

## *Creativity and Memory*

Anything created were rooted in our thoughts. Therefore, creativity is based on our memories. That is, creativity is either 1) how we reproduce our memories, 2) how we synthesize our memories, or 3) how we superimpose our memories onto reality. In any case, part of our memories are lost when we attempt to create. Hence, in a simpler sense, the act of creativity is to deform our memories. And because a true work of art aims to manifest fully the memories of the artist without deformation, but creativity naturally deforms the memories of the artist, a true work of art is fundamentally metaphorical. I say a true work of art is “fundamentally metaphorical” because the artist uses the metaphors in order to mend the creases of his/her memories that were deformed during the process of creation.

But why is a true work of not symbolic? It is because a symbol leaves a work of art to have one-to-one relations with its messages as opposed to allowing the work of art to impress onto the memories of the artist. In other words, symbols represent the meanings of a work of art whereas metaphors represent the meanings of a work of art *as well as* represent the parts of memories of the artist that were deformed by creativity.

Relevance in art, then, is based in our collective memories. And as such based memories are more common to people, the work of art created is more relevant to the public. For instance, a film based on a nation’s history may be relevant to the nation’s citizens, but it is much less relevant to the general public than a science fiction based on global warming. Then, we can state that ‘almost the most’ relevant work of art is based on our emotions, which are the most common phenomena of humanity that derive from our collective memories. Emotions derive from our memories because emotions are reactions to human actions.

The most relevant works of art, however, are based on our memories that are about embodying our memories. It is for this reason film immediately possesses cultural relevance (a film is *recorded images* joined in sequences). And the best films are those that are about our, or the artist’s, memories. Instead of explaining in detail what I mean, I want to guide the readers to the films by Andrei Tarkovsky, Hayao Miyazaki, and Iwai Shunji as a start.

I want to stress here that what is relevant does not mean that its contents have to be easily understandable. Advertisements of course have to be easily understandable because they have to sell their products, but it does not mean that films have to follow the modes of advertisement aesthetics. Films can be as abstract as how the filmmakers want to see their films, but even the abstract films rise to greatness when they are metaphorical. Matter of fact, I argue that the films that are abstract naturally possess the most metaphorical qualities. I want also to stress that because advertisements are “easy” it does not mean that they are not art. Advertisements can be used to save trees, encourage recycling trash, make aware of various inequalities that hinder our societies, etc. – they can use the power of relevance to shed some light.

But all these talks are talks. We need only to create with one line of saying in our hearts:  
*Love is Belief.*

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