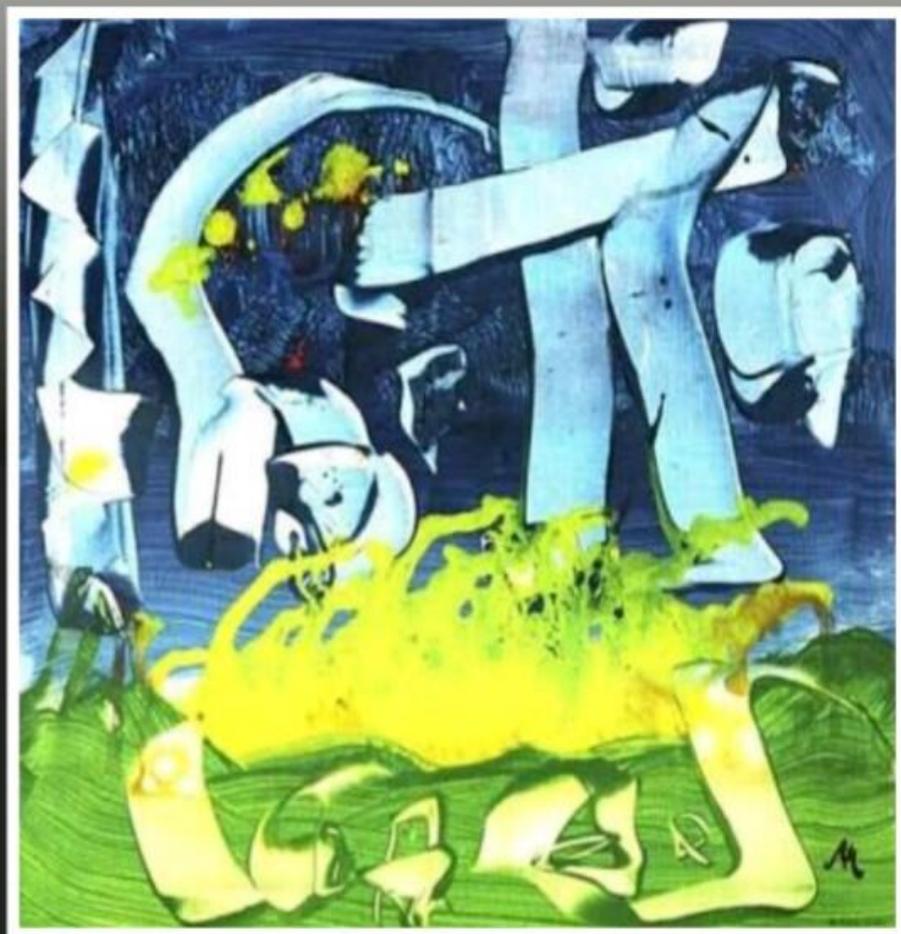


DEVELOPMENT
through
ARTS



BOAZ ADHENGO

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ISBN 978-1-387-54639-8



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Published by Jahwar Creative
860 Aviation Parkway
Suite 300 Morrisville, NC 27560

Jahwar Creative is an imprint of Creative Arts Society of Kenya.

This edition published in the Creative Arts Society of Kenya e-Library, 2019.
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Kenya National Library Cataloguing in Publication Data

A catalogue record for this book is available from the Kenya National Library

Design and typography: Kelly Singet

Library of Parliament Cataloguing in Publication Data

Adhengo Boaz.

Development through Arts/Boaz Adhengo

p. cm.

HF5615.S890 2018

708.8–dc22

ISBN: 978-1387-54639-8

Printed in United States of America

FIRST EDITION

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PREFACE

Growing up without a father has always prompted me to look for potential figures that have always stood in advise and model towards my upbringing. To this end, I may as well say that am raised through many shoulders and my eyes have seen the horizon that drives me towards success. Yet, many a times in my quest for this balance; I had always attempted to doubt the existence of God and treated all my childhood religious upbringing as a mystical adventure, not until the multiple encounters of near-death-experiences that have engulfed my living between 2013 and 2016 that I firmly accepted that God is not related to any human logic, HE is supreme and can never be equated to any mystical myth. All along, I tried to live like a secular soul; dissociating myself from such concerns as evil or good and neither did I even contemplate righteous to be a vocabulary; not until I truly experienced this evil amidst different theoretical narrations by many who related such happenings to witchcraftcy. Perhaps it could be so, for I have never been able to comprehend such favours of life that now I truly feel God lives in me. And to avoid the evil mystics that attempted to engulf my morality, I chose to adopt and learn how the understanding this vocabulary of righteousness. But one must also agree that growing up without a father doesn't mean anyone is a test-tube baby, not at all. There has to be reasons related to that, yet am not sorry or apologetic for I was pampered by many models who have endlessly ensured my progress towards this hope and yes, the future is all bright. I see no darkness!

Many thanks to Barkley Hackett, my childhood father who nurtured me into leadership through endless urges for me to follow the path of Christ. Am grateful for the luxurious upbringing you accorded me, for not every teenager gets to be driven around in a "*Range Rover*" besides having a hefty stipend during primary school.

Although in other fortunate incidences, I discovered my biological father but nature had its different directives and sadly, I didn't have enough time to get to appreciate such love that he promised to

give me. However, I still carry his lifestyle in me and am living like a prince in this world of time.

I must not forget the enjoyable childhood moments and the sporty friends we develop while living in gated communities where even leisure tends to be controlled. Am memorable and in much appreciation of Ernest Rogito Orange, now a man because we all grow to be people; a person who shared in my transformations and in whom I saw what it means to have a brother. In this world where tomorrow never comes, I learnt to count my steps one at a time; I learnt to share and deeply so, I learnt what forgiveness could be for enemies never cease to exist. Rogito who almost lost an eye when my teeth were threatened, a friend who protected me at many a time when hope in me was nowhere to be found. Indeed, goodness triumphs and am happy that success follows only those who transcend the righteous path for evil only begets evil. May our children know these stories!

Many words of origin but nothing to regret or shame about; for we all come from somewhere and nature has it that struggle and survival are part of the human quest towards an ultimate good. The utilitarian ends that we aspire to accomplish only come when we are free to elaborate, and yes, by writing books about art and delving into the political scientology that I have academically mastered; I can only exercise such powers to read. And this involves correcting the false concepts or conjectures developed by the pre-colonial ethnologists who seduced settler migration from Europe in the name of enlightenment or if you wish, civilisation. We must agree that the origins of art and the intellectual discourse that connect its progress are all based on primitive fantasies, and it is such imperfect tastes that arouse appetites for appreciation if not distinct materialism that objectify the mystical.

This book brings to the fore some traditional understandings about the origin of man, the primitive mentality and the subject savage that was popularly blessed as African. It attempts to connect with

the African artist and as if not to view him as a primitive custodian of reality, it emancipates such minds into further creativity by disputing those early philosophers who attempted to produce publications before language was fully developed; such philosophers lacked the proper words to express the truth. Yet, their seductive association with the primitive cultures as they called it; drove them into quick judgemental realities that often ended into comparative analysis with examples of children from the west. Nevertheless, art still remains sexy and to some avenues, it could be profane. All in all, we have tourism, sports, technology, innovation and creativity as elements that attempt to fathom the exclusivity and wholesomeness of art. Thus, our interconnected world wouldn't allow us to dwell into the sins of the past but would rather embrace development into wellness and well-being as represented by our artistic productions.

This book engages the reader to understand the wholesomeness of man, from his living in the Hobbesian state of nature to the times when Placid Tempels and other colonial missionaries coined the word primitive, cutting across the understandings of Nietzsche concerning art up to now when philosophers like Adhengo are making a voice for Africa. This primitive man as they called him, is the Kenyan "Turkana Boy". In chapter two, there is a discussion about the human mind and how it becomes creative, mainly focusing on the African story but generalising the theme in chapter three as we discuss the origins of art, relate it to development and time and subsequently, in chapter four, relate this art to the community as we analyse its positive impacts; mostly so, looking onto the needs of creative spaces and strategies for developing creative thinking in communities. On the business element, we introduce the commerce vocabulary termed as "fractional ownership" and relate this to the need and importance of establishing museums as exhibition spaces. It is however my hope that the reader may attempt to find my other publications and relate all my writings towards this greater climax of development.

Am always grateful to Ms. Yvonne Adhiambo Owuor, who despite my secular ideologies that conflicted her Catholicism, still thought I was worthy to be immersed into the art pedagogy. Only now do I realise why constantly you encouraged me to join into religion and I must say; it's all good to be able to respect creativity and acknowledge God. Am thankful for having a mentor like you and it's an endless journey of learning. For your induction has made a positive scar in my life. Thank you for moulding me!

I should not forget Ms. Ayeta Wangusa with whom am constantly resourcing in my role as editor for Mashariki Journal; It is through relating to Culture and Development East Africa that I have found it possible to engage a book with this title. Thank you for seeing a potential in me.

And to my readership who continuously associate with me, towards creating a nexus of hope for perfecting the new paradigms so developed from our understandings of what art and nature compose. Kindly contact me through my social pages or Instagram @adhengobueuz where we have initiated a discussion on how to better improve the subsequent editions of this book. Contribute your comments below the book cover and tag others to follow in this ashtag of #Development through Arts#

*For my son Jahwar Amber and our newly found friend,
Kelly: may this book always remind you of how wonderful
the process of art is becoming and may you find me to be a
suitable friend even at your most difficult times*

Origin of Humanity



That the first fossils describing the evolution and understanding of humans have been documented to have existed in Africa, should not be seen as a mere fact of science. The anthropogenic tactic that bestows pride of initiating theories about human origin into a dictum of creation and evolutionism should not be left alone for the western scholars to practice. Africa, and notably the eastern part has been subject to narratives that add value towards understanding how civilisation progressed if not how the beauty in this universe has come to be innovatively perfected.

Having said that, we must acknowledge that the first humans were indeed Africans; and as necessity mothered their livelihoods, so it is that they migrated into other localities to be naturally mutated to become product of race. A term coined from knowing that such involuntary migrations were a running race, eloping away from brutalities of nature. The mutated African has come to be known as either European or Asian where dialects like American have continuously troubled the philosophers and anthropologists alike as to what levels should such semantics be brought into category, for they are

revolutionary superior but still *evolues* from the hybrids of Africa.

But how was life in Africa before necessity mothered racial hybrids who would later prove to be superior than their core memes? How was the universe, if we are to look at it from a religious antennae; how was life in this Garden of Eden? How was humanity before the development of language?

When God created the world and charged Adam together with Eve as overseers atop all other existentials, it is assumed that the conjecture of sin was not already developed. Man lived like the Machiavellian ecclesiastical prince, who alone have states without defending them, have subjects without governing them, and their states, not being defended, are not taken from them; their subjects not being governed do not resent it, and neither think nor are capable of alienating themselves from them. He is therefore secure and happy, not until that taste of the forbidden fruit which invented reason and greed. The ecclesiastical prince now understands power for he has to survive amidst other creatures who don't respect his *beingness*.

Religion commands us to believe that, God Himself having taken men out of a state of nature immediately after the creation, they are unequal only because it is His will they should be so: but it does not forbid us to form conjectures based solely on the nature of man, and the beings around him, concerning what might have become of the human race, if it had been left to itself. The very study of the

original man, of his real wants, and the fundamental principles of his duty, is besides the only proper method we can adopt to obviate all the difficulties which the origin of moral inequality presents, on the true foundations of the body politic, on the reciprocal rights of its members, and on many other similar topics equally important and obscure.

The philosophers, who have inquired into the foundations of society, have all felt the necessity of going back to a state of nature; but not one of them has gotten there. Some of them have not hesitated to ascribe to man, in such a state, the idea of just and unjust, without troubling themselves to show that he must be possessed of such an idea, or that it could be of any use to him. Others have spoken of the natural right of every man to keep what belongs to him, without explaining what they meant by belongs. Others again, beginning by giving the strong authority over the weak, proceeded directly to the birth of government, without regard to the time that must have elapsed before the meaning of the words authority and government could have existed among men. Every one of them, in short, constantly dwelling on wants, avidity, oppression, desires and pride, has transferred to the state of nature ideas which were acquired in society; so that, in speaking of the savage, they described the social man. It has not even entered into the heads of most of our writers to doubt whether the state of nature ever existed; but it is clear from the Holy Scriptures that the first man, having received his understanding and commandments immediately from God, was not himself in such a state; and that, if we give such credit to the writings of Moses as every Christian

philosopher ought to give, we must deny that, even before the deluge, men were ever in the pure state of nature; unless, indeed, they fell back into it from some very extraordinary circumstance; a paradox which it would be very embarrassing to defend, and quite impossible to prove.

Imagine this primitive man, the original African, living in a state of nature. His life is solitary, indolent, and perpetually accompanied by danger, the savage cannot but be fond of sleep; his sleep too must be light, like that of the animals, which think but little and may be said to slumber all the time they do not think. Self-preservation being his chief and almost sole concern, he must exercise most those faculties which are most concerned with attack or defence, either for overcoming his prey, or for preventing him from becoming the prey of other animals.

Savage man, left by nature solely to the direction of instinct, or rather indemnified for what he may lack by faculties capable at first of supplying its place, and afterwards of raising him much above it, must accordingly begin with purely animal functions: thus seeing and feeling must be his first condition, which would be common to him and all other animals. To will, and not to will, to desire and to fear, must be the first, and almost the only operations of his soul, till new circumstances occasion new developments of his faculties. The only goods he recognises in the universe are food, a female, and sleep: the only evils he fears are pain and hunger. In this primitive state, men had neither houses, nor huts, nor any kind of property whatever; every one lived

where he could, seldom for more than a single night; the sexes united without design, as accident, opportunity or inclination brought them together, nor had they any great need of words to communicate their designs to each other; and they parted with the same indifference. The mother gave suck to her children at first for her own sake; and afterwards, when habit had made them dear, for theirs: but as soon as they were strong enough to go in search of their own food, they forsook her of their own accord; and, as they had hardly any other method of not losing one another than that of remaining continually within sight, they soon became quite incapable of recognising one another when they happened to meet again. While the earth was left to its natural fertility and covered with immense forests, whose trees were never mutilated by the axe, it would present on every side both sustenance and shelter for every species of animal. Men, dispersed up and down among the rest, would observe and imitate their industry, and thus attain even to the instinct of the beasts, with the advantage that, whereas every species of brutes was confined to one particular instinct, man, who perhaps has not any one peculiar to himself, would appropriate them all, and live upon most of those different foods which other animals shared among themselves; and thus would find his subsistence much more easily than any of the rest.

Accustomed from their infancy to the inclemencies of the weather and the rigour of the seasons, inured to fatigue, and forced, naked and unarmed, to defend themselves and their prey from other ferocious animals, or to escape them by

flight, men would acquire a robust and almost unalterable constitution. The children, bringing with them into the world the excellent constitution of their parents, and fortifying it by the very exercises which first produced it, would thus acquire all the vigour of which the human frame is capable. Nature in this case treats them exactly as Turkana treated the children of her citizens: those who come well formed into the world she renders strong and robust, and all the rest she destroys; differing in this respect from our modern communities, in which the State, by making children a burden to their parents, kills them indiscriminately before they are born.

Most philosophers try to grapple with the idioms of sexuality, to understand whether the savage man, living in the state of nature, away from the sensual Eden, would in any way have mated with other species which border close to its genetic resemblance. Whether the genetic mutation from savagery to civilisation is a natural ascendance or an intercourse of nature between species, is beyond the intentions of this book. It is based on these inquisitions that we could base the foundations of inequality amongst the savage men; where others have migrated away into safer zonings to become more equal than others who replenished their resilience devoid the urge for inventions. Thus, the first language of mankind, the most universal and vivid, in a word the only language man needed, before he had occasion to exert his eloquence to persuade assembled multitudes, was the simple cry of nature. But as this was excited only by a sort of instinct on urgent occasions, to implore assistance

in case of danger, or relief in case of suffering, it could be of little use in the ordinary course of life, in which more moderate feelings prevail. When the ideas of men began to expand and multiply, and closer communication took place among them, they strove to invent more numerous signs and a more copious language. They multiplied the inflections of the voice, and added gestures, which are in their own nature more expressive, and depend less for their meaning on a prior determination.

As noted, the beastly mode of sexual sensation is in no way different from that of other animals; where appetites dictate instinct and the pleasure gained is not represented as image but as emotions. The offspring aroused from this beastly sexual intercourse could as well be considered as the origin of inequalities; where difference dictates inferiority and the struggle for territory is to be based on acquaintance in as much as might is a core. In this regard, the new offspring's migrate into new havens where they can be imaginary secure and realise peace.

The mutated African is no longer superior but inferior; he is unequal and different. The further he migrates from his comfort zone, the more innovative his modalities transform to become; his diet changes and driven by appetites, he develops the ability to reason. His new natural zone is not as fertile and as such, he has to continuously innovate different methods of surviving. This is therefore the reason why the hybrid African, popularly known as the European by the mediaeval philosophers, has always been hypothetically

living, where his time dictates progress. The original African within his comfort zone, has maintained his beastly intentions, reluctant to change and as such lagged in coping with developmental urges. Although the theory of natural selection has brought self-realisation, the categorical difference in time must always be seen as an artistic factor.

The immediate descendants of the Turkana boy could be Kenyans; yet this slogan, “*Hakuna Matata*” offers soothing effect to these people whom the world wishes to view as poverty stricken. Imagine a categorical equation where living below two dollars is considered suffering, why? Kenyans love eating within that bracket, and perhaps, only leisure is considered to be living above three dollars a day. And as if not to complain, its not a state of nature but a political system with citizens. The west has been too judgemental and concerned on issues that they lack in proper language to even comment if not explain. We should learn to respect the Turkana boy, if not so, at least trace the origin of river Nile to its core. Only then can we share the artistic symbols that nature interconnects for us to depend upon, without superiority but in much appreciation of whatever aesthetics is to be gathered if not discovered.

The Adolescent Savage



One of the best reasons, perhaps, why Europe has been, if not longer, at least more constantly and highly civilised than the rest of the world, is that it is at once the most abundant in iron and the most fertile in corn. This could be due to the facts of innovative living by that mutated African, which has brought to life the conjectures of territory and perhaps cultivated agriculture as a result of depleted hunting resources. To some greater extent, it changed the pattern of living from simple to complex and perhaps routed the logical sequence of thought to be inclusive of reason and not only sensory experiences.

Anyway, the mutated African has migrated and the further he moves from his perceived state of nature, the more secure and at peace he becomes. With less time to sleep, he is not only creative but also innovative, duly enjoying his newly discovered conscious at the opportune of infertile lands and unfriendly weather. This is perhaps the beginning of habitation and many other aspects that the historians have tried to explain in their detailed texts.

Europe has been the home for creativity and inventions, the community of science. The deplorable livelihood conditions warranted an intervention for coping and habitation, yet due to the growth of civilisation and the discovery of consented sex; the parental responsibilities became a definitive fact for social coexistence. The savage psyche was thence continuously erased from this region with only a few pockets to be found in isolated spaces. Life was no longer nasty, brutish and short as commonly experienced in Africa, the home of savages; in Europe, it was organised, prolonged and reasonable. The savage lives within himself, while social man lives constantly outside himself, and only knows how to live in the opinion of others, so that he seems to receive the consciousness of his own existence merely from the judgment of others concerning him. This is the positive impact of mutation to the savage gene. The origin of the social man who not only attempts to demystify himself, but to improve his reality.

The social men, as civilisation classified them to become have often been equated with the colonizers of the world, the Europeans. Perhaps, the resettlement of excesses in population was an attempt to revenge against whatever proceedings the state of nature might have initiated to their forbearers during those medieval days. The mutated African thus comes back to his ancestral land to claim a share within the perimeter of Eden. He no longer believes from what he has seen but derives emotions from what he experientially develops through a logical pursuit of what his conjectures

term to be justice. He is after all, the social man and not to be arranged as sagacious or if you wish a savage.

The savage still lives within the mystic superstition of his environs; thus, there was need for ethnographers to study and research within this *primitivity* as a modality for possible refine of integration in a world of two psyches. The social man verses the individually superstitious savage.

It is documented and visible from the many writings of mediaeval philosophers who explored the various experiences of the African savage; that this mystic superstition is engrained in the belief of a *vital force*. That every causality has to be ascended towards a preconceived effect. Above all force is God, Spirit and Creator. It is he who has force, power, in himself. He gives existence, power of survival and of increase, to other forces. In relation to other forces, he is "He who increases force". After him come the first fathers of men, founders of the different clans. These archipatriarchs were the first to whom God communicated his *vital force*, with the power of exercising their influences on all posterity. Nothing moves in this universe of forces without influencing other forces by its movement. The African believes that the world of forces is held like a spider's web of which no single thread can be caused to vibrate without shaking the whole network. The social man had Christianity but again, in their category of evil, they had white magic against black magic. This racial potency and seductive illiteracy, all in the name of proving some humans were more equal than others.

To this end, researchers like Levi Bruhl insisted that the mental activity within the African savage was not a purely or partially intellectual or cognitive phenomenon but a more complex ideal that involved object representation and emotional fantasies. They lacked the logical character that defined ideas and as such, their mental activity is mystic mainly because they represent issues collectively (the emphasis on *vital force*); there is no isolated sequence of thought. These conclusions from this mutated African of mediaeval times intrigues my curiosity as to what methods he might have used to study the “so-called” primitive minds of savages whose behaviour he found to be too childish. Yet, we analysts tend to agree that communication is not an end in itself, it has evolved over a period of time and as such, words have developed to acquire different meanings which are more elaborate and less abstract. It will therefore be obsolete to base the thought sequence of the European ethnographer as a factual reality wherein it should be treated as an opinion that had a political inclination. The scientific emphasis derived from conjectures developed by the likes of Placid Tempels or Levi Bruhl only appeal to their readership at that time; those who were meant to be settled in Africa.

The seductive nature of colonization, especially after the immediate publication of such findings by the ethnographers commissioned by King Leopold, usually involved using the native methods of savagery to gain trust and consequently dissect the local psyche towards confusion only to be rearranged for the benefit of the social man.

Sexual intercourse thus played a vital role towards this abuse which I may rightfully call molestation.

Understanding that the nature of thought by the African savage revolved around a belief in *vital force*, and mystic causalities attained superstitious effects; only then did the offspring of the social man enable the savage to relent his resistance. A common point of fact is that both the savage and the social man know that a child does not come into the world unless impregnation has taken place. However, the savage still believed that spirits had abilities to impregnate, that only like-natured individuals could copulate; thus, a savage begot a savage. He didn't realize that the social man also knew how to enjoy sexual intercourse and the curiosity of molesting the childish women with big buttocks only resulted to offspring's who were new to the eyes of many. They could be understood as acts of the spirit wherein, it's the social man who had brought such appetites of the forbidden, that fruit which was sacred to own kind.

It has been maintained that "beings" only acquire "power" to act upon other beings or forces through the intervention of spirits; thus, a child born from a possible intercourse happening between the ethnographer and his experimental subject could be seen as a work of some spirit. Such an offspring could arouse superstitious arguments and would make the community timid or completely abstract in its interpretations.

The African has distaste for reasoning not because they are incapable but simply due to their methods of thought. They only believe what they see; their ideas go no further than the regions of sense; what is not directly perceived is not thought! And as such, only tangible impressions quantified their thought system. This African savage cannot even be compared to the theological unbelievers in Europe who classified as more civilised than they; their social state and customs made them peculiar. Their character consists of simplicity without stupidity and a good sense uncultivated by the exercise of reason. To them, thought is dead and cannot raise issues above their senses. This is because their life embraces so few incidents, their occupations, their thoughts, and their cares are confined to a few objects that their ideas must also be necessarily few and equally confined.

The good sense which was uncultivated was based mainly on emotional responsiveness; it was therefore easy to molest an adult savage in exchange of meagre rewards. Having said that, lets now delve into real life situation and let the historians correct whatever opinion this book might have derailed; away from the intentions driven by the ethnographers to whom I highly want to despise.

The adult savage is afraid of thinking and mostly ignorant; comparing him to a twelve year old European wouldn't yield better results for he is even below that scale. He has no logical sequence of thought and is attached to experience as opposed to reason. The European child knows how to

exercise reason in a more articulate moderation if compared to the savage African. Wow!

In my school of thought, we engage the environment and dissociate the time pendulum devoid the limitations generalised as global standards of reasoning. Necessity remains the mother of all inventions, and if the Europeans suffered bad weather or were deprived of sex, then their inventions would reflect developments that solved such problems. The African, who has popularly remained to be a savage in the world of the medieval writers, might just have developed in his own style if was left to appreciate his mysticism or reflect upon the *vital force*. Besides, there could be many points of similarity if we were to develop logical conjectures that translate actions similar to both the mutant and his savage.

A twelve year old has emotions; he is experimental and curious of his own reality. The scientists could term him vulnerable to the world and perhaps a person in need of more attention because he or she is digesting his senses through reason. If given a mirror, he can instantly associate with the reflected image and this has not been the case with the savage African who fails to understand what the mirror reflects if not the mystic *vital force*. The African is engulfed in fantasies, thereby deficient of appetites to create logic or imagine reality. Most appropriately, he lacks the freewill; his actions are based on a collective apprehension understood from a mystic effect. His world is in ideas.

To understand this dissected bias by the giants of civilisation, we need to comprehensively study the mind of a child using the present time continuum.

When do children become aware of themselves as differentiated and unique entity in the world? When and how do they become self-aware?

There is a general consensus on a few major landmarks in young children's psychological development such as the manifestation of the first social smile, the first independent steps, or the first words. All parents also notice an important change at around two years of age when children manifest "*self-consciousness*," the so-called secondary emotions such as embarrassment or pride in very specific situations such as mirror exposure or competitive games.

Until the middle of the second year when linguistic and symbolic competencies start to play a major role in the psychic life of children, self-awareness remains implicit. It is expressed in perception and action, not yet expressed via symbolic means such as words.

It is the product of perceptual learning of subtle invariant facial features they quickly become familiar with. When placed in a situation where they have the choice to explore either their own familiar face or the face of another child, they show a typical preference for novelty. This behaviour is considered by most developmental and comparative psychologists as the Litmus test of self-awareness. It is often

viewed as the evidence of a conceptual or “*represented*” sense of self in any organism behaving like this in front of mirrors, whether the human child, non-human primates, avian, mammals like elephants, or even cetaceans like dolphins. Notably, that a human being has this amazing degree of freedom in the sense of having the opportunity to carry out many types of determined actions, even totally meaningless ones. This freedom characterizes civilized human beings. It is accessible to children and, it seems, to primitive man as well, but to a much lesser degree and is probably the single factor which, to a much greater degree than his higher intellect, differentiates a human being from its closest relatives in the animal world. It appears that this difference goes together with the problem of mastery over one's own behaviour.

Early childhood may be considered to be a crucial time for the development of creativity. Yet there is still much to learn about the components of creativity and how a child's early environment, opportunities and experiences serve to enhance or stifle creative development. However, when judging the creativity of young children, it is appropriate to place more emphasis on the creative process than on the product: *‘because young children do not always have the skills to make a creative product.’* Imagination and creativity are linked to a free reworking of various elements of experience, freely combined, and which, as a precondition, without fail, require the level of inner freedom of thought, action and cognizing which only he who has mastered thinking in concepts can achieve. Thus, in most

theories of child development, the young child has been placed as highly creative; with a natural tendency to fantasise experiment and explore their physical and conceptual environment. However, this high level of creativity is not necessarily maintained throughout childhood and into adulthood. Things tend to change as the child engages into different levels of livelihood, most exploratory, his adolescence remains trivial to the worldview.

The savage African acts not because of intellectual effect, but mainly due to emotions that have been cultivated through rational experiences. He is not any different from a normal adolescent but nevertheless, we must agree that different emotions always activate in us a certain definite flow of ideas. Our feeling strives to cast itself into the mould of certain images where it finds an expression and release. Therefore it is to be expected that the different images may prove to be a powerful means for calling forth, exciting and relieving different feelings. Fantasy is not really a primary, independent and leading function in the development of adolescent psychology, and its development is a consequence of the function of concept formation, an end result which completes and implements all the complicated processes of change which the adolescent's whole intellectual life has to overcome. It is unwise to equate *primitivity* or savagery to the mind development of an adolescent based on a simple idiom that both the savage and adolescent of any race love to fantasize.

Origin of Art



Imagine a piece of artwork placed as a statue in a public space, the resultant effect becomes vandalism by some activist group who base their action on moral justice. In this regard, would you say that this piece of art is important because it has triggered acts of vandalism or it's less important hence the damage? Who owns the sense of art in such a piece of aesthetics; is it the activist group or the creative persona who produced it?

Researchers have argued that works of art once created should no longer be seen as properties of those from whom the idea originated, it becomes a community sense; a public property to be appreciated in either way. As such, vandalism should be seen as an appreciation of the influence a piece of art work can do. However, the institutional theory of art holds that something is a work of art when decreed to be such by those who belong to "*the art world.*" Which means the public moral system of thought has no authority to judge the artness of something. This theory encourages the monopolisation of the creative process at the expense of

mystic freedom. To this end, the community must not comment on what makes art but should always transcend such thoughts into appetites of reason that are founded on an historic origin. The community must tolerate language however abstract or obsolete.

Art as an objective representation of words must need logic to decode or appreciate its meaning. The highest function of art is to develop a religious and mythical significance of a story; to represent an idea that need not conform with the real. Thus, creation of great art involves more than a dutiful carrying out of what representation requires. The products should appear live.

Contemporary art manifests an awareness of a history of art but no longer carries it forward; this is mainly due to a confused imperative imposed upon the artist to find the essence of art as he or she is creating it. The primitive value of art is conjectured to reflect spiritual causalities which deduct from the core, a residue of moral perceptions or if you wish, add an illusion towards institutionalising such creativity as decorum of a few. What makes art worthwhile is no longer a reserve of monopolised minds but a sequence of culture as embraced and appreciated by the society. Art decays from its meaning when we place emphasis upon its historical origin while failing to reflect the humanity problems of our time; art as such fails to offer a reflective solution and is to be seen for its aesthetic qualities which add nothing to the matrix of innovation. If we continue to monopolise the process of art to an institution, what happens

when the history of such an institution is erased? Does art cease to exist with the end of history?

Traditional art is born of respect for the content with which the artist is concerned. Instead of subjecting it to his or her will, the artist's shaping of that content at the same time lets it unfold and develop according to its own essence. Once art makers are freed from the task of finding the essence of art, which had been thrust upon art at the inception of modernism, they too have been liberated from history, and have entered the era of freedom. Art does not end with the end of art history. What happens only is that one set of imperatives has been lifted from its practice as it enters what we refer to as its post-historical phase. In this new phase, the development of logic and new vocabularies also dictate the modalities for appreciating art which is often seen as an acceptance or a rejection; hence terms like vandalism or embrace, coded towards a communal sense of activity within a traditional expectation of emotions which limit the real from expressing itself in the ideal world. Art might as well originate from absentmindedness; a process commonly used by the savage African where a mystic flow of representing the effects of the *vital force* and this still remains a tautology to the social man.

Art is necessary only as long as human beings remain incapable of knowing reality in more adequate ways. As heirs of the enlightenment, we live in an age that has made thought the sole custodian of truth and for that very reason we are bound to associate art in its highest sense with the

past. Many, perhaps most of us, tend to connect great art with this past. Faced with the art of our own time we soon become confused. To be certain, the boundaries of art need to be expanded thus, we should think not only of that philosophization of art but also of technologies that have provided artists with altogether new means and instruments of expressing reality. Absentmindedness characterizes the very origin of philosophy and science and is but the other side of that disinterested objectivity that we demand of all who lay claim to truth.

We must however agree that the embrace of philosophy by art and the embrace of art by philosophy have indeed given birth to strange hybrids that can no longer be considered art or philosophy in a more traditional sense. Art is no longer the highest mode assumed by man's consciousness of the absolute. And as such, reverential appreciation of art has given way to critical thinking about art. Raised by the power of mind, we relinquish the ordinary way of considering things, and devote the whole power of our mind to perception, sink ourselves completely therein and let our whole consciousness be filled by the calm contemplation of the natural object actually present, whether it be a landscape, a tree, a rock, a crag, a building or anything else. We lose ourselves entirely in the object, so that it is as though the object alone existed without anyone to perceive it, and thus we are no longer able to separate the perceived from the perception, but the two have become one, since the entire consciousness is filled and occupied by a single image of perception.

Humanity has finally come of age, no longer enslaved by nature, history, and religion, but guided only by reason; and is taking charge of its own destiny to build a truly free society. Nevertheless, the progress of technology will inevitably mean the death of an art that has its foundation in mythology.

The origin of art, therefore, is when its essence can be expressed and appreciated; when the fundamentals of aesthetics can be matrixed as part of the creative process of whatever object of reality is presented as art. The earthly part of the creativity is what marks as the origin point of art, and once that can be understood in whatever product, be it poetry or a painting, the mysticism remains unresolved. The origin of art connects that which has been represented to its presumed reality which might either be a reflection from history or an association with science; to find in a work of art a possible answer to the question, why its existence? And connect such answers to earth with all its mystical underpinnings; not forgetting the presumed reactions by the community, only then is an origin of art understood.

We began the chapter by assuming that vandalism of a work of art work indicates some sense of appreciation, however negatively expressed. Let's assume the statue is not a product of some institutionalised artists but an initiative by the local community who collectively agree to be conjoined with the mystical transcendence the work of art generates. The presumed impact that such work of art might have on the community would be tremendous! To better understand

this, let us pick from a sample of recipients of community-based arts grants provided by the Creative Arts Society of Kenya. One of these grants was given to a small group of youth residents in *Maringo*, a suburb of Nairobi. Their goal was to beautify their blighted community centre (*hodi-hodi*), which involved local residents in the creation of artworks around the community centre. This drew together townspeople who might otherwise have stayed at home to engage in a constructive social activity. As people worked collaboratively on the project and got to know each other better, their mutual trust increased. Their success in negotiating with the municipal bureaucracy in order to accomplish the task gave participants a newfound sense that they could accomplish other goals. The community group and individuals coordinating the efforts learned organizing skills, learned how to navigate the bureaucracy and built relationships with the municipal and regional government. Finally, the people involved felt an increased sense of pride and appreciation of their town. In this regard, the art is not institutionalised but it's a conscious initiative by the community. This freewill connects art to other developmental needs thereby shaping the individual participants in as much as the project is accomplished.

Community Arts is an art process that involves professional artists and community members in a collaborative creative process resulting in collective experience and public expression. It provides a way for communities to express themselves; enables artists, through financial or other supports, to engage in creative activity with communities;

and is collaborative – the creative process is equally important as the artistic outcome. In the long run, residents attending arts events may be stimulating and relieve stress, hence leading to improved happiness/ life satisfaction. Active participation in the arts leads, in addition, to improved self-concept and sense of control over one’s life. This is what scientist in the political thought have classified as social capital. A united community is a developing community; Kenyans would understand social capital in terms of the “*Harambee*” ideology.

As private and public agencies seek innovative ways to employ the arts to improve and strengthen communities, they have become increasingly interested in assessing the impact of their investments. The arts revitalize neighbourhoods and promote economic prosperity; the arts provide a catalyst for the creation of social capital and the attainment of important community goals. Participation in the arts improves physical and psychological well-being. Thus, one of the more vexing issues confronting anyone wishing to understand the impact of the arts on communities is the question of how to link micro-level effects on individuals to the more macro level of the community.

Except for economic impact studies, virtually every arts impact study examines how the arts affect individuals whether by improving their health, their self-esteem, their skills, talents and knowledge, or their tolerance of other cultures. Community arts programs often involve people who are disadvantaged in some way (at-risk youth, ethnic

minorities, people in a poor neighbourhood) and are designed in the context of some larger goal, such as neighbourhood improvement (typically aesthetic) or learning and teaching about diverse cultures (multiculturalism). These goals are usually the basis for claims about the politically transformative potential of community arts projects. And in order for art to impact widely onto the national economy, there is need of establishing art districts within the counties.

Large cultural institutions will always be important elements of a city's creative fabric, drawing tourists, showcasing the highest calibre of talent, and serving as important economic anchors for a wide range of specialized suppliers in the city-region. But they are only one of many platforms through which individuals' access or participate in creative activity. Unfortunately, such access is often limited due to language, income, or other social or economic barriers, and only a limited number of artists will ever have the opportunity to train for and participate in the performances and exhibitions sponsored by major cultural institutions. It remains correct to infer that cultural and creativity-based community programs at the neighbourhood level are a primary tool for addressing social exclusion. That this kind of activity can provide access to new career opportunities and trajectories, build self-esteem and broader social understanding by enabling self-expression through various creative media, teach life skills, provide safe activities for youth, and build neighbourhood awareness.

Addressing creativity-based economic development at the neighbourhood level (in a way that complements policy-making and program implementation at a higher, county-

wide level) ensures that all social groups have access to appropriate creative programs. Neighbourhood resources, such as community centres and arts organizations, have a unique perspective on local needs and issues and are often already linking creativity-based programming with area regeneration.

While still focusing on the impacts of art to the economy, we may as well delve into corporations and how they tend to incline their operatives through artistic influences in expectations for better product innovations if not a creative workforce. We must also agree that a growing economy means a drastic change from a mosaic system of thought towards a technological perception of reality. Thus, workspaces in companies remain relevant intersection points when market orientation, product design and even innovation are to be discussed. Innovation demands intertwined processes of ideation, creation, design and delivery, supported by an appropriate managerial infrastructure to balance risks against rewards.

New challenges in implementing these processes rapidly, often across organizational boundaries have resulted from continual developments in global economies, technology, and information and communication systems. Innovation spaces can be understood as catalysers for an organization's ability to rapidly reconfigure resources within a flexible workspace and infrastructure.

Creativity is often viewed as essential to support innovation and the development of new technologies. To exploit this source of advantage, companies are increasingly seeking to enhance the creativity of their product development teams.

To support creative activities, the physical environment must reflect and enable an organizational climate which supports creativity in addition to providing a physical reinforcement of desirable creative behaviours. In an organizational setting, creativity can be defined as ‘an ongoing process of problem finding, problem solving, and solution implementation activity’. It is wholly artistic. Creative activity appears simply to be a special class of problem solving activity characterised by novelty, unconventionality, persistence and difficulty of problem formulation. Creativity can be seen as essentially part of the same cognitive function as problem solving. Nevertheless, the innovation process provides an organizational mechanism that aims to place these creative activities within a managerial structure. This managerial structure aims to balance the creative needs of the design team against the needs for certainty and control of the business.

The environment should also consciously connect with the firm’s innovation process. Modelling and visualization of ideas and concepts is a core component of innovation, design and creative processes. The provision of resources, facilities and tools to enable these activities is often a core element of innovation environments. Different spaces contain varying levels of physical resources, from the IT

infrastructure for communication through to the provision of support for modelling and visualization. Similarly, to enable effective decision making, spaces may enable access to relevant data, information and process-specific content.

Although beyond the scope of this book, in other readings, there have been discussions about incubation hubs as creative spaces that trigger innovative thinking; and in such semantics, it is acknowledged that technology is here to stay and the mysticism associated with the transcendental art has been revealed. Reality begets development and so, art becomes a tool for further innovations that bring positive change to our communities through enhanced social capital and a growing economy. This is the direction that Africa needs to embrace and if we look more naturally, Kenya has always been on this steady path of flow.

Art originated, but it also developed to not only be seen as a piece of painting; art has become a system of thought, a tool for better working and a never missing ingredient in any career that has product design and market orientation as part of its core strategies. Art has developed to become business.

We eat aided by art, our workspaces are made artistically and our thought system is art. We must say that the growth of art has introduced romance and these cuts across each and every sector of our reality. Art is not just the fantasy; it is part of our livelihoods.

Creative Villages



We are now in the creative age – a time when the generation of economic value in a growing number of sectors depends directly on the ability of firms to embed creativity and cultural content within the goods and services they produce. Familiar goods such as clothing, furniture, and food products depend on creative and cultural content for their competitive success, and consumers are willing to pay higher prices for products that are well designed and culturally distinctive. Knowledge-intensive products such as computers, mobile communication devices, and biomedical technologies are born of the innovative spark of well educated, creative workers. They also exploit appealing and ingenious design to enhance their success in the marketplace. Furthermore, a set of creative industries producing ‘cultural goods’ – including film and television production, new media, electronic games, publishing, advertising, design, music, and the visual and performing arts – now generate a large and steadily increasing share of the international trade, employment, and gross domestic product, locally, regionally, and nationally.

Not only does the generation of economic value flow from this creative economy, but the people who work in creative occupations and industries are themselves drawn to places that offer a critical mass of creative and cultural activity, broadly defined. These are places where the arts flourish, with vibrant and lively local scenes in music, literature, theatre, and visual arts. They are villages that host cultural traditions from around the world. They welcome newcomers from a variety of ethnic, racial, religious, and national origins, and provide opportunities for their easy social and economic integration. They are also places that enshrine freedom of cultural expression, places that nurture the creative act.

Linking and connecting creative practitioners facing similar challenges can allow them to learn from each other, break down barriers between different scales of enterprise, organizations, and sectors, and stimulate further creative innovation and subsequent economic gains. Convergence centres can address these barriers by enabling the co-location of various organizations and individuals working in different but related sectors, fostering unplanned ‘collisions’ that inspire new processes, ideas, products, and companies. Such environments foster collaboration among different sectors and encourage firms to think creatively.

Collaborative consumption describes the growing trend from ownership to joint access of resources. This being extremely fashionable amongst social-innovative consumers, the sharing economy is also increasingly debated in popular science and is politically of interest. With regard to academic discourse, currently, the theory is insufficiently developed.

Considering that most artistic representations reflect a sense of communal cohesion or development triggered from utilitarian means; its only right to introduce such a conjecture towards the understanding of the artistic world as presumed and expected to become.

Sharing something is a natural, a pro-social behaviour and has always been a sign of solidarity, cooperation and mutual aid. But today, it seems to become more relevant again as we move from an industrial information economy to a networked information economy where accessibility to product or service is no longer reserved for those considered privileged. In this day, the normal artist would attempt to sell a piece of painting online or advertise an upcoming drama show in a selected website. More so, movies get to be blogged not through magazines but intensively through the internet. Thus, it is common that most kinds of collaborative consumption schemes are facilitated by an online platform to coordinate suppliers and recipients of products or services and to organize their transaction – regardless of whether money is involved or not.

Long-term sharing occurs when the burden of keeping an item is larger than the desire of owning it by oneself only. Objects that an individual cannot easily afford, that increase personal flexibility and mobility, that can conveniently be obtained and given back and that boost the user's reputation, are predestined for sharing. This has been commonly practiced within the automobile industry where people hire

cars for days and get to pretend or enjoy such feelings that come with driving a new car. This brings us to a new concept, fractional ownership.

Most art makers will acknowledge feeling immense pleasure and satisfaction when their artwork is shown in a public place. In placing art in the public realm, the maker becomes somewhat removed from the immediacy of creating it and the intention with which it was made. It can more easily be viewed as an artwork, rather than “*my artwork*”. On this note, consider painters, sculptors, dancers or if you wish, visual and performing artists; stranded with their creations and in much hope to ventilate their talent to a possible market niche. The best spaces have often been offered at the galleries or museums; but considering the temporary timings of such arrangements, most gallery shows are often exhibited at rented buildings. As such, the question is to whether organised art groups should strive to acquire ownership of spaces and if affirmed, what arrangements reflect such resilience in production of creative arts.

A museum, regardless whether it is privately owned or a government entity, will always have a similar definition related to its purpose; that it is a nonprofit making, permanent institution in the service of society and of its development, and open to the public, which acquires, conserves, researches, communicates and exhibits, for purposes of study education and enjoyment, material evidence of humans and their environment.

Fractional ownership is a method in which several unrelated parties can share in, and mitigate the risk of, ownership of a high-value tangible asset. For example, visual artists through their associations can decide to lease a building that provides for spaces and halls to the artists. The artists can be involved as fractional owners, then being members of the concerned artist association, be it the visual or Performing Arts Company. Fractional ownership is freehold ownership of a property shared equally between two or more people, and is held through company shares. The company owns the property and is named on the title deed. Each investor owns an equal number of shares, which gives them a fraction of the freehold ownership and the rights to use the property or benefit from its rental. Mostly so, most private museums have been built as share investments of fractional owners who are mainly artists and on rare occasions, patrons.

An art company may decide to build a centre for creatives, furnish it with studios and work spaces; then, subsequently, invite creatives to join in as investors. In this regard, they become fractional owners of the centre, to enjoy in its facilities at a minimal fee. A fractional owner makes a down payment, pays a monthly management fee and pays for occupied hours. Thus, these arrangements saves the owner of the centre from suffering loss due to unused studio spaces while at the same time, saving the creative with exhibition and access furnished studios at an affordable price. More broadly the exhibition goal is thought to include such disparate activities as arousing curiosity, stimulating imagination and creativity, affirming identity, developing

interpretive skills, raising levels of taste, inculcating ideas about culture, teaching history, expanding horizons, providing informal learning opportunities, evoking personal epiphanies, arousing aesthetic and emotional responses, etc.

Although most people probably consider the collection to be the essential element in defining an art museum, this is not always the case. There are forms of art institutions in Africa that function as art museums in nearly every respect but one – they do not own collections. These organizations, sometimes called "Kunsthalle," "Art Galleries," or "Alternative Spaces," present exhibitions, publish, and engage the public, usually with contemporary art. In Europe, where they are relatively more common, they are sometimes more active than museums, more adventuresome, more relevant, and more integral to the creative life of a city. They have had less impact in America, where the prestige of a collection seems to carry more weight in the advancement of an organization than the daring of its programs. Institutions in America that began as Kunsthalle, e.g., the Miami Art Museum, tend over time to acquire collections and re-establish themselves as museums.

Fractional ownership in its current form was launched in 1987. It evolved from a program that began in 1964 when the Pennsylvania Railroad put up the capital to finance Executive Jet Airways. Ten Learjet 23's were purchased with the mission to sell "blocks of usage" providing customers with business jet transportation wherever they wanted to go. The concept was based upon the Air Forces' Special Air Mission Squadron ("Executive Jet," 2000). In

the Air Force program when an aircraft was dispatched from one location to another it would remain there until needed for another flight. Ideally, the next flight would originate from the aircraft's present location, if not it would be positioned for use at the nearest point of need. From the outset of Executive Jet Airways to the present, the cost of these "positioning flights" or "deadhead legs" were invisible to the customer who paid only for "occupied flight hours". And from the success of managing aircrafts, mostly charter planes as leisure properties; the idea has been embraced to be of benefit to other sectors where creativity and aesthetics remains a core for customer collaboration.

In definition, Fractional ownership is a unique opportunity where unconnected buyers collectively and securely own the freehold of a property. And this concept could be used to better develop creative villages where groups of community artists come together to create convergence centres that have long-term impacts to the general development of their livelihoods.

Exhibitions are the principal public programs of museums. They reach far more people than other types of public programs, such as school group tours, workshops, film presentations, lectures, or symposia. An exhibition is an organized, self-conscious display. Exhibitions are usually produced with a sense of some intention, an aim that the planners wish to achieve. Most frequently this goal is increased awareness and appreciation of some type or aspect of art. The purpose can be as specific as the development of a known artist's work over a limited period, or as general as the concept of art as expressed in the art of a broad and complex culture. Related to the concept of fractional ownership, we have the transusers; these need not be artists

but could be categorised as the wider audience, the product consumers. Transumers are defined as “consumers driven by experiences instead of the ‘fixed’, by entertainment, by discovery, by fighting boredom, who increasingly live a transient lifestyle, freeing themselves from the hassles of permanent ownership and possessions.” Thus, as transumers pursue non-ownership consumption convenience, they acquire products for a certain period – not a lifetime, against a usage fee – not the original price.

In these regard, professional art associations may develop audience membership cards that invites the public to their events or rather, a fusion within their creative spaces. Transumers may also be seen as investors, and while the artists becomes a fractional owner in the property, the trasumer owns the right of such productions that the artist has created. Perhaps this discussion needs a chapter on its own.

For too long art galleries and art museums have defended the values of scholarship, research and collection at the expense of the needs of visitors. However, a new role has been emerging for these institutions. Art galleries and art museums, in contemporary society, have become establishments for learning and enjoyment. The reinterpretation of the fundamental functions of these institutions has therefore placed them within both a world of education, as well as in a new and rapidly growing world of the leisure and tourism industry that is dedicated to pleasure and consumerism.

Art galleries and art museums, for much of their history, were valued primarily for the care and preservation of their rare collections as relics for future generations. By the early

20th century, the main focus of such institutions however had shifted towards informational and educational resources, programs and purposes. In contemporary times, understanding of their functions has evolved further and such institutions are now understood to provide appealing and memorable experiences. Visitors to art galleries and art museums are no longer satisfied by simply gazing at displays and exhibits in glass cases. Increasingly, audiences expect to be actively involved in the exhibits, to learn informally and to be entertained simultaneously. This means that galleries and museums can no longer exist solely as warehouses for artefacts and places of scholarly research. In order to increase, or at least maintain their attendance and income, these institutions must deal with the general public in ways that will make attendance more enjoyable, as well as educationally and personally meaningful. Special events at art galleries and art museums are often run to complement the institution's programme, and include festivals, musical concerts, workshops, open days, gala days, demonstrations, and artists' talks. Galleries are also increasingly being utilized by businesses as a 'new and unusual' venue for conferences, client entertainment and product launches.

In conclusion, we may as well agree that creative and cultural activity enhances a city's quality of place, helps to reclaim and revitalize neighbourhoods, enables more innovative thinking and problem solving across all sectors of the economy, and shapes a city's identity in the face of increasing competition for talent, investment, and recognition. Creative and cultural activity is also a powerful vehicle for community development and engagement, providing opportunities for economically disadvantaged neighbourhoods and social groups. Artists need to form professional associations and use such platforms to initiate

creative villages; all which must start from a sense of ownership, an institutional paradigm where development is recognised as an interconnected norm into which the artist and his creative team have a major role to play.

Most artists still suffer from lack of exposure due to limited events or exhibition spaces. All these due to a stereotypical thought system of believing that public goods must always be initiated by the government. There is need to embrace this concept of fractional ownership and with it, transform the artistic transcendence towards a free and liberal progress. Only then will we see African art rise to professionalism, away from its common subsistence of poverty alleviation. Art should not be seen as primarily an economic empowerment program or some affirmative action towards some marginalised reality; it should be seen from its essentials. The economic impacts will always be visible as a reflection of improved livelihoods, and whichever way, art will always be there to count in steps.

Development through Arts

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ISBN 978-1-387-546

90000



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