

Međunarodni znanstveni simpozij / *International Scientific Conference*
RIJEČKI ZNANSTVENI MOSTOVI 6 / *RIJEKA SCIENTIFIC BRIDGES 6*

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RIJEČKI ZNANSTVENI MOSTOVI 6

Kreativnost: čudo kreacije u znanosti, umjetnosti i svakodnevnici

Međunarodni znanstveni simpozij

Rijeka, 12. studenoga 2021.

University of Rijeka - Faculty of Health Studies

University of Rijeka - Faculty of Medicine
DEPARTMENT OF SOCIAL SCIENCES AND MEDICAL HUMANITIES

University of Zagreb - Catholic Faculty of Theology - Theology in Rijeka
DEPARTMENT OF PHILOSOPHY

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RIJEKA SCIENTIFIC BRIDGES 6

Creativity: a miracle of creation in science, art and everyday life

International Scientific Conference

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Program simpozija

09.00 – Otvaranje simpozija i pozdravne riječi

Prvi blok predavanja

09.20 – **Helena Štrucelj, prof.** / **Mr. sc. Damir Brnas** / **Prof. dr. sc. Amir Muzur** (Sveučilište u Rijeci, Fakultet zdravstvenih studija / Sveučilište u Rijeci, Fakultet zdravstvenih studija / Sveučilište u Rijeci, Medicinski fakultet i Fakultet zdravstvenih studija)
»Kreativnost i svijest: koliko nam racij pomaže u objašnjavanju iracionalnoga«

09.35 – **Dr. Predrag Slijepčević** (Brunel University London, College of Health, Medicine and Life Sciences)
»Biocivilisations – creativity beyond humans«

09.50 – **Fr. dr hab. Tomasz Huzarek** (Uniwersytet Mikołaja Kopernika w Toruniu, Wydział Teologiczny)
»Man's self-creation and the creative act of God«

10.05 – Rasprava

Drugi blok predavanja

10.25 – **Doc. dr. sc. Goran Arbanas** / **Ante Periša, dr. med.** (Klinika za psihijatriju Vrapče, Zavod za forenzičku psihijatriju; Medicinski fakultet u Rijeci / Dom zdravlja Zagrebačke županije)
»Kreativnost u ludosti: sumanuti poremećaj kao polje kreativnosti uma«

10.40 – **Doc. dr. sc. Franjo Mijatović** (Sveučilište u Rijeci, Medicinski fakultet)
»Alkohol kao kreativna štaka«

10.55 – **Doc. dr. sc. Igor Eterović** (Sveučilište u Rijeci, Medicinski fakultet)
»Kreativnost u planinarskoj teoriji vrlina«

11.10 – Rasprava

11.25 – Kratki predah

Treći blok predavanja

- 11.40 – **Fr. dr hab. Wojciech Pikor** (Uniwersytet Mikołaja Kopernika w Toruniu, Wydział Teologiczny)
»*Human Creativity in the Context of Creativity of God in Gen 1–2*«
- 11.55 – **Fr. dr hab. Wiesław Łużyński, prof. UMK** (Uniwersytet Mikołaja Kopernika w Toruniu, Wydział Teologiczny)
»*Religion as a source of creativity. Benedict XVI on integral human development*«
- 12.10 – **Izv. prof. dr. sc. Aleksandra Golubović / Izv. prof. dr. sc. Nikola Vranješ** (Sveučilište u Rijeci, Filozofski fakultet / Sveučilište u Zagrebu, Katolički bogoslovni fakultet – Teologija u Rijeci)
»*Actualization of religious concepts in contemporary education and culture*«
- 12.25 – Rasprava

Četvrti blok predavanja

- 12.40 – **Gordana Šimunković, prof. soc. ped.** (Sveučilište u Rijeci, Medicinski fakultet)
»*Kreativnost Walt Disneya u znanosti 21. stoljeća*«
- 12.55 – **Dr. sc. Natalija Bogović** (Metropolitanski pastoralni institut u Rijeci)
»*Umjetnik kao sukreator ljepote*«
- 13.10 – **Izv. prof. dr. sc. Marko Medved** (Sveučilište u Rijeci, Medicinski fakultet)
»*Kreativnost povjesničara medicine*«
- 13.25 – Rasprava
- 13.40 – Kratki predah

Peti blok predavanja

- 14.00 – **Dr.sc. Damir Šehić** (Sveučilište u Zadru, Teološko-katehetski odjel)
»*Transhumanizam kao produkt čovjekove kreativnosti ili dekonstrukcija čovjeka kao Božjeg stvorenja*«
- 14.15 – **Prof. Agustín Fuentes** (Princeton University, Department of Anthropology)
»*Creativity, Imagination, and Thinking Through the Post-COVID Future*«
- 14.30 – **Tanja Horvat, dipl. teol. / Doc. dr. sc. Saša Horvat** (Centar za autizam, Rijeka / Sveučilište u Rijeci, Medicinski fakultet)
»*Kreativnost i autizam: dva (ne)spojiva fenomena*«
- 14.45 – Zaključna rasprava i zatvaranje simpozija

Conference Programme

09.00 – Opening of the conference and welcome speeches

The first block of lectures

09.20 – **Helena Štrucelj, prof.** / **Mr. sc. Damir Brnas** / **Prof. dr. sc. Amir Muzur** (University of Rijeka, Faculty of Health Studies / University of Rijeka, Faculty of Health Studies / University of Rijeka, Faculty of Medicine and Faculty of Health Studies)

»Creativity and consciousness: how much rationality helps us explain the irrational«

09.35 – **Dr. Predrag Slijepcevic** (Brunel University London, College of Health, Medicine and Life Sciences)

»Biocivilisations – creativity beyond humans«

09.50 – **Fr. dr hab. Tomasz Huzarek** (Nicolaus Copernicus University in Toruń, Faculty of Theology)

»Man's self-creation and the creative act of God«

10.05 – Discussion

The second block of lectures

10.25 – **Doc. dr. sc. Goran Arbanas** / **Ante Periša, dr. med.** (University Psychiatric Hospital Vrapče; University of Rijeka, Faculty of Medicine / Health Centre of Zagreb County)

»Creativity in insanity: delusional disorder as a projection of creativity of one's mind«

10.40 – **Doc. dr. sc. Franjo Mijatović** (University of Rijeka, Faculty of Medicine)

»Alkohol kao kreativna štaka«

10.55 – **Doc. dr. sc. Igor Eterović** (University of Rijeka, Faculty of Medicine)

»Creativity in mountaineering virtue ethics«

11.10 – Discussion

11.25 – A short break

The third block of lectures

- 11.40 – **Fr. dr hab. Wojciech Pikor** (Nicolaus Copernicus University in Toruń, Faculty of Theology)
»*Human Creativity in the Context of Creativity of God in Gen 1–2*«
- 11.55 – **Fr. dr hab. Wiesław Łużyński, prof. UMK** (Nicolaus Copernicus University in Toruń, Faculty of Theology)
»*Religion as a source of creativity. Benedict XVI on integral human development*«
- 12.10 – **Izv. prof. dr. sc. Aleksandra Golubović / Izv. prof. dr. sc. Nikola Vranješ** (University of Rijeka, Faculty of Humanities and Social Sciences / University of Zagreb, Catholic Faculty of Theology - Theology in Rijeka)
»*Actualization of religious concepts in contemporary education and culture*«
- 12.25 – Discussion

The fourth block of lectures

- 12.40 – **Gordana Šimunković, prof. soc. ped.** (University of Rijeka, Faculty of Medicine)
»*Kreativnost Walt Disneya u znanosti 21. stoljeća*«
- 12.55 – **Dr. sc. Natalija Bogović** (Metropolitan Pastoral Institute in Rijeka)
»*The Artist, a Co-Creator of Beauty*«
- 13.10 – **Izv. prof. dr. sc. Marko Medved** (University of Rijeka, Faculty of Medicine)
»*Creativity of the Medical Historian*«
- 13.25 – Discussion
- 13.40 – A short break

The fifth block of lectures

- 14.00 – **Dr.sc. Damir Šehić** (University of Zadar, Department of Religious Sciences)
»*Transhumanism as a product of man's creativity or the deconstruction of man as God's creation*«
- 14.15 – **Prof. Agustín Fuentes** (Princeton University, Department of Anthropology)
»*Creativity, Imagination, and Thinking Through the Post-COVID Future*«
- 14.30 – **Tanja Horvat, dipl. teol. / Doc. dr. sc. Saša Horvat** (Center for autism, Rijeka / University of Rijeka, Faculty of Medicine)
»*Creativity and autism: two (in)compatible phenomena*«
- 14.45 – Closing discussion and closing of the conference

Uvod u temu simpozija

Kreativnost je jedna od onih ljudskih sposobnosti na koju smo se ponajviše oslanjali kroz ove teške *pandemijske godine*, ali i na koju ozbiljno računamo u izazovnim godinama pred nama. Kreativni moramo biti jer se mir i pouzdanost naših starih, *dobrih navika* čine kao momenti neke davne prošlosti. Kako na poslu tako i u privatnom životu, trudimo se povezivati stare ideje i osmišljavati nova učinkovita rješenja. Fenomen kreativnosti tako odavno više nije isključivi moment ili plod umjetničkog nadahnuća, nego je postao dio svakodnevnice svakog pojedinog ljudskog bića. Osim umjetnosti i svakodnevnog života, kreativnost se realizira u znanosti, tehnologiji, sportu te u brojnim drugim poljima i disciplinama.

Predavači iz različitih znanstvenih i akademskih disciplina promišljat će fenomen kreativnost u njezinim brojnim izričajima: kreativnost i nadahnuće; umjetnost kreativnosti i kreativnost u umjetnosti; kreativnost kroz povećalo znanosti, ali i kreativnost kao pogonska snaga inovacije i promjene - znanstvenog napretka; kreativnost i planetarni problemi; može li umjetna inteligencija biti kreativna i koliko je kreativnost svakodnevnice kanalizirana tehnološkim rješenjima; čovjek kao biće navike nasuprot čovjeku kao kreativnom biću; uloga kreativnosti u evolutivnom razvoju; priroda kao izvor i nadahnuće kreativnosti, ali i priroda kao plod kreativnosti Stvoritelja.

Cilj simpozija je ponuditi odrednice teorije i prakse kreativnosti, te pokušati naslutiti koliko nas daleko kreativnost može odvesti u osmišljavanju budućnosti čovječanstva.

Organizacijski odbor:

Dr. Saša Horvat (Rijeka)

Dr. Amir Muzur (Rijeka)

Dr. Nenad Malović (Zagreb)

Dr. Piotr Roszak (Toruń)

Dr. Predrag Slijepčević (London)

Dr. Franjo Mijatović (Rijeka)

Dr. Veronika Nela Gašpar (Rijeka)

Dr. Marko Medved (Rijeka)

Introduction to the topic of the conference

Creativity is one of those human abilities that we relied on the most through these difficult *pandemic years*, but also that we are seriously counting on in the challenging years ahead. We have to be creative because the peace and reliability of our *old, good habits* seem like moments of some distant past. Both at work and in private life, we try to connect old ideas and devise new applicable solutions. The phenomenon of creativity has long since ceased to be an exclusive moment or the fruit of artistic inspiration, but has become part of the everyday life of every single human being. In addition to art and everyday life, creativity is realized in science, technology, sports and in many other fields and disciplines.

Lecturers from various scientific and academic disciplines will reflect on the phenomenon of creativity in its many expressions: creativity and inspiration; the art of creativity and creativity in art; creativity through the magnifying glass of science, but also creativity as the driving force of innovation and change - scientific progress; creativity and planetary problems; whether artificial intelligence can be creative and to what extent the creativity of everyday life is channeled by technological solutions; man as a being of habit as opposed to man as a creative being; the role of creativity in evolutionary development; nature as the source and inspiration of creativity, but also nature as the fruit of the Creator's creativity.

The aim of the symposium is to offer the determinants of the theory and practice of creativity, and to try to sense how far creativity can take us in designing the future of humanity.

Organizing committee:

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Dr. Amir Muzur (Rijeka)

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Sažeci / Abstracts

Goran Arbanas / Ante Periša

Kreativnost u ludosti: sumanutni poremećaj kao polje kreativnosti uma

Pod psihotičnim poremećajima prvenstveno mislimo na shizofreniju i sumanutni poremećaj (paranoju). Osnovna karakteristika oba ova poremećaja jest gubitak kontakta s realnošću koji se (između ostalog) manifestira i sumanutostima. Kod sumanutog poremećaja nema drugih psihotičnih simptoma. Sumanutost se definira kao ideja, nastala na bolesnoj osnovi, od koje se osobu nikakvim racionalnim razlozima ne može razuvjeriti.

Sumanutosti se po sadržaju dijele u grandiozne (veličine), proganjanja, erotomanske, ljubomore, odnosa itd. Također, sumanutosti mogu biti bizarne i nebizarne. Nebizarne su one koje su realno moguće (npr. praćenje, ljubomore i sl.), dok su bizarne one koje su potpuno nemoguće, fantastične i nezamislive u realnosti (npr. otmice od strane izvanzemaljaca).

Prema psihoanalitičkoj teoriji sumanutosti nastaju projekcijom vlastitih ideja, želja i misli na druge. Stoga sumanutosti možemo promatrati i kao projekcijsko platno za vlastiti unutarnji svijest. Iz toga proizlazi da će se i kreativnost unutarnjeg psihičkog života manifestirati bogatstvom ili siromaštvom sumanutosti. Poznato je da osobe s demencijom (dakle kognitivnim propadanjem) imaju siromašnije, nesistematizirane, nerazrađene sumanutosti. Postavlja se pitanje je li za nastanak bizarnih sumanutosti potrebna kreativnost i bogatstvo svijeta unutarnjih objekata.

Creativity in insanity: delusional disorder as a projection of creativity of one's mind

Two elementary psychotic disorders are schizophrenia and delusional disorder (paranoia). Core characteristic of both of these disorders is a loss of contact with reality which can be expressed as (among other symptoms) a delusion. In delusional disorder, there is no other psychotic symptoms. A delusion

is defined as an idea, based in psychopathology and from which the person cannot be dissuaded by and rational reason.

Delusions can be divided, in terms of their content, into: grandiose, persecutory, erotomanic, jealous, relationship etc. Furthermore, delusions can be bizarre or non-bizarre. Non-bizarre are those that are possible in reality (e.g. persecutory, jealousy etc), whereas bizarre are those that are impossible, phantastic or unimaginable in real life (e.g. abduction by aliens).

According to psychoanalytic theory, delusions develop as a projection of a person's ideas, wishes and thoughts to others. Therefore, we can conceptualize them as a projection of one's own inner world to the outside world. Hence, the creativity of the inner mental life will be manifested as a lavishness or poverty of delusions. It is well-known that people with dementia (hence, cognitive decline) have less developed, less systematized, less comprehensive delusions. We can pose a question if bizarre delusions are the manifestation of the creative and rich world of the inner objects of the person.

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Natalija Bogović

Umjetnik kao sukreator ljepote

Kršćani vjeruju i ispovijedaju da je Bog stvoritelj svega što postoji. Sve što je stvoreno na ovom svijetu i način na koji živi i egzistira je odraz te savršene kreacije, inteligencije i kreativnosti. Kreacija je plod kreativnosti. Kreativnost je izraz nadahnuća. Čitav svijet, priroda, ljudi, njihove ideje i djela progovaraju kroz stoljeća o veličanstvenosti ljepote života na ovoj Zemlji. Uz ljepotu, istinu i dobrotu, kreativnost je temeljni pojam kojeg povezujemo s Božjim djelom stvaranja. Sve te elemente nalazimo u prirodi kao i u veličanstvenim umjetničkim djelima. Stoga se može reći da je kreativnost ili stvaralaštvo ono što živi i proživljava svaki istinski umjetnik nastavljajući na neki način Božje djelo kreacije čineći tako svijet ljepšim mjestom za život nego što je bio prije njegovog umjetničkog djela. To je ujedno i povlastica umjetnika. Umjetnik zna što znači stvarati neko umjetničko djelo iz dubine svog vlastitog bića, iz centra kreativnosti i to zna iz vlastitog iskustva. On tu kreativnost doživljava u nadahnuću. Stvarati nešto novo i lijepo ni iz čega, to je mogli bi reći upravo Božje djelo, a to je ujedno i želja svakog umjetnika. Umjetnička kreativnost i stvaranje nečeg novog omogućuje umjetniku da iskusi izvor svake kreativnosti – Božju kreativnost – i izrazi je. Ona umjetnička djela koja su postala remek-djela i koja su zbog svoje uzvišene ljepote uvelike nadživjela one koji su ih stvarali, i koja ostaju za sva vremena, bilo da se radi o glazbi, slikarstvu, kiparstvu, arhitekturi, književnosti, poeziji, itd., su djela koja otvaraju „apetit“ za pojmovima kao što su uzvišeno, sveto, vječno. Prvi element svetog je da je to zajedništvo neba i zemlje. Odnos između Boga i duše umjetnika u trenutku stvaranja nečeg novog mora biti pročišćen i protočan, mora teći... Na taj način život umjetnika, njegov unutarnji svijet i njegovo izražavanje treba postati izričaj Božje riječi. Tako umjetnik nadilazi sam sebe i njegovo ga djelo proslavlja.

The Artist, a Co-Creator of Beauty

Christians believe and confess that God is the creator of everything that exists. Everything created in this world, its life and existence reflects that perfect creation, intelligence and creativity. Creation is the fruit of creativity. Creativity is an expression of inspiration. The whole world, nature, people, their ideas and deeds throughout the centuries have spoken about the magnificence of the beauty of life on this

Earth. Along with the beauty, truth, and goodness, creativity is a fundamental concept associated with God's work of creation. All these elements found in nature are found as well in the magnificent works of art. Therefore, we can say that creativity is the experience and the life of every true artist, that in a way continues God's creative work, thus making the world a more beautiful place to live in, than it was before. This is also a privilege of the artist. An artist knows what it means to create a work of art from the depths of his being, from the center of creativity, and he knows this from his own experience. He experiences this creativity in inspiration. God's creative work is creating something new and beautiful out of nothing, and this is also an aspiration of every artist. Artistic creativity and creation of something new allows the artist to experience and express the source of all creativity - God's creativity. Those works of art considered masterpieces that because of their sublime beauty have greatly outlived those who created them, and remain for all time (be it music, painting, sculpture, architecture, literature, poetry, etc.): open the "appetite" for concepts such as the sublime, the sacred, the eternal. The first element of the sacred is the communion of heaven and earth. The relationship between God and the soul of the artist in the moment of creation of something new, must be purified and flowing, it must flow... The life of the artist, his inner world and his expressivity should thus become the expression of the word of God. In this way the artist will transcend himself, and his work will glorify him.

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Igor Eterović

Kreativnost u planinarskoj teoriji vrlina

Sport općenito, odnosno njegovu etiku obilježava jedna snažna prožetost govorom o potrebnim vrlinama. Odvažnost, hrabrost, disciplina, požrtvornost, upornost itd. početak su niza kojega bi bilo teško okončati. Planinarstvo pak kao djelomično sportska aktivnost svakako prirodno biva karakterizirano u sličnim terminima potrebnih vrlina za takvu aktivnost. Međutim, ono pak kao jedan širi svjetonazor, čime se odmiče od tradicionalnih sportova, to čak i više zahtjeva kao svojevrsan način (dobrog) života. U ovom izlaganju najviše ćemo dotaknuti vrlinu kreativnosti, o kojoj se malo govori u kontekstu prirodnih sportova, pa tako i planinarenja, a pokazuje se kao ključna „dodana vrijednost“ koja čini vrhunske planinare od prosječnih šetača planinskim i drugim prirodnim predjelima. Tek će kreativni pojedinac sve ostale vrline stečene u planinarstvu (i životu) znati objediniti u nošenju s najtežim izazovima koje planina ili priroda pred njega postavi. Time se pokazuje kako kreativnost zauzima posebno mjesto u planinarskoj etici vrlina.

Creativity in mountaineering virtue ethics

Sport in general, and its ethics, is marked by a strong permeation with the speech about the necessary virtues. Courage, bravery, discipline, sacrifice, perseverance, etc. are the beginning of a series that would be difficult to end. Mountaineering, on the other hand, as a partly sporting activity, is certainly naturally characterized in similar terms by the virtues required for such an activity. However, as a broader worldview, which moves away from traditional sports, it requires even more as a kind of (good) life. In this presentation, we will mostly touch on the virtue of creativity, which is less mentioned in the context

of natural sports, including hiking, and which proves to be a key “added value” that identifies top hikers from average hikers in mountainous and other natural areas. Only a creative individual will be able to unite all the other virtues acquired in mountaineering (and life) in dealing with the most difficult challenges that the mountain or nature poses to him. This shows how creativity occupies a special place in the mountaineering ethics of virtues.

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Agustín Fuentes

Creativity, Imagination, and Thinking Through the Post-COVID Future

Creativity, cooperation, imagination and our intensive social collaboration have facilitated humanity's greatest, and worst, accomplishments. It is the interplay between our deeply biosocial nature and the capacity for looking at the world around us, seeing what is, imagining what could be, and trying to make it happen that opens up new possibilities of hope, and of despair, for much of humanity in the 21st century. From our specific lineage's earliest glimmering more than two million years ago, through to today's COVID-19 crisis, it is this capacity for creative thinking, and acting, together that stands out as one of the key facets making us human. However, in the moment there are multiple paths towards post-COVID futures. Humans are creative, imaginative and hopeful, in mind, body and community. How might we deploy those skills to facilitate a better post-pandemic world? In this talk I'll lay out that human skillset, reflect on what has transpired, and offer thoughts for how we can redo this next phase better.

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Aleksandra Golubović, Nikola Vranješ

Actualization of religious concepts in contemporary education and culture

In this presentation we will talk about education, that is, about the role education has in life of the individual and society. In order to talk about this topic properly, we first need to define it in more detail. One of its definition is: *“Education is the guidance of the individual towards a comprehension of the art of life; and by the art of life I mean the most complete achievement of varied activity expressing the potentialities of that living creature in the face of its actual environment. This completeness of achievement involves an artistic sense, subordinating the lower to the higher possibilities of the invisible personality. Science, art, religion, morality take their rise from this sense of values within the structure of being. Each individual embodies an adventure of existence. The art of life is the guidance of this adventure”*, (A. Whitehead). In this definition, we are drawn to two terms: *religion* and *guidance*. We therefore want to analyse the possibilities of religious education, especially regarding the role of educators. When it comes to education, the emphasis is mainly on learning, or activities related to learning. But, in reality, the role of the educators has an extremely important place. Therefore, in this presentation we will analyse the challenges and perspectives of today’s educational system from the aspect of the role of educators.

The subject of this presentation also concerns a wider area of the relation between religion and contemporary society, especially the relation between religion and the contemporary culture. Because the topic of the relation between religion and society, as well as between culture and education, is very complex, the aim of this lecture is reflected in the philosophical and theological-practical discernment of some important segments of the topic.

The theological-pastoral recognition of the topic is determined by the intention to study the importance of a positive and creative relation between religion and contemporary society and culture. Since

prejudices and misunderstandings regarding this relation are often sources of tension, it is important to point out the positive elements of the relation on which it is possible to build a dialogue. Given the issue of the relation between religion and education, especially in the school, it is important to emphasize the relevance of dialogue, tolerance and understanding in a modern multicultural educational environment.

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Kreativnost i autizam: dva (ne)spojiva fenomena

Filozofsko promišljanje kreativnosti u pokušaju osmišljavanja *filozofije kreativnosti* suočeno je s brojnim neodgovorenim pitanjima, navedimo ih nekoliko: kako definirati kreativnost; je li kreativnost temeljena na racionalnosti; kako objasniti proces kreativnosti; kako i zašto su ljudi razvili sposobnost kreativnosti; koji je odnos kreativnosti i mašte; ima li razlike između kreativnosti na polju znanosti, umjetnosti, tehnologije, svakidašnjeg života...? Za razvoj filozofije kreativnosti zahvalan izvor informacija psihološke su studije kreativnosti, koje su često usmjerene prema proučavanju odnosa kreativnosti i psiholoških poremećaja. Jedan od njih je i poremećaj autističnog spektra (PAS, engl. ASD). Riječ je o složenom neurorazvojnem poremećaju, identificiranom kroz nedostatke u socijalnoj komunikaciji i interakcijama te kroz ograničene, ponavljajuće obrasce ponašanja ili interesa (APA 2013). Početne studije odnosa autizma i kreativnosti ukazivale su na manjak kreativnosti u rješavanju problema kod autističnih osoba u odnosu na neurotipične osobe. Međutim, novije i bolje osmišljene studije pokazuju upravo suprotne rezultate, koje dodatno osnažuje sve bogatija (autobiografska) literatura autističnih osoba i njihovih kreativnih ostvarenja, posebno prepoznatih u tehnološko-znanstvenom polju. Upravo specifičnost autističnih osoba i njihovih kognitivnih izazova, mogu doprinijeti boljem razumijevanju kreativnosti iz filozofske perspektive u kontekstu gore navedenih pitanja. Cilj predavanja je ukazati na te poveznice i na temelju njih obogatiti promišljanje fenomena kreativnosti.

Creativity and autism: two (in)compatible phenomena

Philosophical reflection on creativity in an attempt to develop a *philosophy of creativity* is faced with a number of unanswered questions, to name a few: how to define creativity; whether creativity is based on rationality; how to explain the creative process; how and why people have developed the ability to be creative; what is the relationship of creativity and imagination; is there a difference between creativity in the field of science, art, technology, everyday life...? A grateful source of information for

the development of the philosophy of creativity are psychological studies of creativity, which are often aimed at studying the relationship between creativity and psychological disorders. One of them is autism spectrum disorder (ASD). It is a complex neurodevelopmental disorder, identified through deficiencies in social communication and interactions and through limited, repetitive patterns of behavior or interests (APA 2013). Initial studies of the relationship between autism and creativity indicated a lack of creativity in problem solving in autistic individuals compared to neurotypical individuals. However, recent and better-designed studies show exactly the opposite results, which are further strengthened by the increasingly rich (autobiographical) literature of autistic people and their creative achievements, especially recognized in the technological-scientific field. It is the specificity of autistic people and their cognitive challenges that can contribute to a better understanding of creativity from a philosophical perspective in the context of the above issues. The aim of the lecture is to point out these links and on the basis of them to enrich the reflection on the phenomenon of creativity.

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Tomasz Huzarek

Man's self-creation and the creative act of God

Man is perpetually *in statu fieri*. In other words, man's subjectivity appears to be a project of being: given to man as a gift and, at the same time, imposed upon him as a task. Therefore, subjectivity can be approached both ontologically and functionally. From a theological perspective we are dealing with the Person of God, who—in the act of creation—establishes the ontological subjectivity of human beings, a subjectivity that manifests itself in the dynamic self-creation of man in his freedom of action. The paper aims to explore the interaction between man's self-creation and God's act of creation from the theological perspective of man's ability to understand the invitation to perfection as foreseen by God and to respond to that invitation in the freedom given to him. As it is argued, such understanding is only possible in the process of the moral becoming of man on a supernatural level through grace and the gifts of the Holy Spirit.

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Wiesław Łużyński

Religion as a source of creativity. Benedict XVI on integral human development

The presentation aims at revealing the potential of development that lies in Christianity, and help in answering the question of how faith enables updating the personal *optimum potentiae*. Faith is not an ethical system or some grand idea, but an encounter with the person of Jesus Christ. In this relationship, man moves out of his “I” and turns toward God’s “YOU”. He discovers himself as a person, a partner in dialogue, a human being who is loved and accepted. Moreover, man discovers the church as a “WE”, and in this, a community. Faith is always an ecclesial act. In the light of these relationships, life has meaning, it is worth living. By discovering God and eternity, man gains hope, a solid foundation of his life. Furthermore, he reveals the perspective of infinite truth, goodness and beauty.

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Marko Medved

Kreativnost povjesničara medicine

Autor daje prilog promišljanju o specifičnoj ulozi povjesničara medicine i njegova doprinosa čuvanju spomena u medicini. Progres u medicini počevši od 16. st. sve je više promatran u suprotnosti s tradicijom. Pozivajući se na autora Andrea Carlina, ističe se kako povjesničar medicine stoji pred iskušenjem čuvanja spomena isključivo kao diskontinuitet i promjenu, gledajući prema prošlosti samo kako bi se potvrdili aktualni dosezi. Povjesničar može dati doprinos u analizi transformacija i načina primjene fundamentalnih etičkih principa medicinske prakse u različitim povijesnim razdobljima i društvenim kontekstima. Ukazujući na spomen prisutnosti etike od samih početaka medicinske prakse, povjesničar (uz sociologe, antropologe, filozofe) može pomoći u izbjegavanju dehumanizacije odnosa između liječnika i pacijenta.

Creativity of the Medical Historian

The author deal with the specific mission of the medical historian and the way of preserving memories in medicine. From the 16th century the development in medicine has been viewed to be opposite of tradition. The historian Andrea Carlino indicates how the medical historian may be tempted of presenting the memory exclusively in the discontinuity with the past and in order to confirm the contemporary achievements in medicine. The medical history research can analyze the transformations of various application of fundamental ethical principles in different historical periods and social contexts. The

medical historian among others (anthropologist, sociologists, philosophers) can indicate the persistence of ethics since the beginning of medical practice, and help the present dehumanization of the doctor-patient relationship.

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Franjo Mijatović

Alkohol kao kreativna štaka

Utjecaj alkohola na čovječanstvo je neupitan. Prvenstveno, zbog njegove moći stimuliranja kreativnih sposobnosti, povećanja originalnosti i oslobađanja jezika u društvenom okruženju. Popis pisaca, filozofa, umjetnika, muzičara... koji su se svesrdno prepuštali kreativnoj muzi je poprilično dug. Sve donedavno, proučavanje umjetničke kreativnosti i alkohola bilo je zanemareno, iako su razorni učinci alkohola, u prevelikim količinama, nadaleko i od prije poznati. S druge strane povijesna uporaba alkohola u mističnim okruženjima i vjerskim obredima ukazuje na dugo poštovanje njegovih psihoaktivnih svojstava. Neupitno je kako alkohol proizvodi neki rezultat. Činjenica da u pisanju romana, slikanju, komponiranju alkohol doprinosi kvalitativnom učinku proizvedenom u umjetničkom djelu, ta kreativna štaka sve više zanima kognitivnu znanost. Stoga, autor namjerava, u okviru predavanja, predstaviti korelaciju između alkohola i kreativnosti, alkohola i njegovog stimulirajućeg učinka u francju kreativnih iskri.

Alcohol as a creative crutch

The influence of alcohol on humanity is undeniable. Mostly, due to its power to stimulate creative abilities, increase originality, and liberate expression in social occasions. The list of writers, philosophers, artists, and musicians who let themselves be influenced by the creative muse is long. Until recently, research on the correlations between artistic creativity and alcohol was negligible, even though destructive side-effects of alcohol, in copious amounts, were known for a long time. On the other hand, historical use of alcohol in mystical contexts and religious rituals highlights the appreciations for its

psychoactive substances. Unquestionably, alcohol brings about some effects. It is a fact that in writing a novel, painting, or composing, alcohol contributes to the quality of the result in the art, therefore, this creative crutch is increasingly compelling to cognitive science. Consequently, the author is intending, in the spectrum of the lectures, to introduce the correlation between alcohol and its stimulating effects in igniting the creative fire.

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Wojciech Pikor

Human Creativity in the Context of Creativity of God in Gen 1–2

In the biblical perspective, stories about the creation of the world in Gen 1–2 remain to be the basis to a discussion about human creativity. The premise of the text – creation of man “in the image of God” – makes us assume that, according to the Bible, creativity of man is to be the image of God’s creativity. Verification of this thesis goes from presenting history of interpretation of the biblical idea, namely creation of man “in the image of God,” then points to the need of analyzing this phrase in its narrative. Since the image of God presented in Gen 1 is not descriptive, the second part of the paper examines the way God reveals himself in this text through his creative action. The key to God’s creativity is his word of creation which he uses to differentiate created beings and establish relationships between them in order to build harmony in the newly founded world. The final part of the paper focuses on the analysis of verbs which in Gen 1–2 refer to human creativity; those verbs also point to their possible association with words as instruments for creating, organizing and arranging reality shaped by man. Following that, it concludes that God’s creativity is extended into creativity of man who was made “in the image of God.”

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Predrag Slijepcevic

Biocivilisations – creativity beyond humans

The French invented the term civilisation, and used it as an antonym for barbarism in the context of European culture. An English writer, Samuel Johnson, did not like the French term and instead used the term civility. For Johnson civility meant polite urban behavior. However, both French and English terms, civilisation and civility, ignore the fact that ants and termites – not humans – were the first urbanised animals. The biological practice of eusociality, observed in social insects and *Homo sapiens*, is responsible for the emergence of insect nests – from tall termite mounds in Africa and Australia to intricate underground settlements of leafcutter ants in South and Central America – which resemble modern cities. The human interpretation of civilisation is only the tip of the iceberg that is the human exclusivist culture. All other forms of civilised behavior, from art and agriculture to medicine and engineering, can be identified in cultures developed by other species. This does not reduce the value of our civilisation. A more complete understanding of the evolutionary past places our modern civilisation in the proper evolutionary context, and it may help us in the art of projecting the future. To tone down elements of human exclusivism, contained in the term civilisation, I added to it a prefix “bio”. The result is a new term, biocivilisations, that describes orderliness running through thermodynamic processes that represent life. In the world of biocivilisations, the human civilisation is just a fragment in the huge spectrum of biocivilisations, that together form the planetary biosphere. Various forms of civilised behaviour in non-human species will be discussed.

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Damir Šehić

Transhumanizam kao produkt čovjekove kreativnosti ili dekonstrukcija čovjeka kao Božjeg stvorenja

Polazeći od kršćanske antropologije, rad koncipiran u tri tematske cjeline, pokušava joj staviti u ravan transhumanističke antropološke postavke, te ih uspoređujući vrjednovati.

Čovjek kao svjesno, inteligentno i kreativno biće koje nadilazi sve oko sebe, gospodari i upravlja svijetom oko sebe. Kršćanska antropologija, koja čovjeka drži krunom stvaranja i gospodarem i čuvarem stvorenog svijeta (Post 1,28-29), potiče čovjekovo sustvarateljsko djelo po kojemu nastavlja Božje djelo stvaranja prokreacijom i ispunjavanjem zadaće odgovornog čuvanja i održavanja života na zemlji. Ideja o popravku čovjekove pale naravi i izlaska iz svakom čovjeku bliskog stanja patnje, boli i prolaznosti živi otkako je čovjek pao, i svakoj je kulturi i civilizaciji poznata težnja za izgubljenim rajem, a svakom čovjeku opipljiva težnja za potpunim ispunjenjem koje ne uspijeva dohvatiti nikakvim zemaljskim nadomjestcima. Otkupljenje iz stanja grijeha, neskladnog života sa sobom samim i svijetom, koje je kršćanstvu donio sam Bog Stvoritelj utjelovljenjem Isusa Krista, materijalističkom svjetonazoru donosi transhumanizam.

Ideja izlaska iz ograničenog tijela, nadilaženja vlastite ograničene naravi i besmrtnog života, osobiti zamah dobila je znanstveno-tehnološkim napretkom koji, vođen transhumanističkom antropologijom pokušava isto. Nakon kartezijanskog subjektivističkog postavljanja racionalizma u središte, materija, priroda i tijelo je shvaćeno mehanicistički, potom i redukcionistički. Izostavljajući dušu koja oživljuje čovjekovu materiju, njezine su funkcije pripisane svijesti, odnosno ljudskom mozgu, čime je duša materijalizirana, a potom se tijelo pokušava nadići, dematerijalizirati. Istraživanja neuroznanstvenih disciplina pokazuju kako je čovjek još uvijek daleko od razumijevanja ljudske svijesti, odakle dolazi svijest i svjesnost, koje su granice i mogućnosti ljudskog mozga. Utoliko se ideja o prebacivanju čovjekovog identiteta, svijesti i osobne povijesti učitavanjem u 'oblak' ili čip, čini više kao pokušaj bijega od čovječnosti nego li njezina nadgradnja. Restrukturiranjem čovjekovog duha i svijesti ovladavanjem sposobnostima mozga i kognitivnih funkcija, transhumanistička kreacija želi ponuditi spasonosnu spoznaju nekog oblika besmrtnosti. Pritom dualistički odbacuje i zatvara oči pred neuništivom istinom o čovjeku koji je jedinstvo duha i tijela, te nema besmrtnosti tijelu bez duše, jednako kao ni duši bez tijela.

Transhumanism as a product of man's creativity or the deconstruction of man as God's creation

This paper is conceived in three thematic units, tries to confront Christian anthropology with the transhumanist antipological settings, and compares them by evaluating them.

Man as a conscious, intelligent and creative being who transcends everything around him, masters and governs the world around him. Christian anthropology, which holds man the crown of creation and the master and guardian of created world (Gen 1 :28-29), encourages man's co-creative work by which he continues God's work of creation, by procreation and fulfilling the task of responsibly preserving and sustaining life on earth. The idea of repairing man's fallen nature and coming out of state of suffering, pain and decay, well known to every human, lives on since man fell, and every culture and civilization knows aspiration for a ravaged paradise, as well as every human's aspiration for complete fulfillment never achieved by terrestrial substitutes. Redemption from a state of sin, a discordant life with oneself and the world, brought to Christianity by God the Creator himself through the incarnation of Jesus Christ, to materialistic worldview is being brought by transhumanism. The idea of transcending the limited body, overcoming limited human nature and of immortal life, gained special momentum with scientific and technological progress which, guided by transhumanist anthropology, tries the same. After the Cartesian subjectivist placement of rationalism at the center, matter, nature and the body are understood mechanistically, and then rereductionistically. Omitting the soul that reviews human, its functions are attributed to consciousness and to the human brain, whereby the soul is being materialized, and the body tries to transcend, dematerialize. Research in neuroscientific disciplines shows that man is still far from understanding human consciousness, where consciousness and awareness come from, what are the limits and possibilities of the human brain. To that extent, the idea of transferring a person's

identity, consciousness, and personal history by loading into a cloud or chip seems more like an attempt to escape from humanity than an upgrade of it.

By restructuring the human spirit and consciousness by mastering the abilities of the brain and cognitive functions, transhumanist creation seeks to offer the realization of immortality. In doing so, it dualistically rejects and closes its eyes to the indestructible truth about man who is unity of spirit and body, and has no immortality to a body without soul, just as there is no immortality to a soul without a body.

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Gordana Šimunković

Kreativnost Walt Disneya u znanosti 21. stoljeća

John Grinder i Richard Bandler, vođeni svrhom kreiranja modela ljudske izvrsnosti, identificirali su verbalne i ponašanje obrasce učinkovitih osoba: kreatora geštal terapije, obiteljske terapeutkinje i osnivača Američkog društva kliničke hipnoze - psihijatra. Rezultat je bio neuro-lingvističko programiranje (NLP) kao simbolizam povezanosti mozga, jezika i tijela. Robert B. Dilts, jedan od razvojnika i autora NLP-a, proučavao je 9 genija kroz povijest i pronašao dvadesetak obilježja koja su im zajednička. Jedna o njih je i balans kognitivnih funkcija: sanjar, realist i kritičar. Walt Disney bio je jedan od genija zahvaćen proučavanjem. Njegova strategija međudjelovanja sanjara, realista i kritičara koju je koristio pri stvaranju svojih djela, pruža snažnu osnovu za gotovo svako kreativno ili produktivno nastojanje. U izlaganju se prikazuju elementi Disneyjeve strategije i njihova pozicioniranost u znanosti i inovacijama.

The creativity of Walt Disney in 21st century science

John Grinder and Richard Bandler, guided by the purpose of creating a model of human excellence, identified verbal and behavioral patterns of effective individuals: creator of gestalt therapy, family therapist, and founder of the American Society of Clinical Hypnosis – Psychiatrist. The result was neuro-linguistic programming (NLP) as a symbolism of the connection between the brain, language and body. Robert B. Dilts, one of the developers and authors of NLP, has studied 9 geniuses throughout history

and found about twenty traits in common. One of them is the cognitive functions' balance: dreamer, realist and critic. Walt Disney was one of the geniuses involved in the study. The strategy of interaction of dreamers, realists and critics, which he used in creating his works, provides a strong basis for almost any creative or productive endeavor. The presentation elements of Disney's strategy includes and their positioning in science and innovation.

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Helena Štrucelj, Damir Brnas, Amir Muzur

Kreativnost i svijest: koliko nam racij pomaže u objašnjavanju iracionalnoga

Svijest je izrazito složen pojam koji shvaćamo i definiramo na različite, dijelom komplementarne načine. Polazeći od definicija svijesti kao premisa i služeći se kliničkim i povijesnim primjerima, u ovome ćemo se radu baviti pokušajem lociranja kreativnosti kao kognitivne funkcije i razgraničenjem njenih elemenata u odnosu na svjesnost/racionalnost odnosno nesvjesnost.

Creativity and consciousness: how much rationality helps us explain the irrational

Consciousness is an extremely complex concept that we understand and define in different, partly complementary ways. Starting from the definition of consciousness as a premise and using clinical and historical examples, in this paper we will deal with the attempt to locate creativity as a cognitive function and delineate its elements in relation to consciousness / rationality or unconsciousness.

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