinuities, laws of chaos, systems of dissipation, nonlinear thinking, etc.

Today, therefore, art and science come together again in several respects.

False (Art) Short analysis.

Indeed, the detection first appears by a disturbance in the aura which animates the analytical judgment.

The Dictionary of the French Academy links the verb: To imitate in the field of the arts because it is a question of taking the style, the spirit, the genius of another author.

This is how the term To copy became pejorative, denoting an imitator of others, a plagiarist linked to the theft of intellectual property.

A legal concept that emerged at the beginning of the eighteenth century, among others in England.

Artist-researchers, although the methods of science and art are traditionally opposed.

Convey science to non-scientists.

More and more artists today are interested in computer programming or artificial intelligence.

Gaston Bachelard in his book on *The New Scientific Spirit*, opened the way to the problematic of this rapprochement in 1963.

The name of scientific arts was proposed by Hervé Fischer (*La Société sur le divan*, 2007 and *International Digital Observatory*, 2007)

The new mythical metaphor emerging in art is that of science: astrophysics, biotechnologies, genetic manipulations, artificial intelligence, robotics, which inspire more and more artists.

And indeed, science seems to become the most creative and risky adventure of mankind.

More and more artist-researchers at Hexagram, at CIAM, at the Daniel Langlois Foundation, at the Leonardo Observatory for the arts, technologies and sciences. .

Conversely, artists, such as Edouardo Kac or Olga Kisseleva, and great scientists, such as astrophysicists Trinh Xuan Thuan, etc., publicly assume this rapprochement, or even have artistic or poetic writing practices themselves.

This emerging artistic movement no longer only maintains a cultural or literary relationship with the sciences, especially human sciences, but turns to the most innovative hard sciences and explorers of the universe and of life.

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