

With art but with technology as well (origin *techné*) we're "operating" in the medium of perception; Being critical of what kind of mediation there is – about the medium – is complicated, for every discovery we make, we cover over other ways of being, other discoveries that we could make, who we could've been as persons and how we are in the world. How we respond to the possibilities that we are given, never leaves untouched relationalities at work all the way through; a simultaneity of forgetting and revealing, to bring down the light of the sun with us. We're holding space of some kind. Now, creating a space where something like attention can happen, where things can appear, can show themselves is everything else but a matter of course. An attempt to experience something, and then to catch it – but only momentary – is the hardest thing on earth; sense that is given, that is posited right in front of us is always already interfering. To step back and let oneself be gathered by something else (not to will to be gathered) is a task. Producing, positing, representing – if metaphysics and science never been after what a thing in itself is, it becomes the quest of finding an access to things in themselves without them. A new science, that Kant calls transcendental, does not deal directly with objects of empirical cognition, but investigates the conditions of possibility of our experience of them, by examining the mental capacities that are required for us to have any cognition at all. – Moving beyond perception to the structures, faculties and abilities that bring them about. Hereon it gets strange.

Kant casts a light on the presupposition of thinking

The start of a critical project; the pushing away from *εἶδος*

The outline of an architectonic of the mind; architecture as a system

A structured mind: running into the antinomies of reason

The noumenal; striving for objects that are free from contradictions; structures collapse

The manifold of intuition or the manifold of senses

The synthesizing activity in the unity of transcendental apperception

The aesthetic judgement as a kind of "free play" of the faculties

Kant, for whom – although there's no universal concept to tell you that – you can still have this sense that the aesthetic judgement is universally recognized. Still taste is the only thing that allows you to provide that type of feeling as though its status were universal even though conceptually it is not. Paradoxically, although Kant's aesthetics favored a theory of "reflective judgement" in which, when you view a great work of art for example, you don't have a "determinative judgement" of schematization that subsumes the intuition under a universal

concept. Instead, you have in Kant's theory in the third critique a kind of "reflective judgment", where there's a type of "free play" of the faculties precisely because there's not some kind of conceptual restriction of understanding. Now, even if you have something like aesthetic feeling and good and shared taste in Kant as something utterly important as an essentially human trait, it somehow becomes scientifically marginalized.

Receptivity of the Sensuous and spontaneity of the Understanding

Kant is highlighting that the type of experience one is capable of having is related to the structures or capacities of the person having the experience. Moving beyond perception to the structures, faculties and abilities that bring them about. The faculty of sensibility is *receptive*, causing sense impression / sensible representation while the understanding is involved with concepts and discursive thinking. For sensibility is taking in sense data as things happen, the understanding and its capacity of *spontaneity* is kind of organizing the meaning of these events in a way that isn't determined strictly by the sense apparatus.

The strange role of imagination in Kant

The teleological judgments that make explicit what is contained in these intuitions of natural ends are necessary, but – like the intuitive representations they refer and initially gave rise to – problematic, since we cannot understand how in empirical reality natural ends can exist. We cannot, in other words, distance ourselves from the concept of a natural end as a mere heuristic means, since we are forced to synthesize objects in accordance with it – and are thus inevitably led to present (*darstellen*) the concept of objective purposiveness in natural objects. The step from heuristic judgment – an exercise of our faculty of judgment – to intuitive presentation – an exercise of our faculty of imagination – consequently leads to an antinomy, i.e. an 'unavoidable illusion' forced upon us by a 'natural dialectic' (Cf. KU 5:386.)

Death meaning concealment; light in regard of being mortal

Becoming mortal, accepting our finitude; till then there is no world, no thing; there is no gift in the thing; mortality implied humility, certain kind of humbleness and the possibility to let something be on its own term; we don't consider anything to be concealed to this point, but everywhere where there is disclosure, there is concealment at once – the notion of withdrawal that is prevalent in any appearance; learn to appreciate concealment and withdrawal in everything that is disclosed; It was the light of reason that shaded a light on the world, for example as a creation of god; do we have access to the world / to ourselves without measuring?