

FR/

La Semeur-euse Celui, celle qui sème les graines tous jardin, comme celles de la vie et des idées.

Les nouveaux grains des Innovations sont aussi la semeuse des cultures, des arts, de la civilisation et de la protection de la nature.

ENG/

The Seeders, are these who plant the seeds of a fruit and of the gardens, as well as these that plant the seed of life and of new ideas. The the seeders are sowing new grains for also news imaginations, innovations and are the origin for all metaphysics, logic, science, cultures, laws, arts, and civilization while learning and caring also to nature.

The rhizome is a-linear, multiple, spread out, all proliferating and without boundaries nor centers neither margins or limits.

Deleuze and Guattari name The rhizome the *arborescence* or the *tree model* as the archetype **for knowledge and for all practice**, spring all from a small idea —a seed or acorn.

The seed or acorn hence are the beginning point of a coherent concept, philosophy, scientific premise, relation, design or organic/living system that grow: taking roots and growing into a tree in nature, into a community, while linking between the seed to the bio-network and to all organized social/cultural systems.

This theory of Stoic physics, used the metaphor of "seed" (sperma) in reference to the origin of material or quantitative existence as humanity have developed in the theories of nature.

Anaxagoras used the word "sperma" to refer to the beginning of natural things, while the ancient Pythagoreans considered the first step of the formation of the entire universe to be a "seminal point."

The concept of "seeds" (semina) was developed during the Renaissance by a Florentine Platonist, Marsilio Ficino. In his metaphysical universe "nature" is located between the soul and the body. He seeds the ideas of a "seminal principle" tempting to comprehend the origin of all forms of living and of all things within nature.

Earlier, in the medieval theory the idea was about "molecule" as a substantial form within a mechanistic notion. Understanding the space that may exist between all existing elements is like a metamorphose, the period in the life of all things or of the living that corresponds to the passage from a seed to an existing form.

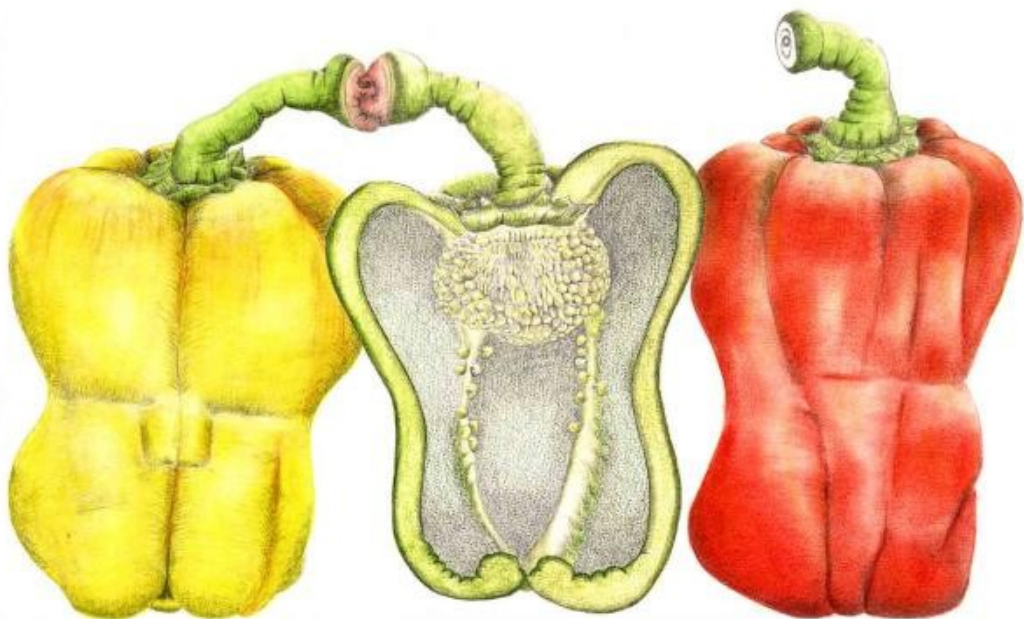
Half a century before Darwin published *On the Origin of Species*: Half Johann Wolfgang von Goethe coined the word "Morphologie" to designate the science of form and transformation, in which the form of plants and animals are determined by the generic type interaction with environment, as the "interweaving of warp and weft".

Life spring from seed to cotyledon, than to leaf, than to sepal, than to petal, to stamen, to fruit and produce new seed—that is traversed over the course of every life, repeated at the brief second of reproduction.

Goethe's most flux expression of the *Urpflanze* (*primordial plant*) is given in his "Metamorphosis of Plants" (1797), a didactic poem from sprout to seed: "And here nature closes the ring of eternal forces; yet a new one immediately connects itself to the previous, which extends the chain throughout all of time, enlivening both the whole and the singular."

In "The Life of Plants," by Emanuele Coccia he develops a non-traditional western ontology where Humans are not the measure of all things. He follows Plato's concept comparing the human head to a "root": the human being, he said, is like "a plant of the sky [phuton ouranion] and not of the earth," a sort of inverted plant. Aristotle in the treatise *De anima* he explains: "... the roots of plants are analogous to the head in animals."

*Metamorphose*



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Indeed Agriculture is the reflection of science and art, as agriculture is science and art at once ... uniting the "Beau & the Bon" as aesthetics and ethics as one.

In Artificial Intelligence Art a seed is a series of numbers that didact the AI to generate an image. It's the blueprint for a work of art, guiding it to create new images. By generating a random seed and then generating off it, the AI can create an endless variety of images.

For Joanna Borkowska she considers her art as the result of a partnership with Nature in which "I translate the invisible into the visible".

By using ideas to germ with imaginations and creativity the arts and cultures, humanity can make it possible to "connect man to man", according to Aimé Césaire. Collaboration between the humanities, the sciences, and the arts can contribute to a fundamental recognition of the equality between humans, and between people and nature, encourage research, from source to formal knowledge, while stretching beyond religious and political boundaries,.

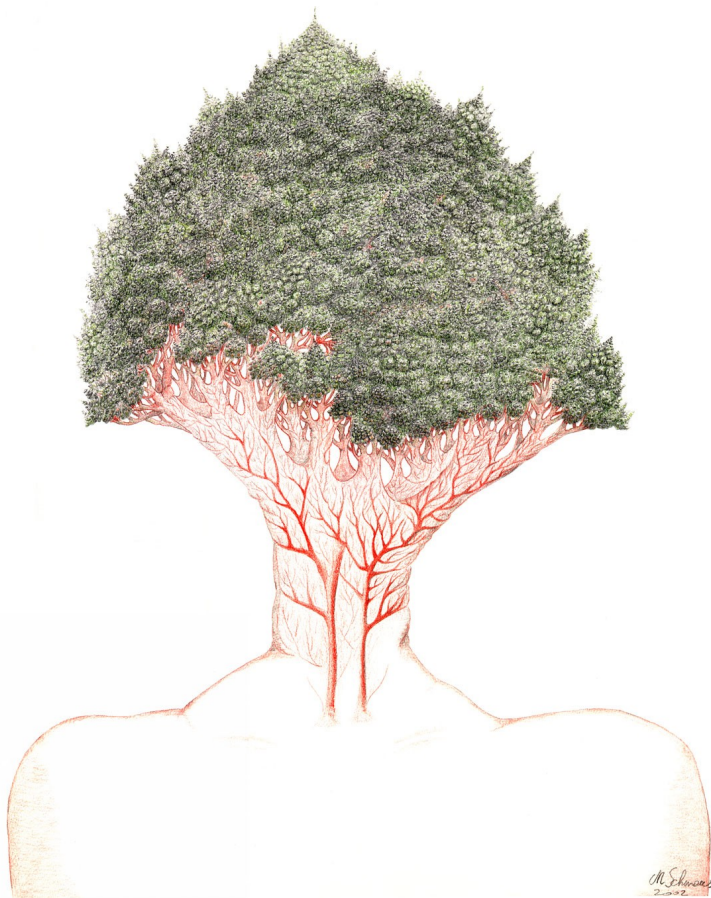
Offering access to creativity, we offer access to inspiration to discover innovative contributing to the debate on notions of the cité, of laws, of self, of the "other," of freedom and of respect .

Slavoj Žižek, a Slovenian philosopher argues that today we are suffering from a failure of the imagination and or inspiration.

Within difficult political, social and ecological actualities missing the debates about ethical and aesthetical concerns, as one, he justly claims that imagination has a lot of work to do to reach it's emancipatory potentia.

He cite the Kipling's poem; "dream and not make dreams your master" leads the reader to overcome limits and taboos to reach imagination and development.

*Remanesco Cuore*



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I will conclude with the words of Karl Tiege, in his essay the liquidation of art (1924) where he is reflecting upon the seed as a creative force;

*Psychologists have fragmented "ars-una" into "artes" according to means, techniques and different modes of sensory perception. Recognizing the unique creative force that goes straight to the point, we know only the "ars una" and believe that, despite all the fragmentations, the primary creative instinct obeys some still-obscure law of biology. The creative instinct, complex and defined by many factors, is a force that operates at the boundary between the spiritual and the corporeal. The roots of the creative instinct are to be found in the vital and creative instinct par excellence: sexuality of life.*

*Fr/Les psychologue ont fragmenté "l'arsuna" en "artes" selon les moyens, les techniques et les différent modes de réception sensorielle. Reconnaisant la force créatrice unique qui va droit au but, nous ne connaissance que l'"ars una" et pensons que, malgré toutes les fragmentations, l'instinct créatif premier obéit à quelque loi encore obscure de la biologie. L'instinct créatif, complexe et défini par de nombreux facteurs, est une force qui s'exerce à la frontière entre le spirituel et le corporel, les racine de l'instinct créatif sont chercher dans l'instinct vital et créatif par excellence; la sexualité.*



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