

## CREATIVITY AND COSMIC FIELDS OF WORLD AWARENESS

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The article explicates one significant, although usually overlooked, aspect of all arts: cosmos. Numerous ontological, metaphysical, epistemological, psychological, sociological, and even moralistic factors were discussed throughout the entire history of philosophy, each offering its own version as to the nature and meaning of art. Yet it constantly appeared that something is missing from all these analyses and claims, although it was involved in any art – space, time and movement – cosmic composition. As Kant had sharply demonstrated, this composition is a necessary, a priori condition of all experience, all philosophical and scientific explanations. Given this demonstration, the article shows the ways that space-time-movement is articulated at various levels of awareness and how such an articulation is initiated by art. In this sense, arts are the leading edge of all advancements in philosophy, sciences, and even transformations of daily awareness.

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### Introduction

This essays deals with basic questions of aesthetics. Critics have said that art has many meanings, and indeed may even verge on meaningless. It may represent reality, evoke morality, intimate higher entities and lower images, express human feelings, and trace social relationships. Art may support the interests of the ruling classes, or be a consolation to the oppressed. Yet across all such meanings, there is a common prejudgment. Art has value because it has an inherent truth; it tells a story about something, depicts something, reveals, manifests, and even hides things. The value of art is in its metaphysical or ontological referent. Thus the principles of logical discourse that make judgments about theoretical conceptions are equally valid to make assessments about art. In most cases, the metaphysical and ontological referents are used as criteria to judge whether some human construct, such as a painting or a story, is art or not.

This is one of the main topics of phenomenological aesthetic (Geiger 1976, 1974; Mickūnas 1989: 46). There have been numerous moralistic, social, political, and juridical debates across the globe about whether a particular creation is art or represents the disruption of society, church, and family. Nonetheless, the same image may be an art work within one metaphysical or ontological framework, and trash, pornography, or immoral, in another. These debates do not have to be resolved at this juncture. The task at hand is more significant; since the topic is *quantum aesthetics*, and this idea involves more than ontologies and metaphysics. Indeed, this approach involves the transformation of the very conception of what comprises aesthetics. If this change can be shown to be plausible, then we shall have to contend not only with such a transformation, but also use its composition to show what comprises quantum leaps in aesthe-

tics. The point may have to be made that Western theories of art cannot access the very concepts of quantum leaps in aesthetic phenomena. What must be done, therefore, is to show what all metaphysical and ontological theories presuppose *a priori*, and how the latter is involved in all aesthetic works.

### **First philosophy and cosmic context established by arts**

This requires a brief outline of the most fundamental questions of *first philosophies* and the *cosmos*. The reason that such questions are relevant stems from the efforts of the Western tradition to explain everything in terms of some “transcendent” reality, whether this reality is deemed to be a metaphysical-ideal Being, or some “underlying” set of events or particles. Both positions presuppose, but cannot deal with the *world* as space, time, and movement. Traditional metaphysical thinking, in principle, attempts to derive and order the cosmos from a vantage point that posits timeless perfections – ideals. They are the source and condition – the transcendent emanation, creation, unfolding, laws that order all things, and deduction. What is common to them is the granting of *a priori* necessity to the being of the world and its permanent order. Such necessity either underlies or is beyond space, time and movement, and hence the latter are derivative phenomena. These non-positional factors are regarded to exist “before” any being of the phenomenal world, and hence are independent from the realm of appearances. Here the first philosophy of whatever type confronts a riddle. How can the X be regarded as beyond, if it must assume a temporal location – before – and a spacial position above or underneath the phenomenal? If the metaphysical beyond and underneath are trans temporal and trans spacial, and yet the condition for both, then this eternal domain assumes a position that grants the phenomenal world a status that exceeds the metaphysical. This is to say, in order to be the beginning or the transcendent and underlying metaphysical condition, the X

must grant priority to space, time, and movement, for without them no one could understand that the phenomenal world is derived from X (Heidegger 1985: 171).

First philosophies are adopted by all disciplines in their own unique ways. Each one wants to offer an explanatory hypothesis for all the rest. Indeed, biologists defend their honor by arguing that all our psychological, social, economic, and ritualistic engagements are subtended by genetic codes. Economists are equally eager to propose that “market forces” are the most reliable indicators of human behavior. Historians attempt to explain events by trends, spirit of the times, and even power relationships. The point is that each one of these disciplines takes a particular experimental phenomenal field, and attempts to offer something transcendent as the ground or reason for this and other domains. But the universality of such a ground or reason is obviously restricted, since other phenomenal fields suggest the existence of other foundations. Hence, the alleged certainty of the universal claims of a given discipline or first philosophy, as an articulation of a specific range of phenomena as special, temporal and dynamic, reasserts the problematic of every discipline and first philosophy (Kersten 1998:152).

Any access to the first philosophy or any given discipline requires access to the world, presupposed by all transcending claims. The understanding of art that is about to unfold is not dismissed – as well as all art – as merely contingent. First philosophies, and the disciplines modeled on them, contend that the transcending explanations constitute a necessity, while the world of space, time, and movement must be contingent. Yet it turns out that regardless of any explanation, proposed by first philosophy, the world is necessarily included and hence ceases to be contingent. Indeed, the world of experience is the necessary condition for all the claims made by first philosophies and scientific disciplines. Given this context, the world of space, time, and movement had to become eventually an *a priori* given in all philosophical and theoretical explanations.

If the substance becomes redundant, then the distinction between necessary and contingent vanishes. Persons are left to confront a world that is its own warrant. Apparently Immanuel Kant put this entire dispute to rest not only by restricting metaphysical – transcendent claims, but above all by demonstrating that no judgment is possible without the necessary conditions of space, time, and movement, in short, of worldly phenomena (Kant 1952: 29). In this sense, to comprehend anything, an understanding of the world must be assumed that is not reducible to substantial things and their characteristics. This finding, above all, is relevant for art, insofar as art can be released from any representation of transcendent explanatory substances, realities, laws, and divinities as the universal grounds of the world.

The universe cannot have a cause, and any causal thinking is appropriate only to one type of space-time, and movement awareness. Other types of such awareness need not allow causality; indeed they might require quantum leaps and hence offer a plausible access to aesthetics. In addition, and more importantly, if world as space, time and movement are not objects or subjects, or a result of some transcendent cause, then we cannot speak of causes that would transform our world awareness, since only things and events can be subjected to causes. Our contention is this: since the world as space, time and movement are necessary requirements for any other conception, and since art can no longer be seen as a depiction of substantial things, then we can claim that primarily art is an articulation of world – cosmos. *Art, as an explanation of the cosmic awareness, is the condition of philosophies and sciences to the extent that both assume the cosmic context established by art.*

This also means that a transformation from one style of art to another is a transformation, leap from one way of articulating the cosmos to a different way. This does not mean that the subject matter of one style disappears in favor of another subject matter; rather, the subject matter is transformed to fit the new or other style and world awareness (Lyotard 1997: 24).

## Rituals and artistic mediation

The task, therefore, is to show how such transformations occur in terms of arts, from dancing to sculpture. In fragment No. 484 Euripides says: “Not from me but from my mother comes the tale how earth and sky were once together, but being rent asunder brought forth all things” (Euripides, Christopher 2008: 583). This metaphoric sentence suggests something more fundamental: the being together, the identity of things prior to their separation. Numerous stories, stemming from all cultures, point to an awareness of such an initial identity of events, including human “artistic” creations. This is to say, each event can be identical with every other event, each saying, sketch, dance, can be the sketched, said, danced event. To understand this type of artistic process requires a depiction of space, time and movement that comprises one way of having a world.

Let us begin with the meaning of “poetic sayings” that are designed to be identical with what they say, with the very “appearance” of all things and events. What we call poetic is, at one level, associated with “architectonic” production of the ways peoples have a world. The poet’s words set up the structure of the world and all events in it; it prescribes the ways that peoples live, and die, love and worship. Indeed, they establish the places of all that is sacred and profane, human and divine. It is by now known that initial language was – and continues to be – the power to be identical with and thus to make the very events which the language speaks (Rehm 1972: 75). We can note this power in numerous spoken – poetic – rituals all the way from Vedic sayings to contemporary cults. In Vedic practices, the word is experienced as capable of saving and destroying, of the power of making events happen. This happening is identical with poetic-ritualistic words. When a Vedic priest pronounces something, it is with the power of making that something happen. His very speaking is the happening. When the shaman performs a rain dance, the dance is identical with the power of rain, or the power of some

maker of rain. When a modern shaman, such as a priest, minister, rabbi, or an herbal dispenser say “eat of this, this is my body, drink of this, this is my blood”, they offer a ritual which says that you will be identical with the body and power of the founder of a cult. For some major personality cults, such as Christianity, not only sayings, but the statues, the paintings, are not representations of some entities, but are identical with them. People kneel before them and implore favors; the paintings, the statues are carried in processions and, at times, accused of not making events happen that the population wants. Here, the identity of an artwork, whether poetic sayings, such as prayers, or statues and paintings, are identical with the very events.

The identity, at this aesthetic level, extends to human individuality. People claim to have an identity on the basis of verbal designations: “I am a Christian”, or “I am a socialist”, or “I am a priest”, etc. Identity is gained from the very function, event, entity, which one enacts, speaks, and literally embodies. Unless we are accused of using too many poetic and aesthetic imageries, this identity is at times enacted in more mundane events, from television advertisements to sports events. Every advertised product is surrounded by pictorial and musical imagery in order to make the product be identical with that imagery. “If you buy these shoes, you will be the sports star” and so on. Nonetheless, the imagery and sound comprise the poetic ritual that makes the simple, overpriced shoes into the power to make you identical with such imagery. Similar identity takes place in athletic imagery. Some Lithuanian team wins a game somewhere in Turkey, the Lithuanian population in Vilnius, sitting in a bar, will jump up and chant “we are number one”, or “we won”. The persons in the bar were sitting and watching television thousands of kilometers away, yet they became identical with the team. Indeed, this type of phenomenon occurs globally, all the way to performance of violent rituals on the streets. Fires are set, property destroyed, lives lost in the ritual chant of identity: “we are number one”. These aesthetic phenomena help account for revolutionary

mass movements, led by incantatory slogans, designed to make the population identical with the ideological chants and metaphorical sayings. Indeed, in such events one may become identical with the exaggerated paintings of the leaders who are the pure embodiment of ideology and revolution, and the population attempts to make itself into the image of the “leader”.

Living world is a world of direct transposition of poetic ritualized speaking, of incantations, dances, paintings and statues, into the way all events can become all other events, is metonymic. Every term, event, entity, thing can be replaced by any other event, saying, ritual, and entity (Greimas 1983: 35). This spacio-temporal, dynamic replacability is what gives art its power to move, to inspire, and to be used even consciously as a rhetorical means for purposive influence. If we strip away our modern presumptions of sequential awareness, we would be in a position to open the efficacy of the layer of aesthetics that is all pervasive and even dramatically effective. The awareness, at this level, is completely immersed in, and coextensive with the metonymic aesthetics wherein nothing is excluded from the logic of identity of all with all, of transposition of all into all without a distance.

### **Creation in the world of eternal return and consequences**

While in the world of metonymic identification of any term with any other term, ritual dances are regarded as the very identity of the danced events, whether the latter are rain, demons, divinities, or ancestors, in the world of eternal return dance assumes preeminence. Its very style – the rhythmic – is an intimation of space, time and motion that comprise a cosmos within whose context all arts are articulated. We must be clear about the use of dance as most preeminent in this cosmos: dance is a metaphor for all arts that are depicted rhythmically and in such a way that rhythmic movement composes music, painting, architecture, and sculpture. It has been

suggested that daily affairs could be regarded in terms of rhythmic dynamics (Kofman 1993: 6). Yet what is also characteristic of this dynamic is that it forms a cyclical closure. In daily affairs there is a rhythm of seasons, of life from birth, to life, to death, from death to birth to life, leading to cyclical repetitions. Thus, the entire universe moves in cyclical repetition of rhythmic dynamics. The dynamic polarity which dominates all arts of this world cannot be rent asunder, just as male-female, each containing the other as polar counterpart, cannot be understood one without the other. Yet given the multitude of arts, how is it that we can claim that they all belong to this type of space, time and movement – the rhythmic-cyclical?

Lets look at the example of Buddha: he sits in a lotus position; his hands are poised in a rhythm; he is neither going up nor is pulled downward; he is centered upon himself, but not as a point; rather he is a center for emanation of energies by whose force the entire universe dances. He is expressive in the sense of spreading benevolence, tranquility, and an all pervasive understanding that all events, including the human, are in a flux of coming and passing, appearing and disappearing, and coming back again (Dagobert 1970: 25). The cosmic rhythm makes the human life light and easy, playful and accepting of all the viscidities and tensions that come and vanish. Indeed, all Indian depictions of eminent beings are premised on the cosmic dance, cosmic musicality, cosmic breath, the beat of the drums of creation, and the eternal return of all events. Thus, Shiva is a figure that depicts the dance of the universe, while Brahman, the all pervasive one is, literally the rhythm of breath, soul, as inspiration and expiration. Obviously this rhythmic-cyclical world is also traced musically. Equal with the preeminence of dance is formed sound, whether chant, song, cadence, or the all pervasive cosmic AUM – moving from sound to silence and returning to sound. It should not be assumed that the composition of sound, and its extension to human speaking as oral, is the basis of the awareness of the cosmos as rhythmic cyclical.

Sound and silence, just as much as dance or the rhythm of waves, the cycles of the planets, the sun, and the seasons, are equally employed in aesthetic creations to articulate this type of world awareness (Watts 1963: 82). This means that this awareness is not a projection from the human being of some sort of view on the world, an imagery that is constructed by persons, but to the contrary, humans get caught up in a specific living of time, space and movement and depict them in their aesthetic expressions. All things are musical, enchanted, dancing, returning and vanishing, and hence in constant shift from polarity to counter polarity. One could call such a shift “periodicity”.

Associated with the cosmos of rhythmic cycles – the eternal return – are oral-sound imageries that comprise the expressive dimensions of aesthetics. Such dimensions have been understood as constitutive of mood space. The argument for such a space is based on the notion that rhythms and their audial variants, carry with them moods, such as exciting, violent, pacifying, dynamic, indifferent, passionate, cool, sad, erotic, and in such a way that the entire environment is understood to be pervaded by such moods. Indeed, the latter draw everything in their imageries. It should be noted that the expressivities are not yet associated with objective or subjective meanings, but with participatory dynamics. Hence, a particular musical rhythm moves a person to join the dance, the chant, the humming of the tune, the excitement of the environment. In brief, this cosmos and its space, time and dynamics, there are no “neutral” things. There are also arguments suggesting that this cosmos is psychologically laden, yet the psyche is not something projected by persons. The reason for this prehuman conception of the psychological lies in the fact that human bodily participation in the rhythmic and cyclical cosmos is equally expressive. The primacy of the latter over physiology attests to its dimensionality. This is to say, art, in this cosmos, describes major figures in terms of characteristics as dimensions that are all pervasive. Hermes is, after all, the solitary

and solace of the night, and Artemis is the tenderness and softness of the environment, while Aphrodite is the wildness of the world (Klages 1964: 114). The same can be said of the stories of East, where the great figures, such as Shiva, are depicted in terms of their cosmic expressivity as Kama – Eros, or Lila – play, or the sages who sing the great heroes and thus envelop them in a space of moods in which the public participates (Mickūnas 2010: 210–214). While this dimensional space, time, and tensile movements are dynamic, they have no orientation, and neither do the participants in them. This can be seen in dance and music. Dance does not move in any linear fashion; the rhythms, so to speak, have no teleological direction, and hence do not aim at anything, just as sound and music, with their all pervasive and overlapping volumes are “going nowhere”.

The metaphors of music and dance, used to depict this cosmos, are not the source of it. Paintings and plastic arts, are also used to depict this cosmos. In medieval paintings we will note a striking lack of modern spatial and temporal characteristics. The paintings possess a depth that is expressive, a frame that is vaulted – the rhythmic cyclical aspect, and a central figure from which radiate mood dimensions. All figures, surrounding the central figure, are participating in the mood that is also designed to draw the viewer into its sway. What is, here, important can be noted the ways the moods are captured by the polarizing movement of imageries, such as angelic figures floating down, while the “sinners” are striving upward in an eternal drama of the fall from identity into polarity and the efforts to shift polar positions. While there is a central figure, such as the crucified, or Madonna, they too are tensed between various moods: adoration, suffering, subjection, elevation, and sorrow and joy. Here, we do not need to speak of the obvious architectural designs of sacred buildings with their vaults, the design for inner illumination from controlled solar light that sets a cosmic mood of “spirituality”, tranquility, and at the same time the threats from the shadows foreboding with demonic

figures – damnation and salvation, torture and joy are here deployed in polar dynamics.

We are in a position to suggest that the conception of quantum aesthetics is involved in the composition of the rhythmic, cyclical and mood dimensioned and tensed world. Stories, myths, statues, great heroes, and theatre, are understandable if we consider that they all are depicting the leaps in polar-rhythmic world, where a movement to one is also tensed with the movement toward the other. Obviously, such movements cannot be depicted in terms of sequence of causes, since in this cosmos there is no teleology and therefore no sequence on which to pin the hopes of causal explanations. While the quantum conception is quite obvious in the polar transformations and cyclical returns of events, the question also arises concerning the leap from the aesthetic identities to aesthetic rhythms, polarities, and their cyclical returns. We must be clear that the leap here is neither ontological nor metaphysical, but a transformation of space, time, and movement awareness, i.e. cosmic.

In this sense the very “same” events and things, their positions and relationships, become transformed. The identity relationships, as puncti-formal, can be enacted in indefinite ways. Sayings, chants, rituals, sketches of creatures, sun, and humans, count, in this world as identical positions and powers. Yet the transformation to the rhythmic, cyclical time, space and movement, comprises an incrementation of awareness of world *a priori*. Here we encounter a movement that no longer identifies points for point anything with anything, but polarities that need one another in order to be viable. While one transforms into its polar aspect, one is not given without tracing the other aspect. This means that here arises “identity in difference”. Indeed, we would suggest that the deconstructive logic has its roots in this cosmos – except that deconstruction serializes this cosmos. At any rate, the incrementation in cosmic awareness allows the transformation, the quantum leap that is premised on space, time, and movement. These cosmic components

are not given as events that can be influenced by some “conditions”. There is a leap in cosmic awareness that rearticulates all events in different frameworks.

We should note that the leap does not abolish what was a part of a given awareness. In this case, the logic of identity of every thing with everything, of every word with an event, of every ritual with the power of the thing performed, is not gone. It becomes a background phenomenon that at times reappears as significant. Thus, in the polar movement of the fall of man, there is also a background of resolution wherein man will become one with the paradise lost, or one will become truly human after the historical process will move the human from its fallen state from primitive communism to the utopian salvation where the human will become identical with the community and herself. The return to the lost identity may take various forms, such as reclaiming a sacred site that gives one identity, or a return to a unity with the father, the demon, the Brahman, or vanishing into the one universe. All these aspects suggest a shift in awareness that opens dimensional increase, a transformation of cosmic awareness. The claim here is that the return is not a polar rhythm, a repetition of cycles, but an appearance of past and future times, and sites. What appears is a leap in reconfiguration of space, time, and movement in a way that yields another awareness on whose background all events, things, and humans will find their significance and topology.

The artist is a creator of art objects, the divine genius with concepts “in the mind” that are imposed on the reified universe. This is evident from the conception that the first requirement of artistic creation is the laying down of the parameters of this universe: central perspective, precision of temporal points depicted by exact casting of shadows, and using figures to deploy this universe. Insofar as this depiction is concerned, it does not have any aesthetic value. The beauty, the qualitative side, the ability to depict “things as they are”, and the appreciation, derive from the singular artistic genius. Here the individual creates all that is of value and

adds it to the perspectival and sequential things. Correlatively, an emphasis appears on portraiture, and on the artist including himself in the depicted imagery – a reflexive positioning of the individuality of the artist. The implications are obvious: the artist, finally, becomes his own artwork. We have to be cautious about the last statement: various artists present themselves in their self-portraits without placing themselves in a cosmos of perspectives, but those who place themselves in the paintings as painters of the work reflect their artistic – perspectival singularity.

### **Dynamic fields of creativity**

Before analyzing dynamic fields of creative processes it is proper to look how in spatial and temporal locations each quality shades across the as shifts of the entire field with a shift of any phenomenon composing it – both in depth and in horizons. In this cosmos of space-time dynamization there are no discernible points, such as the center of perspective or a shadow designed to tell a point in time. All such features are field phenomena and thus to speak of a future is to find it in a field of the depth of past, present, there and here. Every event is not a polar aspect of another event, nor is it identical with it, but is transparent with the difference from the others as they are from it and from each other. There is no total identity of any of them, and yet each is identifiable through the copresence of the difference from others. If one shifts, the others shift (Merleau-Ponty 1964: 170). With these hints it is possible to note the way the field cosmos is deployed and opened up by artists.

The dancers disappear in a whirl of loud and subdued colors, vortexes of energies forming and deforming intense shapes, a wall painting “breaks down” the Euclidean geometry of space, and figures deployed on the meadow are traces of curved space. The well respected metaphors of things as Euclidean and positional become shifted in favor of the language of flux, but not as a total dissolution of recognizable phenome-

na. Next hint consists not only of dynamization of space, but also the disruption of perspective by overlapping phenomena.

Further hint is the manner in which a spacio-temporal field can be depicted by showing something from “all sides” at one glimpse. We must recall that sequential perspectivity presented things from one perspective. In order to glimpse another perspective the viewer would have to constitute a series of other perspectives, from different sides of the “same object” and thus assume a sequential movement. After all, in that cosmos, one cannot see the thing from all sides all at once. Yet the artists broke down the sequentiality of perspective formation and were able to dynamize figures so that all sides could be transparent each through the others. The logic here is that any perspective taken is a differential in a field that must be seen “all at once” through the co-presence of other, different perspectives and indeed times.

Such differential phenomena also appear in musical accumena. We recall that in the world of sequential perspectivity music consists of a series of fixed notes and a fixed pattern of sounds. The artists that opened up the cosmos as field awareness have created surprises. There are no perspectival melodies, but atonal explorations that seem to grate the usual “order” of the sound of things. Indeed, even the polar rhythmic are abolished in favor of arhythmic compositions that are audial shapes, diaphonies, that never come back to the same “spot” or return of the same combinations. This opening up of music sounds includes their synaesthetic character – pure depiction of audial colors without articulation of expressivities or realities. This is to say, the medium here is purely space-time dynamics that has no aim, no teleology, and no resolutions. We contend that this musical medium is a direct exploration of audial field differentials in every possible variation without prejudgments as to form and content. It could be said that the atonal and arhythmic music is a concretization of time as a dynamization of space. One notable characteristic of this music is that it is not designed to “inspire”. In the cosmos of rhythmic

cycles, music was connected with “muses” as the inspirational expressivities that would move us to participation. In the cosmos of field differentials, there are no muses, and there is no way to join the rhythm either by tapping of the feet, or chanting, or participating in dance. How would one dance to Anton Weber’s music?

The dissolution of fixed positions and substantive characteristics is also apparent in poetry and literary texts. Not only are there new theories of language, entitled “field linguistics”, arguing that neither terms nor statements can be the basic units of language. Every term and statement can be understood only within the entire, open and shifting linguistic field (Schmidt 1973: viii). One cannot say “This musical note is high”, and make sense without assuming the co-presence of the differential “and that musical note is low”. Both lead to the notion of one being understood through the difference from the other, and from the co-presence of other differentials. Writers and poets extended the field notion of language by exploding the substantives. The substantives always played a role as designators of fixed realities, with permanent characteristics, while verbs were designed to indicate the way the various substantives were acting. This can be seen in the verbalization of nouns. When Sphinx, the eternal presence of a permanent position, becomes verbalized, “entsphinxed”, then we can be sure that any other noun can become active without requiring permanent features. The very term “reality” belongs to the sequential, perspectival cosmos.

We have heard and read many important writers, specifically in postmodern thinking, about the death of subject, death of ego, of the individual, and even death of humanistic human. The incrementation by artists toward the cosmos of field awareness has shown that such claims are somewhat misleading and may still belong to the sequential and perspectival cosmos and its inevitable dualisms. This may be clear from the *big debate* between absolutism and relativism. The co-presence of events in their mutual repositioning cannot be a cause and effect sequence, since there is no such no-

tion as “what came first, and what came after”. The subject, in its movement around a building is repositioning other events in the field, but the subject is not a cause of the repositioning, since such events also reposition the subject. Hence, there is no cause and effect dualism in the field cosmos. Our point is that cause and effect belongs to one aesthetic cosmos. But we must recognize that such a cosmos, as an a priori condition for cause and effect, is not caused. It is, rather, traced in every aesthetic creation that strives to deploy this cosmos.

## Conclusions

This essay shows that various aesthetic leaps are not and could not be negated. There are vast transformations of styles, vast debates whether the “new” styles are even art, and there are fierce battles among artists and art critics concerning the “grounds”, the sources, the causes, and the reasons for art. We could not challenge every “explanation” in detail, but wanted to open an access to artistic works and their creation in terms of their worldliness. By the latter term we meant that under whatever reading of art, the world, the cosmos, is given a priori. Without world as a priori, it is impossible to think of things, events, their multifarious relationships, and their coming and vanishing. Following this, our thesis suggested that while things can be made, built, invented, created, the cosmos cannot. There is no cause for the universe, but only for things and events – in one type of cosmos. Hence, we offered a thesis that transformations, leaps in artistic styles are leaps in the incrementation of cosmic awareness traced, above all, by artists. Their creativity is not only an invention of new styles, but more basically, an opening to a deepening understanding of world *a priori*, a world as space, time and movement. The dissolution of fixed positions and substantive characteristics is apparent in various kind of arts and the very term “reality” belongs to the sequential, perspectival cosmos.

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## KŪRYBIŠKUMAS IR KOSMINĖS PASAULIO SĄMONINGUMO PLOTMĖS

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Straipsnyje išdėstoma viena reikšminga, nors dažniausiai praleidžiama, visų menų dalis – kosmosas. Apie daugybę ontologinių, metafizinių, epistemologinių, sociologinių ir net moralizuojančių komponentų buvo diskutuojama per visą filosofijos istoriją, kur kiekviena sritis siūlė savo versiją apie tai, kokia yra meno esmė ir reikšmė. Tačiau visada atrodė, tarytum kažkas praleista visose analizėse ir teiginiuose, nors tas „kažkas“ visuomet būdavo įveltas į visus menus. Erdvė, laikas, judesys – viskas yra kosminė kompozicija. Kai I. Kantas griežtai parodė, kad tokia kompozicija būtina, *a priori* visos patirties, ir yra visų filosofinių bei mokslinių išaiškinimų sąlyga. Esant tokiam įrodymui, straipsnyje atveriami būdai, kaip erdvė, laikas, judesys atsiranda įvairiuose patirties klotuose ir kaip toks atvėrimas pasirodo per menus. Šiuo atveju menai sudaro pirmąją ir iš esmės patirties klotą, o patirtis vykstančiuose perversmuose.

**Reikšminiai žodžiai:** kūrybiškumas, pasaulio sąmoningumas, kvantinė estetika, ritualai, amžinasis sugrįžimas.

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