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1. Phenomenologically the creative process presents itself as play. Rules seem to be self-imposed. Reflection on creativity here stops with making and knowing. I would however argue to reconsider some sort of genius-concept. Essential there stands the inaccessibility for the reflection of originality itself.

The emergence of rules is, caused by whatever power it may be) not in the grip of the artists conscious will. Kant explained this phenomenon as the tuning of the powers of mind imagination and, reason, by Nature. His intention though was purely methodical. More substantial is Hegels point of view on the unconscious production. With Hegel genius stands for the energy to produce and for the power of symbolisation.

A strong analogy shows itself in Ricoeurs interpretation of the (Freudian) concept of sublimation. Sublimation does not bring forth the product itself, but must be viewed as the energy to the creative activity as an activity and also as the instrument for symbolisation. Economically (in its psychodynamical meaning) it results in a compromise between the interiorisation of something external (authority) and the differentiation of something internal.

(Id, libido, narcissism). /J( ~ '.

It we compare this with the philosophical nature of rules in general, which can be formulated by the phrase "that on the one hand they make behaviour possible while on the other they pose limiting restrictions on possible behaviour". then, I think, we can justifiably say that sublimation produces rules.

As creativity is concerned we speak of a production-method. Characteristic for which is just this compromise- aspect. (For instance in respect to form and content.)

2. A production-method consists of implicit and explicit rules. Two questions or alternating components. That is to say, a phase of primary creativity or inspiration, and a phase of secondary creativity or selective elaboration. And, which place and role must here be given to the reflection? (Note the analogy here with the distinction that Kant made.) Belonging to the second phase, or better it might I think, be viewed as the transition between the first and the second phase, there is a critically controlling judgement.

Though it can be said to give direction, it must nevertheless be negatively characterized as the moment on which the artist decides

what way not to go.

This judgement is the reflective moment of creativity.

I would say that a relevant reflection on the creative process - a process requires the factual involvement in some sort of creative activity •

Creative activity implies the making of a product. It not only includes the creation in the imagination but also essentially the making of the artefact. In other words, creativity has to be placed within a model of artistic productivity, the limits of which are determined by materials, technique and by what you could call 'semantic load'. Within these limits a production-method can be developed.

The progression which is implied in the making of a creative product presupposes a regression. This is a rather common opinion. Koestler for instance, speaks about a regression to lower levels of mental functioning. From my own experiences I content to this. However, I'am anxious to hear experiences from others. Also I'am interested in possible (objective) observations of this phenomenon. A difficulty in this respect is, according to my own view, the non-observability of the creative activity by a second person who is not at that moment involved himself.

A dialectic of hiding of archeological motives and clarification of teleological ones can be discovered in sublimation. Sublimation requires a return to narcissism.

This is due partly to the temporal significance of narcissism, Freud used in this respect the term libido-reservoir.

Philosophically though, narcissism is also relevant in its aspect of false self-consciousness.

From the intimate connection between sublimation, identification and idealisation follows that there must be some sort of self-respect in narcissism itself. In this context then, sublimation should be seen as the emergence of self-consciousness, in other words as a transcending of narcissism by a return to it out of free will.

Do I say too much when I state that the creative activity is labour on the level of emergence of self-consciousness?

And furthermore that for this reason creative labour is also labour of a reflective nature?

Here however, one must keep in mind that the product is as well the result of that labour, as at the same time point of departure and final test of a reflection on the process of how it came into existence.

This confuses me also.

3. Now, how does a production-method get developed?

To go into this I have to draw back on my own involvement and experience with artistic productivity.

The inception of a certain creative process can only be placed, very generally spoken, in one's own world (of existence). Anyhow, in the first phase the decision is made for an aesthetic elaboration of that inceptive element. Such a first phase lets itself be characterized as a "search for possibilities".

A sort of 'block' is quite common here.

Even here there are moments of criticizing, of reflection.

Dominating however is a certain spontaneity.

The transition to the second phase consists of a reflection on the possibilities which have come forward, also the material (sketches, designs) resulting from the first phase play an important role.

It is a reflection from one's own 'world'.

(This 'own world' is necessarily limited. The 'ideal creative process' is, I think, non-existent, even unthinkable: limitations are inherent in creativity!)

Choice of materials, technique and 'content' is at issue.

At this point the possible reflection is principally unlimited as to form and content. Moreover, it might be here that aesthetics/ the philosophy-of art- should (systematically spoken) take its starting point to be able to come to a relevant articulation concerning the phenomenon of creativity.

(Pragmatically, for the artist, things are different of course.)

'Doubt' is the way in which the artist undergoes this moment. Here, in the transition to the final choice, is a sort of 'black hole' for the reflection.

This seems to me the moment also of originality~

this is (at least part of) that ill-famed gap between, 'planning and making~

Characteristic for the finally chosen production-method is its being a compromise. 'Implicitness' is another aspect to be noted. It seems as if only the finished work of art fully demonstrates the production-method.

The second phase can be circumscribed as the selective elaboration of the material resulting from the first phase of the chosen production-method.

You could say that this sequence, the alternation of the first and the second phase, repeats itself.

Anyway, steadily a more sharply defined production-method is established

One can speak of increasingly giving up questions of a personal kind in favour of more technical problems. questions of makeability~ This narrowing to the purely aesthetical can only be understood if the human impulse to (the search for) self-consciousness does not find its fulfillment otherwise than in the realisation of an aesthetic object.

Here I have to emprunt from hermeneutics, which learn~ us that: -"the work of art gives us an intensified consciousness of ourselves. because in its facticity it is the 'representation' of a meaning which does not let itself be reduced to concepts". (in other words. words!)

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Summary: (Creativity: reflection and involvement.)

From the viewpoint of "production-methods" and so the 'emergence of rules' I discuss the (hermeneutic-phenomenological) theory of play, the (idealistic) concept of genius and the (psychoanalytically oriented) concept of sublimation.

How does a production-method come into being? (1)

And what role is here to be given to the reflection? (2)

As 2} concerns a critically controlling judgement can be seen **as** a transition between a first phase of 'inspiration' and a second one of 'selective elaboration'.

This judgement is the reflective moment of creativity.

(It seems to me that a philosophical reflection on the creative process should (systematically spoken) take that moment as it's starting-point. }

Dismissing the rather common opinion that the progression which is implied by the creative act presupposes a regression. I develop the thesis that the creative activity can be taken **as** 'labour'

on the level of the emergence of self-consciousness.

The development of a production-method presents 'itself to me in my own involvement and experience with artistic production as a choice following a (principally unlimited) reflection on the possibilities resulting from an original spontaneity. Inaccessible for the reflection is the point of doubt preceding that choice. Of the chosen production-method it's character of compromise is especially notable.

My conclusion here is that the original impulse (the search for) self-consciousness only finds its fulfillment in the realisation of the creative object.

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