

in the case of Dada, an understanding of play seems even more fu-
her artistic movements or cultural expressions. Dada expr-
sions, beginning in the eighteenth century with mm
oday with scholars such as Roger Scruton, h
of art. For Kant, the disinterested, contemplative plea
e play, stimulating our emotions and imagination
* "purposiveness without a purpose. Friedrich
he fullest sense of the word a human b
an being when he plays. Yet he, too, relates play quite
esented in a general schema, may therefore be call
alities of phenomena and, in a word, what in the widest
behavioral phenotype and cognitive styl
ation of beauty and other forms of aesthetic
of our biological identity and
employ the play-drive to create beau-
t might the play-drive it
ost unpolished, unadulterated, and
om the domain of art to highlight its
tic, scientific or quotidian. Play may o
ntific invention or stimulating piece of art. H
ould have remained a mere amusing example of i
t must necessarily appear so, because trans-
-are unpredictable, unscriptable, the result of ch
y seems even more fundamentally important
nt and Friedrich Schiller and continuing today
stimulating our emotions and in the disinterested,
urposiveness without a purpose. Friedrich Schiller write
n only plays when he is in the fullest sense of the wor
ng, and he is only fully a human being when he plays. Ye
y: "The object of the play-drive, represented in a general s

ndamentally important than in the interpretation of
essed play in its raw state. Some philosophers of aesthet
anuel Kant and Friedrich Schiller and continuing t
ave certainly identified play as intrinsic to the value
sure we derive from beauty allows us to engage in “fre
ation, and he even captures the autotelic character of play by describing beaut
Schiller writes, “Man only plays when he is in
ing, and he is only fully a human
narrowly to aesthetics and beauty: “The object of the play-drive, repr
ed living-form: a concept serving to designate all the aesthetic qu
sense of the term we call beauty. Play is a
e that certainly fuels our production and apprec
experiences, but it lies at the very core
inspires far more varied cultural expressions. Dada strov
tiful objects but to hig
self; it abstracted creativity into its m
effervescent ingredient and Wrenched it fr
importance to any domain of human endeavor, be it artis
r may no t result in a valuable scie
ad Albert Einstein’s photon fantasy proved inconsequential, it w
maginative play. A basic characteristic of play is that it appears pur
ormative ideas—whether in the arts or the sciences
ance encounters. In the case of Dada, an understanding of pla
than in the interpretation
ents or cultural expressions. Dada expressed play in its raw state. S
s, beginning in the eighteenth century with Immanu
with scholars such as Roger Scruton, have certainly identified play
contemplative pleasure we derive from beauty allows us to engage in “free pla
and “Ma captures the autotelic character of play by describing beauty as “p
d a human n bei
t he, too, relates play quite narrowly to aesthetics and beaut
cheima, may therefore be called living-form: a concept serving t