

CREATIVITY, VECTORS OF STIMULATION AND ARTS EDUCATION

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ABSTRACT

The work CREATIVITY, STIMULATION VECTORS AND PLASTIC EDUCATION aims to investigate from multiple points of view the issue of the creative act in relation to education, the environment, the enabling factors that can influence creativity. The environment that stimulates and valorizes creativity is vital for the field of plastic creation, but especially for the environment in which plastic education activities are carried out; thus, a critical environment, which does not offer the framework of an emulation, a place to exhibit artistic productions, or a forum for fertile discussions, in the absence of an enthusiasm that the individual who takes part in these educational activities, does not show (regardless of whether it is in the role of the educator or the educated), they will not increase fluency, originality, the flow of new ideas, but they will increase the critical spirit in excess, which is often harmful to the imposition of new ideas.

In conclusion, in order to have all the necessary conditions for the manifestation of creativity, an environment that stimulates and appreciates creative ideas is needed; with all the internal resources necessary for creative thinking, the intrinsic motivation of the creator, and a personality predisposed to interact flexibly and persistently with the field of knowledge in which it operates.

Keywords: creativity, stimulation vectors, environment, plastic education, motivation

INTRODUCTION

[6] "What is the desired, ideal trainer? A MAN who has the nostalgia of age, but who has no age or gender in relation to students and colleagues. Cultivated, trained to be tolerant (not permissive), with a great openness of spirit and "mobility of sight", i.e. of angles of complex and diverse analysis.

He is a good educator, attentive to everyone, to his experiences, possibilities and wishes, caring towards the collective entrusted to guide them in respecting, valuing and valuing the environment, family, school, society...

The role of the trainer is defined as *the organizer of contexts* favoring learning in all its forms, direct and/or indirect. It is, then, the one who *adequately intervenes* on the moment, place, contents, methods, means, rhythm, level, etc.,

in order *to support self-training*. In other words, he *facilitates* learning in different contexts and activities, *guides and evaluates*, is the scriptwriter of active (interactive) learning actions, *expert in formulating and even building higher knowledge, skills and abilities*."

These lines define the creed expressed by Mr. Prof. Laurențiu Șoitu, in the work "Communication Pedagogy", published in Iași, in 2001, at the European Institute publishing house, on the role assumed by the teacher educator/trainer in the complex learning process.

We also ask ourselves the rhetorical question: can we, from this role of educator/trainer, transmit alongside the technical, artistic, educational procedures and the unconscious signals of creativity of the transmitter of the didactic act, the main attributes of creativity: fluency of ideas, flexibility of thinking, originality, and together with these, the context, the enriched, supportive environment, which itself became the germ of creativity, or, according to **Arthur Koestler's statement**, - *that reactivity is a special learning process , in which the student and the teacher are one and the same person*.

To create from a psychoanalytical perspective, according to **Didier ANZIEU**, [1] "would represent a way to fight against death, to affirm a belief in immortality even if only "in an immortality crowned with laurels". Or man, more precisely the man - and it has been noted, indeed, to what extent men are so far more numerous, among creators, than women - would thus find a compensation for his natural inability to bear children, bringing in the world cultural productions capable of surviving, more or less, by themselves, as an illusion or as a symbol of descent."

[4] Without question, the entire evolution of the educational process carried out in the area of visual arts, throughout the entire history of art, has shown us that such a complex process of *learning creativity*, first developed starting from the self-taught creative act, at the dawn of humanity , in the primitive commune, when the artist left the traces of his passage on the walls of the caves, and later on the primitive dwellings dug into the rock or earth, incising or painting scenes from the life of the community using the most accessible means of artistic expression - the gesture of the hand loaded with the yellow or red clay, the white of the lime or the black of the slag extinguished in the fire, suggesting human or animal silhouettes, which even today seem like living scenes, enlivened as if by the battle cries of hunters and the pattering of herds of hunted animals.

Later, however, in the dark Middle Ages and then in the Renaissance, Baroque and Rococo, the development of creativity is this time assumed by the master, by the one who acquires fame, proves through his own achievements that he is a valuable artist, and the gentlemen of the era entrust his descendants towards the acquisition of artistic craft and perfection. The apprentice followed the master's advice, tried to acquire through observation, listening and practice, the

techniques of artistic expression, even if at first he was only allowed to mix the pigments to be used by the master or his apprentices - the most advanced in the craft, and only much later these apprentices were entrusted, (according to the results obtained), to carry out parts of the orders received by the master. During this entire period of time, which could last 5-6 years, the apprentice learned alongside the knowledge of technique and artistic mastery and that part of unconscious contagion of the master's talent, of his specific means of developing creativity.

For example, Peter Paul Rubens (1577-1640), known as an extremely prolific Baroque painter, created about a thousand paintings during his 63-year life, of course supported by his disciples who continued what he it began, starting from a preparation of the fondue with sepia charcoal, on a layer of fig juice. This unpretentious background, neutral and welcoming like a layer of earth, which brought him close to the archetypal, the primitive, the beginnings, like a primordial womb, helped Rubens to be inspired, to draw his grandiose compositions, which were then continued by disciples and again imprinted by the master towards the end. The disciple thus departed from a field already prepared by his master, to predispose him to a certain type of specific creativity, developed by the master artist.

With the appearance of neoclassicism, the first art academies also appear, where artistic education promotes other, much stricter values: the rigor of drawing, strong chromatic and value contrasts, the purification of passions, the return to ancient principles: good, truth, beauty. These much more restrictive and critical art academies strongly limit the artists' creativity, by imposing civic norms, the artist no longer paints the scenes he imagines, but those required by the patrons of the time. The subjective point of view, personal affections, however, return with romanticism, the century of passions, and thus the creative impulse is stimulated again, artists rediscover new sources of inspiration, turning their eyes to the heroes of the past, the techniques become much freer, develops easel painting.

Realism returns to the present and refocuses artistic interest on contemporaneity, drawing regains its rights, color only supports the duct of the line, artists look for their subjects in the present, and although they are formed by academies, they try to break away from their teachings, becoming independent artists promoting their own style, rejecting that of the masters of the great academies of the time.

Impressionism and other currents contemporary to them, such as divisionism, cloisonnism, post-impressionism, will accentuate the tendencies of individuation of the creator and detachment from the outdated trend of art academies, which through their constraining, stiffening actions, only cause reactions of rejection from artists who followed their courses, a reaction that is also preserved in the art after 1900, until today. The role of art schools will be to support the artistic

educational act, without a rigid involvement on the part of teachers, encouraging the development of creativity, by stimulating the imagination, of innovative procedures at the technical level (with the explosion of new ideas and techniques from pop-art, that draw their inspiration from advertising graphics of the 60s) and by finding new subjects, which support the constant media interest in new modern art events.

We ask ourselves, what exactly influences creativity? What conditions should be met so that pupils, students, self-taught, creators of any age are stimulated, prepared for everything that represents the challenges of a creative act in any area it takes place.

[3] "Where do geniuses get their ideas from? What do the thinking style of the person who created the Mona Lisa and the person who discovered the theory of relativity have in common? What thinking strategies did brilliant minds like Einstein, Edison, da Vinci, Darwin, Picasso, Michelangelo, Galileo, Freud or Mozart use? What can we learn from them? - asks Michael Michalko rhetorically - geniuses do not think through imitation, in other words reproductively, but productively. When they have a problem to solve, they think about how many ways they can look at it, how they can rethink it, how many different solutions they can come up with, instead of thinking about what they've been taught to solve that problem".

Naturally, throughout the history of art, each individual creator has imagined, researched, perfected his own methods of cultivating creativity, searching for ingenious solutions, inviting the right hemisphere to take part in these processes, but a thorough, systematic, scientific research is of recent date, and we will review some significant moments from this evolution of the science of creativity, naturally integrated in the field of psychology - *the science of the soul*, of the conscious processes of searching for solutions to a certain problem, of the cognitive processes involved in this work, but also of the mysterious unconscious processes that take place in the *depths of the iceberg*, in *the creative workshop* inside, that place so intimate, personal and deeply specific to each individual creator.

Systematic research on creativity began around the 1950s, in the USA when at the urging of Guilford, president of the American Psychological Association (APA), psychologists began to pay more attention to a neglected but particularly important field, and several institutes were established of research in the field of creativity.

[5] Robert J. Sternberg and his team synthesized in the work "Manual of Creativity", six major obstacles in the research of creativity, from a scientific perspective:

- a) The origins of creativity research in the tradition of mysticism and spirituality that seem independent or even contrary to the scientific spirit.
- b) The impression created by the pragmatic, commercial approach to creativity that her research lacks theoretical psychological grounding or validation through psychological experiments.
- c) The thematic and methodological distancing of the initial studies of creativity from the main current of theoretical and experimental psychology turned creativity into a marginal phenomenon in relation to the central concerns of the entire psychological sphere.
- d) Difficulties in defining and establishing the criteria of creativity that gave the phenomenon an elusive or trivial belonging.
- e) Approaches that insinuated that the creative phenomenon is an exceptional product of current processes and structures, and its isolated research does not seem to be a necessity.
- f) Unidisciplinary approaches to creativity tend to confuse a partial aspect of creativity with the phenomenon as a whole, often revealing a limited view of creativity and the perception that its scope is not as comprehensive as it actually is.

These major obstacles to creativity research have resulted in minimal concern for the study of creativity in the world's major psychological education institutes. In many faculties of psychology, there is no discipline that even presents the problem of creativity of future psychologists, but nevertheless according to Sternberg, "most psychologists of the 20th century (such as Freud, Piaget, Rogers and Skinner) treated very seriously the creative nature, so that currently it can be said that research in this field is downright explosive. It was observed that the maturation of professional interests is reflected by the increase in the number of specialized magazines. Creativity research has now been dedicated to its own academic journal (Creativity Research Journal) and this topic is attracting more and more attention in the mass media and the popular press."

CONCLUSION

In creativity and in the act of creation, it is absolutely necessary that there is a balance between the imaginative and the critical function. Thus, the hypertrophy of the critical function will lead to the cancellation of ideas in the bud - a phenomenon specific to inventive-ideal people, but ultimately unproductive, and the hypertrophy of the imaginative function, in the absence of a balanced correlation with the critical one, will lead to fabrication. Commenting on the relationship between imagination and physical thinking, **Alex Osborne**, records that our intellect is dual: on the one hand a critical faculty that analyzes, compares, chooses; on the other hand, a creative faculty that visualizes, foresees, and generates ideas. The critical faculty guides the imagination, and this illuminates the rational approach. The phenomenon of the production of the visual image, of an idea, or of the objectification of the image, represents the ability to visualize

ideas. This phenomenon is reversible - we can speak of a visualization of ideas, but also of an idealization (in the sense of logicalization) of images, that is, of a conversion of them into ideas. The idea of the image must find its counterpart in an object.

A phenomenon of movement of thinking from the abstract to the concrete is realized precisely by visualizing ideas and by objectifying images.

In addition to the cognitive capacities presented above, the individual must know enough information in a certain field to be able to make important contributions, and to be able to approach problematic situations that arise, in a different way than in the past.

[2] "Creativity is no longer a trait worthy of admiration only in Einstein or Mozart, it is not only a talent of those gifted by God. Today, creativity has become a life strategy, it is a response to change, it is proof of the ability to adapt to the world in which we live. We all need to be creative - teachers, students, parents, engineers, athletes, financiers; there is practically no field where creativity is not needed."

Personality traits such as: individual effectiveness and willingness to overcome obstacles, take reasonable risks and tolerate ambiguity play an important role in creative performance. So to aspire to creative thinking and behavior, the individual must be willing to challenge prejudice.

Another influence on the creative process is intrinsic motivation. Studies by researchers such as Amabile (1983, 1996) have shown that truly creative products are often due to increased pleasure and concern for the activity and not for its potential benefits.

Sternberg concludes, that in order to have all the necessary conditions for the manifestation of creativity, "an environment that stimulates and appreciates creative ideas is needed; with all the internal resources necessary for creative thinking, but without the support provided by the environment (for example, a forum in which these ideas can be communicated), the human creative potential would never have the opportunity to develop."

The environment that stimulates and valorizes creativity is vital for the field of plastic creation, but especially for the environment in which plastic education activities are carried out; thus, a critical environment, which does not offer the framework of an emulation, a place to exhibit artistic productions, or a forum for fertile discussions, in the absence of an enthusiasm that the individual who takes part in these educational activities, does not show (regardless of whether it is in the role of the educator or the educated), they will not increase fluency, originality, the flow of new ideas, but they will increase the critical spirit in excess, which is often harmful to the imposition of new ideas. Those who contribute to the act of

education from both positions, both as a master and as a student, must strive to support each other in creating an environment conducive to the development of skills and knowledge in the field of fine arts, and outside of it, in order to could expand the areas of knowledge to other fields as well, which will considerably ease the creative process through the possibility of finding ingenious solutions outside the field, reframed, internalized and reformatted in new patterns of plastic expression.

Over time, visual artists have resorted, depending on the historical time in which they lived and created, to different methods of stimulating creativity or renewing their visual language.

Max Ernst, famous Surrealist artist in the 20th century, he found that two or more objects captured in a collage stimulated his imagination and encouraged his metaphorical thinking. When the imagination captures two or more images in a collage, it transforms them into an entirely new reality, broken from that of each individual element.

Often the metaphor helps us to analyze in detail the deep aspects of the problem. Leonardo da Vinci used the analogy between the earth and the human body to explain its anatomy, Mozart's music was likened by the artist to the preparation of a meal, to explain the composition process. Disney believed that his task was to create metaphors, and Freud studied deeply the metaphorical meaning of symbols and dreams in order to understand psychology."

In conclusion, in order to have all the necessary conditions for the manifestation of creativity, an environment that stimulates and appreciates creative ideas is needed; with all the internal resources necessary for creative thinking, the intrinsic motivation of the creator, and a personality predisposed to interact flexibly and persistently with the field of knowledge in which it operates.

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