

As esquisitices do particular

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Abstract

The Dissonance of the Particular

In his concept of “pre-established harmony” Leibniz postulated a divinely pre-established order of all objects and substances in the universe, which regulated their interaction in such a way that their behavior, while appearing to be dependent and causal, is actually independent and pre-determined.

A more general concept of harmony exists, crossing through all periods of history and through every culture. This concept relates in various ways to artistic practice, because it may be considered as something inherent to artistic works, as well as an externally-imposed organization bestowed upon a work or one of the goals of a work.

In music as well, harmony exists as a vertical entity in contrast to the horizontality of melody.

Artistic creativity, which often plays with limits and pushes boundaries, by necessity shatters and explodes the implied placidity [equilibrium] of harmony. Since the end of the Romantic age and throughout the 20th century, the two have become more and more remote, even antagonistic.

Our contemporary period, interested as it is with the unique and with the particular, rejects the idea of harmony, as conservative and academic concepts.

The Surrealists' invention of the cadavre exquis shows how one can build an artistic object almost without structure; very far, indeed, from Leibniz's foreordained harmony, the cadavre exquis technique exemplifies, rather, a foreordained absence of harmony.

Keywords: Harmony, Cadavre Exquis, artistic creation, affects.