

SYMPOSIUM IN LOCARNO
SEPTEMBER 2 TO 5, 1993

EMERGING¹ AND CONVERGING PATHWAYS

5 Towards a European Foundation for Multimedia Aesthetic Creativity

10 Undeniably, traditional paradigms - determinist and mechanist tenets come to mind - have by now had their day. This holds true as well of various ethical and political paradigms which have long held sway - and even continue to hold sway - over man's outlook. Straying off in one direction or another, we discover the emergence of new pathways such as the media sometimes reveal but, more often, occult behind a cascade of
15 information² in "bits and pieces". Still and all, somewhere beyond the confusion that is our life today, new paradigms stand silhouetted against the horizon: having ~~to~~ to do for instance with complexity, and - certainly of no lesser importance - reflecting all that defies the traditional
20 boundary lines between categories (the trans- or even supra-*ultra* disciplinary).

25 In the ebbing light of a century now drawing to its end, there are "vectors" which, in similar fashion to rays of light traversing the shadows, converge in the direction of another light beacons by the century that lies ahead. This leaves no doubt that already the world is donning a different look and that we, out of reciprocity, have taken to looking differently at our world. The "strangeness" of that difference has its

¹ ndt: j'ai pris la liberté de faire rimer le titre en anglais comme vous l'avez fait en fcs. Pour rester dans le sens de votre titre, il aurait fallu l'entituler par ex. "Straying and Converging Pathways", ce qui me semble bien moins appétissant

² ndt: j'ai rajouté "in bits and pieces" pour traduire le pluriel de vos "informations", mais ce n'est pas obligatoire ...

5 impact on our lives day after day, inducing bewilderment if not
outright fear, as in the face of all the ingenuity devoted to
genetic "progress". Yet alongside those reactions, there is
the feeling that such strangeness could as well represent a
road towards long lost solidarity ... with nature, with the
earth, with all species. It would be the solidarity that was
at the beginning, **original solidarity**, aspiring to reach a
level beyond verbal exchange (**eco-logy**) where **eco-pathy** -
empathy with the universe - is exalted. As if the XXIst
10 century could be built up on the basis of a new **virtue**, by
etymological definition involving the fulfillment of the
twofold, at once physical and spiritual, strength of man. For
several decades now, many artists have sought to pave the way
in that direction. No matter how disconcerting the fruits of
15 their efforts (as exemplified in video or computer art), there
can be no denying that such endeavors help elucidate new
orientations.

20 And indeed, that general direction represents the goal the
Festival of Locarno set for itself from the very start in 1980,
attempting as it has to integrate art being done here and now
into the framework of the questions of the day. By **defining**
the baselines for a European Foundation for Multimedia
Aesthetic Creativity, the approach taken by the Festival for
25 over ten years is now reaching out to the core of the matter,
with the intention of stimulating far-reaching deliberations as
to the century ahead. For above and beyond our efforts merely
to survive, it matters that we renew our alliance with nature,
given the unending progression of earth-shaking technological
30 changes. Now is not the time to look back with nostalgia, but
rather to seek to inspire the forms and activities most apt to
offer new creative possibilities. For only such possibilities
can assure man of his dignity, of all that has over the ages
handsomely been referred to as **civilization**. What sort of a

5 civilization lies ahead? How can we contribute to building it up? With whom? By what means? Using which techniques? In the name of which values? Such a Foundation project, inspired by the spirit of Monte Verità¹, is nothing less than a resolution to look the XXIst century straight in the face. And to do so with love.

René Berger

January-March, 1993

1 ndt: Peut-être faudrait-il rajouter une petite "trans. note" pour expliquer qu'il s'agit d'une colline au dessus d'Ascona, ou pour en expliquer le but culturel? Si vous le pensez, dites-moi exactement ce que vous voulez que je mentionne.