

## Creativity in Kant:

Even though Kant is not using the word creativity, my conviction is that it is the keyword to understand his philosophy, both in acquiring knowledge in the 1<sup>st</sup> Critique and in the aesthetic mediation in the 3<sup>rd</sup> Critique.

In the 1<sup>st</sup> Critique, the concept of aesthetics is used for sense perception in the development of knowledge: The actual and subjective perception here and now and interpreted in terms of space and time. .

For the development of knowledge is freedom of mind necessary. Freedom of mind is based on the moral responsibility man can be expected to have. The direction of reasoning and understanding is either theoretical abstraction, where the mind with apperception figures out relations between concepts related to the sense experience, or abstract moral thinking.

The ability to imagine and associate concepts in alternative relations for developing knowledge is the idea of 1<sup>st</sup> Critique, For ideal relations is aesthetic ability necessary, , while imagining ideals is emotionally grounded.

Kant's encouragement of present experience of here and now, and of the two forms of free play is his creative and aesthetic contribution to the Enlightenment.

The concept of creativity in the 3<sup>rd</sup> Critique has four kinds – pure beauty, dependent beauty, the agreeable and the sublime.

The pure form of taste is an immediate emotional response to a situation in which the subject finds himself. This experience lacks cognitive content and is thus the basis for the feeling of life. In Kant's understanding, it is a passive perception without ulterior motives. Even though Kant does not develop this disinterestedness further, you can draw parallels to mystic meditation in different traditions. Thus, practicing meditation as a disinterested perception gives a quality of life, which can integrate a person's sense of being and of being alive.

Dependent beauty concerns aesthetic communication in the culture. As such it has the purpose of bringing collective unity and harmony among the people. This creative purpose is a positive contribution to the feeling of life as a collective experience.

The existence of the sublime shows that the feeling of life can be problematic. The emotional reaction to circumstances can be very negative, or at least competitive. It triggers a response to the change of power, of overcoming resistance, for victory. It is a creative approach to social and cultural injustices as well as natural disasters. By actively engaging, you have a sense of life that is passionate and rewarding. To have Lebensgefühl, therefore, means to experience a tension between success and failure.

The 1<sup>st</sup> Critique gives a very positive and romantic view of creativity and aesthetics. The 2<sup>nd</sup> and 3<sup>rd</sup> Critiques favour moral. To a creative individual it is a setback to view morals as more important than aesthetics. I think that he thereby diminishes the feeling of being alive for a cognitive and guilt-ridden approach. Instead, trust must be given to the free play of mind, as it is creatively used in pure beauty, dependent beauty, the agreeable, and the sublime.