

Art Thinking: a method to create the improbable (when the probable becomes unacceptable)

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"I believe deeply that we must hope for the unexpected, or at least hope in the improbable." Edgar Morin

Staged by Andy Warhol in his famous silkscreens, the Coca-Cola bottle symbolises the power of a social model. Its project: to produce certainty. Everywhere on the planet, Coca-Cola offers an infinitely reproducible standard, an invariable taste, colour, flavour and packaging. There are no mistakes with regard to a production standard that is certain to be respected. This certainty, consumed at a rate of 1.9 billion units every day in over 200 countries, is indifferent to cultures and territories. With these *still lifes* of modernity, Warhol shows how the massification of certainty has spread beyond material goods to affect cultural universes. We remember his Elvis Presley and Marilyn Monroe. At the beginning of the 21st century, thanks to artificial intelligence, the phenomenon is growing. The major digital players are selling more and more certainty by collecting and analysing vast quantities of data.

However, this society of certainty is now being shaken by unprecedented phenomena. From the Covid-19 pandemic to the ecological crisis, the simple optimisation of past models leads, in all probability, to catastrophe. Scientific figures show us more and more every day that our ways of producing and consuming are destructive for our living environments and have dramatic consequences for the human race. In a few years, if nothing is done, all sectors will be affected and companies will not be able to maintain their business models because of the climatic, technological and social disruptions. Faced with these challenges, the most reassuring option is to do more of what we used to do before: to manufacture more and more certainty. We monitor more, we control more and we subsidise past production systems like never before. The problem: since the Meadows report (1972), we know that the current economic model will lead to the collapse of our world. The society of certainty is certain of its downfall, yet little or nothing changes. So what can we do?

How about a little more art? Artists play with the unknown. The greatest offer us not certainty, but improbable works that question the criteria for judging a work and the purposes of art. The first Cubist paintings were implausible. They did not respect the codes of the time. They did not so much offer progress as a different way of thinking. They extended the history of art by reinventing it. In these cases, the improbable is the scandal: it frightens and attacks established positions. And then, we end up appreciating it and new criteria for judging what is beautiful, sacred and true are imposed. This factory of the improbable, specific to the art world, is now accessible to non-artists thanks to Art Thinking. Based on several years of research, this method enables the *improbable to be created with certainty*. Just as Design Thinking made it possible for non-designers to think about design, Art Thinking enables non-artists to understand the potential of avant-garde artistic practices and to mobilise them in contexts that go beyond the art world.

This method is of interest to three audiences. Firstly, leaders and managers who wish to transform their organisations (companies, administrations, associations, etc.) in order to cope with ecological, socio-economic and technological changes. It is also relevant for students and employees who want to prepare themselves for tomorrow's world by developing their creative abilities, in particular to complete ever more efficient machines. Finally, Art Thinking is useful for so-called "creative" profiles, both amateurs and professionals (artists, designers, entrepreneurs, researchers, etc.) who wish to enrich their expertise and discover new practices.

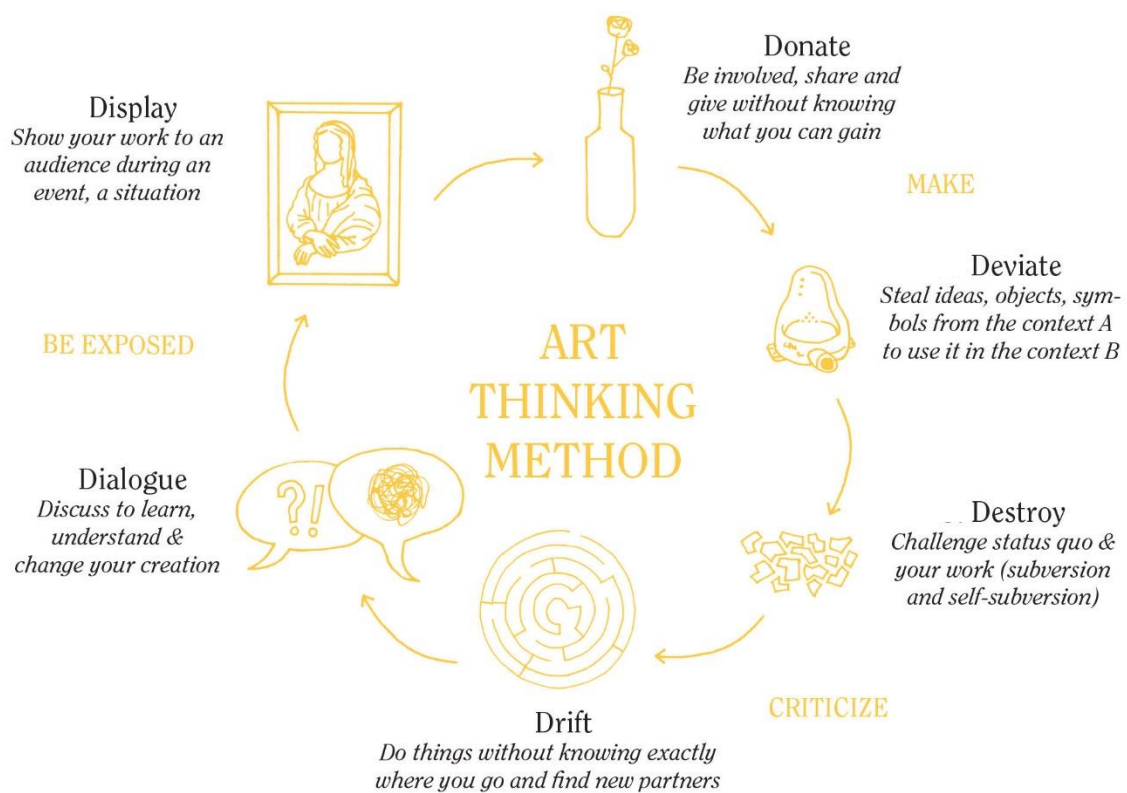
In this paper, we present a summary of the method and the *Improbable seminar* that will allow you to master Art Thinking.

1. Art Thinking: elements of definition

"Art is what makes life more interesting than art. "Robert Filliou

Whether you are creative or not, by following the Art Thinking method you can generate a situation that you have never thought of before and that does not yet exist. This new and unlikely situation poses a new question that allows us to question our systems and the *status quo*. This new question then offers the possibility to go beyond what is and consider other possibilities. This agile method is structured around 3 main phases - making, criticizing and exposing - and 6 practices - donate, deviate, destroy, drift, dialogue and display.

Figure 1: The fabric of the improbable



2. Make to think

"To live is above all to act, to act without counting the cost, for the sake of acting. "Emile Durkheim

Creation emerges through action. A hesitant action, but an action nonetheless. Doing is the primary act of creation. It requires in the same movement to give and to take from others.

2.1. Donate or the usefulness of the useless

The gift is "one of the human rocks on which our societies are built. "Marcel Mauss

From the Picasso gang in *Belle Epoque* Paris to the PayPal Mafia in Silicon Valley, the founding act is a challenge, a game, a desire to create. These creators give of their time, their passion, their talent without being able to measure the value they will be able to get out of it because the uncertainty is so great. These gifts oblige and create a bond: Picasso and Braque inspire each other, Apollinaire defends their works, Daniel-Henri Kahnweiler sells them. Without these friendships, there is no creative genius. Without being totally gratuitous or purely utilitarian, this hybrid practice is at the heart of the construction of working relationships and exchanges that shape the possible. Far from the myths of the totally disinterested artist and the utilitarian entrepreneur, the gift, the first practice of Art Thinking, initiates and structures the cycle of creating the improbable.

2.2. Deviation: when creation is theft

"Those who do not want to imitate anyone never create anything. "Salvador Dali

Creation feeds on creation. Everything is to be "stolen", everything is to be taken. Only the good students do not dare to appropriate the canonical works. Creators know that they must respect, study and love the great authors, but also and above all that they must complement them, detest them and surpass them. A creation does not live on without descendants, without being recovered, rethought, diverted. Deviation consists of using an existing creation in order to (re)create an original proposal: we take an object in frame A and move it to frame B where it is not supposed to be. This *move* produces a new situation that disturbs normality. This usage is not plagiarism if the creation is used with a different purpose. Duchamp took a urinal, turned it upside down, signed it (R. Mutt) and placed the object in an exhibition in New York in 1917, presenting it as a work of art: *Fontaine*. This was a breakthrough in the history of art because this simple gesture questioned the criteria for judging art: should a work be beautiful, technically difficult to make, and made with noble materials? For his part, Mark Zuckerberg hijacked the photos of the Harvard students' paperclips to create the online game *Facemash* in 2005. Three months later, *Facemash* became Facebook. Great creators are great movers: they move objects, ideas, symbols, people to reinvent the frames of experience.

3. Criticize to build new representations

"Works of art (...) are always ideological marks. "Hans Haacke

The great creations are structured around political visions that often require a questioning of existing practices and values. The challenge is not so much to have ideas as to shape a critique that carries and opens up new representations.

3.1. From creativity to destructivity

"Every act of creation is first an act of destruction. "Pablo Picasso.

To be creative, one must be destructive. In art, as in entrepreneurship, one must destroy objects of

various kinds: some are immaterial while others are physical; some are directed towards society, while others are directed towards its creation. From these distinctions, it is possible to characterise four practices: unlearning, deconstruction, competitive obsolescence and subversion. *Unlearning* implies a questioning of the self: what we have learned in our family, at school, in countless social situations that structure our ways of thinking and acting. *Deconstruction* occurs when the materiality of the work takes shape, it must be questioned, deconstructed so that it can progress. Radical innovation, on the other hand, produces the *obsolescence* of the established players' offer because it modifies the rules of the competitive game and customers' expectations. The last form of destruction is *subversion*: an activity that attacks established institutions. The destruction here concerns norms, values and rules defended by systems of authority (state, church, large companies, etc.).

3.2. Drifting: the shortest way to create

"The formula for overturning the world, we did not look for it in books but by wandering." Guy Debord

In a context of uncertainty, the shortest way to create is to drift. This drift is not a chaotic trajectory. In French, the notion of *dérive* illustrates this ambivalence perfectly. The word refers to the situation where one leaves the shore but also to the object that allows the boat to be steered. Drifting is therefore both a process that takes us where we thought we couldn't go and also a way of making sense as we go along.

Initially, you create with what you have at your disposal: your personality, your knowledge, your networks. You do not seek to achieve an objective but to mobilise your means to produce effects. This mode of reasoning risks limiting the possibilities because it structures the universe of action on the basis of what already exists. Creators know how to play with these structures by manipulating chance through movements that force encounters. The Situationists, and Guy Debord in particular, made this clear with their drifts within large cities. With the *dérive*, you take a taxi fifteen minutes to the west and discover another Paris. With this drift, you leave your usual paths, you escape from conditioning. Don't let yourself be carried along. Go beyond routines and habits to build the improbable by drifting.

4. Exposing oneself to transform

"A work of art is an embodied meaning." Arthur Danto

To expose oneself is to bring about, through one's creation, an encounter between the intimate and the universal.

4.1. Dialogue with oneself and others to bring out one's creation

"The crisis caused by Manet is essentially a crisis of aesthetic language: people no longer know how to talk about it." Pierre Bourdieu

The creation is, at first, only a "monster", that is to say a set of "notes, thoughts, drafts collected at random from readings, conversations, minutes of insomnia, research... which must serve as raw material for the work"¹. The *monster*, an improbable form par excellence, provokes reactions: astonishment, incomprehension, fear, rejection, excitement, envy, admiration... It produces chain reactions that transform it to make it more audible, precise, appropriable; at least by certain audiences. It is necessary to organise these dialogues; and sometimes to flee from them in order to feed on the silence. Where do you dialogue? With whom? According to what rules? From the Café Flore for French intellectuals like Jean-Paul Sartre and Simone de Beauvoir or Les Deux Magots for the

¹ Guitton, J. (2003). Le travail intellectuel. Paris, Aubier.

Irish Intellectuals Joyce and Wilde to start-up accelerators, exchanges are always locatable in specific places (even in a digital world).

While entrepreneurs develop explicit arguments that aim to convince investors, artists are often more enigmatic. They do not clearly reveal the meaning of their works in order to let the mystery fabricate new ideas. In the end, beyond what the creators say, audiences always interpret. They invent new meanings, new uses in an attempt to appropriate this improbability that disrupts meaning and words. How can we talk about a device that allows us to listen to music in the street in Japan when the Sony Walkman was launched, or more recently about virtual currencies? Similarly, in the worlds of art, it took a lot of debate to qualify the early works of the avant-garde. Impressionists, Cubists, Fauvists found their scope through the often heated dialogues with critics.

4.2. Displaying your work for impact

"It is the viewer who makes the work. "Marcel Duchamp

Creation exists through interpretation. What meaning will be retained? How will the creation be used? Far from being a problem in itself, polyphony (the existence of several, sometimes contradictory, interpretations) becomes a force for learning and developing the work. It is a wonderful opportunity to discover new ways of thinking about the project. From relational aesthetics in the artistic field to the Lean Start-Up method in the entrepreneurial world, the receiver becomes an actor in the creation.

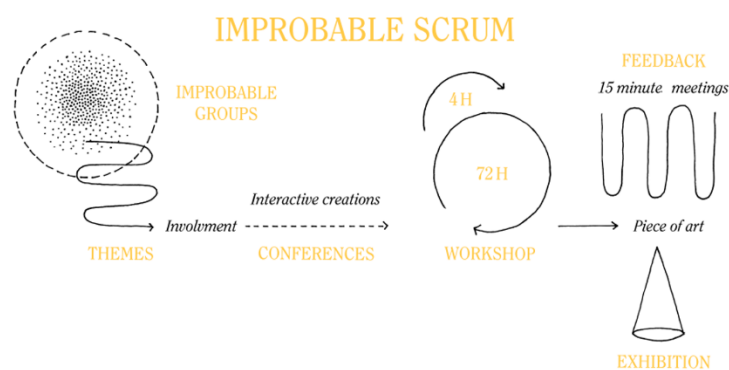
For this reason, it is not possible to think of a creation without conceiving the exhibition device: what is put forward or set back, the way in which the creation is introduced and positioned, the way in which the audience is welcomed... A good display helps to bring together the intimacy of the creator and the universality that affects others (users, customers, etc.).

5. Improbable: a seminar to learn Art Thinking with multiple impacts

"The creator par excellence is the one whose action, intense in itself, is capable of intensifying the action of other men as well, and to ignite, generously, fires of generosity. "Henri Bergson

Improbable is a 48-hour seminar that teaches Art Thinking. It is structured in 6 sessions that introduce the 6 practices of the method: donate, deviate, destroy, deviate, dialogue and display. More than a training course, this seminar is a formative life experience during which participants learn to make the improbable that changes their world. They do it once but can do it again thanks to the Art Thinking method they have learned. The iteration cycles (with conferences, workshops and critical feedback) are fast-paced and allow for optimal creative output. If the result of the works is unpredictable, the stages and behaviours during the process are predictable thanks to the method.

Figure 2: The production of the improbable during the Art Thinking seminar



5.1. Art Thinking: an introduction to agile methods and entrepreneurial leadership

"The artist [like the entrepreneur] is searching. He does not know the path he will take to reach his goal. The craftsman [like the manager], takes paths he knows to get to an object he knows." Pierre Soulages

The seminar provides training in agile methods and entrepreneurial leadership. It addresses key concepts such as uncertainty, risk, agility, effectuation, tinkering, prototyping, resilience, serendipity, networking, conflict and emotion management, leadership... Thanks to three research projects, we have shown its positive impact on learning to be an entrepreneur, with an effect on both the mastery of knowledge and techniques and on self-confidence in one's ability to do and create.

Here is some feedback from participants on the seminar:

Patrick Chapuis, **CEO CANON France** - *Improbable, Paris, 2018*

"I was very impressed by the artworks created. The Improbable seminar allowed our managers to question their frame of reference and develop their entrepreneurial leadership.

Taizo Son, **CEO MISTLETOE** (Asia's leading venture capital firm) - *Improbable, Tokyo, 2018*

"Art Thinking is such a relevant method. It is a must have for anyone who wants to be an entrepreneur! We need more improbable solutions to meet the challenges of our world and create impact! Art Thinking can contribute to this.

Matthieu Godefroy, **MEMBER OF THE PALATINE BANK EXECUTIVE COMMITTEE** - *Improbable, Paris, 2018*

"At first I thought the Improbable seminar was just a teambuilding experience. It turned out to be much more than that! Since then, Art Thinking has helped me deal with the many challenges of the Covid-19 pandemic.

Isabell Schastok, **MANAGER CAPGEMINI INVENT** - *Improbable, Berlin, 2020*

"The Improbable workshop provides many ideas that are very relevant to my own consulting practice. I was really surprised by the number of connections I was able to make - and how much fun it can be to create the future using Art Thinking.

Urzula Richet, Marketing Director **ORANGE BUSINESS SERVICE** - *Improbable, Paris, 2015*

"As a Marketing Director, I am of course familiar with marketing theories, but what Improbable proposes is to take us out of these theories, which are too far from the agile world of entrepreneurship and start-ups, by anchoring us in experimentation. We accept the unknown, we create our own creativity.

Alizée Reynaud, **Chief Growth Officer THEODO** - *Improbable, Paris, 2013*

"Improbable was a great way to experiment with agile methods through artistic creation.

Marc Demirdache, Water Director Apac/Tractebel - **ENGIE Group**, *Improbable, Paris, 2021*

"I will remember this training as an important experience for the rest of my life.

Andrew Barratclough, **Manager, ACCENTURE, UK**, *Improbable, Paris, 2021*

"An experience that opened my eyes to so many new possibilities.

Alexander Sobiech, **Financial Director, THE BODY SHOP, Germany**, *Improbable, Paris, 2021*

"The Art Thiinking seminar gave me a lot of new perspectives.

Joelle Kouakou, **Project Manager, RENAULT GROUP, UK**, *Improbable, Paris, 2021*

"Art Thinking will become part of my lexicon in both my personal and professional life.

Radu Moldovan Petru, **Marketing Director, PERNOD-RICARD**, Romania, *Improbable, Paris, 2021*

"The method and the experience were really key to open me up to new approaches.

Illustrations of impacts following an Improbable seminar:

The case of La Redoute (€875 million turnover in 2019)

Nathalie Balla, CEO LA REDOUTE - *Improbable, Paris, 2017*

"Fantastic place, incredible team, excellent mentoring! The Improbable La Redoute exhibition was amazing! Congratulations on this impressive achievement.

(20% turnover growth in 2020)

The seminar contributes to the development of the skills and working methods of the employees. They develop more agile and entrepreneurial methods. Here are three examples that have had an impact on HR, marketing and the ecosystem of La Redoute.

HR Focus:

One of the participants, HR manager of La Redoute, launched a new partnership with a start-up to create an *escape game* to recruit new talent. This approach has helped to attract more candidates and to recruit profiles that would not have come without this initiative. Indeed, the company is located in a relatively unattractive region (in the North of France) and it may have a less modern image than some competitors such as Amazon. Beyond this specific collaboration, HR practices have evolved. Trust has increased significantly and has contributed to the evolution of employee control towards a model that ensures more autonomy and initiative.

Marketing focus:

At the same time, another employee responsible for women's fashion launched a project to rethink the impact of marketing campaigns. Contrary to usual practice, she brought together colleagues from different *business units* in the company to launch test operations with very limited budgets. Management and the Marketing Department were notified and supported the initiative but were not involved in the decisions. After a few months of experimentation, some operations were conclusive and gave a new virtuous dynamic between marketing expenses and sales, whereas performance was becoming very problematic in this women's fashion sector before the implementation of this agile approach.

Ecosystem focus:

A collaborator, following the Improbable experience, decided to launch her entrepreneurial project. Her project, <https://simon-simone.fr/>, is now growing rapidly and is enjoying media success in France. This approach has allowed her to build a much stronger link between her personal values and the *raison d'être* of her business. The model is centred on more demanding ecological and social principles. Far from being in opposition to La Redoute, the project is built around informal relationships with La Redoute's management and could lead to fruitful cross-collaborations (learning about new business practices, investment...).

5.2. Art Thinking: a complement to agile methods in design and business

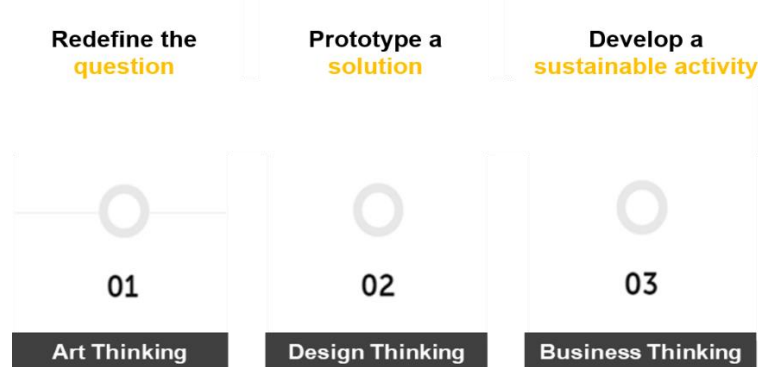
"I dared to paint the bullfight because I knew it well (...) This relationship is absolutely necessary (...) this theme was in my blood, it came out of my life itself." Fernando Botero

No artistic work can be totally separated from its creator. In the same way, no entrepreneurial creation can grow without the full involvement of its founder. Much research has shown the importance of the link between the passion of creators and the *raison d'être* of a project (Sinek, 2009). Yet traditional agile methods focus on customers and users. Whether it is *Design Thinking*, *Lean Startup* or the *Business Model Canvas*, the key is to understand the need of others. The *product-market fit* is still the object of all desire. Art Thinking refocuses on the *creation-creators fit*.

On the other hand, classical agile methods focus on technical and economic challenges. Social, ecological and political issues are rarely discussed. Yet many companies are bringing new societal visions to the table. AirBNB is transforming our cities, Uber is challenging wage models, Facebook is attacking the notion of privacy, Tinder is turning our relationships upside down, and let's not forget the social networks that are disrupting democratic processes. Artistic and entrepreneurial creation is therefore also political. The scandals, censorship and lawsuits associated with many creative projects illustrate how the questioning of values is at the heart of these creations. Not understanding this, not taking it into account, is an ethical and practical problem.

Art Thinking is therefore complementary to the design and business approaches. The method re-examines its certainties to bring out new perspectives that make sense to the creator. Design Thinking then enables a solution to be prototyped and tested in a specific context of use. Finally, Business Thinking ensures economic viability and sustainable growth of the activity.

Figure 3: the complementarity of the three main families of agile methods



5.3. A seminar that produces cutting-edge proposals

"Art is that which contests reality without evading it." Albert Camus

We present three works. The first, *Gilles and John*, created in 2012, envisages the power of a yellow waistcoat hijacked to create social links and question the compartmentalisation of French society. The second, *The Funeral of 4.5*, questions the collaborative economy in 2013 to reveal its totalitarian scope. The third, *Smart Loneliness*, created in January 2020, presents a world reduced to a connected bathroom that meets all personal and professional needs. For these three works, reality came to join the work: with the *Gilets Jaunes* movement in France, through the Chinese government's use of social credit to better control the population and through the lockdowns initiated in March 2020 due to the Covid-19 pandemic.

Gilles and John

By Shiraz, Virginie, Benjamin, Benedetto and Thibault
Improbable, Paris 2012
Yellow Vest?

If exchanges between people who do not know each other are not necessarily obvious, the yellow vest, by its improbable and surprising aspect when used outside the context of the road, arouses curiosity and questions, thus encouraging interaction. The meeting between individuals is materialized and provoked by the transmission of the yellow vest by the wearer to another participant. By exchanging the vest, the wearer interacts with his or her interlocutor, and the meeting of individuals who evolve in very different environments can finally take place. This object, moving from one individual to another, thus creates a web of contacts and traces of exchanges, meetings and sharing.



The funeral of 4.5

By Akos, Clément, Stéphanie, Inés, Claire
Improbable, Madrid 2013
Tombstone

Li Wei would be one of thousands: individuals rated throughout their lives on collaborative economy platforms. These ratings would then form aggregated rankings that would allow individuals to be positioned among themselves. The tombstone not only shows the year of birth and death, but also the number of votes and the world ranking of Li Wei. Wouldn't these ratings, originally designed to build trust, lead to permanent control?



Smart Loneliness

By Antonello Parente, Samy Amdour, Stefano Fierro, Victoria Alekhina
Improbable, Paris, January 2020
Photomontage

Thanks to a hyper-connected world, a tiny bathroom becomes the unique space of life. A place that meets all personal and professional needs. Daily life is reduced to a routine and flat sequence of activities in an environment restricted to the minimum. Does this new digital world really make people's lives smarter and easier?



Table 1: Overview of Improbable, an Art Thinking seminar

With whom?	<p>The participants are divided into groups of 3 to 5 people.</p> <p>Two trainers (business expert & artist) form a pair to accompany 5 to 7 groups.</p> <p>The minimum size of a group is 15 people, but it can grow to over 100.</p>
How?	<p>The module can be face-to-face, online or in a hybrid format.</p> <p>Each group chooses a theme that corresponds to a social, economic and/or technological trend (artificial intelligence, circular economy, connected cities, cyber security...).</p> <p>Based on this theme, the participants will experiment with the 6 practices of Art Thinking.</p> <p>At the end, the participants will exhibit their work online and/or offline during an opening.</p>
What?	<p>A seminar of 48 to 72 hours organised in 6 sessions, themselves divided into 3 formats: conference (45 minutes to 1.5 hours), workshop (2 to 4 hours), critical feedback (10 to 15 minutes every 2 hours to each team) and finally an opening.</p>
Where?	<p>The first day takes place in a regular classroom.</p> <p>The other sessions are ideally held in creative spaces that provide both production and exhibition opportunities (when the seminar is in attendance).</p> <p>It is useful to get participants to regularly explore urban worlds to enrich their journey and their creation.</p>
Impacts?	<p>The first impact is on skills. The seminar has an effect on innovation skills, creativity, critical thinking, active learning, problem solving and design, systems analysis and evaluation, emotional intelligence and leadership.</p> <p>The second impact comes from artistic creation, which allows major strategic or managerial issues to be rethought and new operational solutions to emerge.</p> <p>The third impact is the creation of a memorable experience that generates energy.</p>
Past experiences ?	<p>75 seminars in presence, online or hybrid.</p> <p>2500 participants (students, entrepreneurs, executives, engineers...)</p> <p>500 works created (installations, videos, performances, texts, images...)</p> <p>4 continents (Europe, Americas, Asia and Africa) in a dozen countries (Germany, Armenia, Canada, Spain, United States, Finland, France, Italy, Japan)</p> <p>Exceptional venues: Centre Pompidou, Grand Palais, Galerie Papillon, Villa Belleville, Fondation Anticipation in Paris; BetaHaus in Berlin; Casa de Velasquez in Madrid; BlockHouse in Tokyo; Musée d'Art Contemporain in Montreal....</p> <p>Numerous universities and schools use the system: 42, ESCP Business School, Ecole de Guerre, Ecole Centrale-Supélec, HEC Montréal, Université Paris-Dauphine, Université Franco-Arménienne, Stanford University, Kyoto University, Musashino University of Art, University of Oulu...</p>
Links	<p>www.artthinkingcollective.org / LinkedIn / Instagram</p>

5.4.A memorable experience

"I become what I am doing." Erri de Luca

Creating an exhibition in which participants present their work as if they were artists is extraordinary: it is the first time, and probably the last time, they will do so in their lives. This activity, which offers moments of doubt, failure and surprise, cannot be carried out with perfect control. The experience mixes pleasure and disappointment, joy and frustration. This multitude of feelings produces an experience that contributes to learning and the making of memories. Beyond the immediate enthusiasm (the average evaluation level of the seminar is 3.7/4²), many participants talk about the seminar with nostalgia several years later: they think about their work, about the links that were established with the other participants.

5.5. Beyond the Improbable seminar

"The poet only triumphs over routines and imposes his thought on words through efforts as long and as assiduous as my work as an emperor." Memoirs of Hadrian, Marguerite Yourcenar

This seminar offers a pathway for transformation, it is not the end. To reinforce its impact, it is useful to think of complementary measures to increase the transformation over time: a reorganisation of the premises, the deployment of a digital solution, the introduction of new rituals within the team, or the use of a consultancy firm. The other possible perspective is to use the Art Thinking seminar to complement and support a policy of transforming managerial practices. It can have a leverage effect on other initiatives developed by management within the organisation.

Conclusion:

"The likelihood today is that the mad race in which our planet is being driven (...) leads to a chain of disasters. Should we conclude that there is no hope? The probable is not the certain, and with my feeble strength I work for the improbable." Edgar Morin

He goes out. He goes out to experience painting in a different way, to get closer to the world. To get out, that is the changeover that Claude Monet proposes when everyone was still painting in their studios. Painting on the water, here and now, allows the discovery of the moment, offers furtive passages to be seized. This way seems to be the obvious one. At the time it was an aberration. A critic derided Monet's *Impression, Sunrise* and called this new group of painters *impressionists*. This ridicule has since become admired. A turning point in the history of art immortalised by Edouard Manet with his painting *Claude Monet dans son atelier* (1874), in which the painter is seen at work in a converted boat.

Today we need, as Monet proposed in his time, to get out of our certainties. We need to escape, to free ourselves from the prohibitions that prevent us from doing otherwise. It is no longer enough to optimise what is. To face challenges such as the ecological transition, the world cannot be satisfied with improving existing processes. It is imperative to explore other models. In these times of doubt, it is essential to create meaning that enables new practices to be carried forward. But how to create? How do we go beyond the known and create new solutions? Art Thinking offers a way to accompany, in a modest way, the human being in his quest for the improbable, which opens up perspectives, gives hope and the energy to do.

² Note based on the response of 320 participants in continuing education courses between 2015 and 2018.