

THE ART & SCIENCE OF THE CREATIVE PROCESS

I. What is creativity?

- Create: “_____.”
 - “Create” < Latin *creare* < The Indo-European root **ker*, meaning “_____”: hence the connection between **creativity** and **cultivation**.
- History of Creativity:
 - Ancient Greece –
 - Only _____ create. Whereas, according to Plato, “The painter merely _____.”
 - No distinction in Greek between “make” and “create”: ποιεῖν and ποιησις (*poiein* and *poiesis*) meant only “to produce, make” and “maker” (hence the words “poet” and “poetry”).
 - Art – τέχνη (*téchne*) = discovery, not _____, since the artist is only following Nature.
 - Ancient Rome –
 - One step towards a more modern view.
 - Recognition that _____ was a common element in both poetry and the visual arts.
 - Middle Ages –
 - “Creation out of nothing” (Latin, *creatio ex nihilo*) implies that only _____.



- Humans only _____, we do not _____, since according to Cassiodorus, "Things made and created differ, for we can make, who cannot create."
- Back to the Greek view of art not being creative – in fact even more extreme, since poetry was viewed as a mere technical craft and therefore not creative.
- Renaissance –
 - Marsilio Ficino – *excogitatio*, meaning the artist “_____”.
 - Raphael – The artist shapes a painting according to his _____.
 - Da Vinci – The painter employs shapes that are not seen in Nature.
 - Michaelangelo – The artist realizes his _____, rather than imitating Nature.
 - Paolo Pino – Painting is “inventing what is not”.
 - Sarbiewski, theoretician of poetry – The poet *de novo creat instar Dei*, “creates anew _____.” Yet, unlike the other Renaissance thinkers, Sarbiewski held the Greek view that did not view visual artists to be on par with poets.
- Enlightenment –
 - Voltaire – “The true poet is _____.”
 - Diderot, on the other hand, held that imagination is “merely _____.”, “creates nothing”
 - Resistance threefold:
 1. Creation was reserved for _____.
 2. Creativity seemed _____, and the Enlightenment abhorred _____.
 3. Creativity seemed irreconcilable with _____, which were the essence of Enlightenment philosophy.
- 19th Century –
 - Creativity now only in _____.
 - At the end of the century, seeing creativity in science and Nature as well was seen as an _____ from art.
- Scientific Study of Creativity:
 - J.P. Guilford – 1950 address to the American Psychological Association
 - Graham Wallas (1858 – 1932)
 - Professor James Melvin Rhodes



- Wallas's Theory of the Creative Process:
 - **Preparation:** Preparatory work focusing on the problem and _____.
 - **Incubation:** Problem is _____ into the unconscious – nothing external.
 - **Illumination:** Idea bursts forth from preconscious processing into _____.
 - **Verification:** Idea is consciously tested, elaborated, and _____.

- 4 P's (James Melvin Rhodes, professor of education, education scientist, creativity researcher):
 - **Person**
 - Personality characteristics
 - _____ that shape how a person views events.
 - Habits of creative individuals, e.g. openness, autonomy, ideation, expertise
 - Behavior
 - **Process**
 - Cognitive approaches that focus on describing thought mechanisms and techniques for creative thinking
 - < Latin *processus* “journey, continuation”
 - Wallas's Stages in his Theory of the Creative Process
 - Important factors:
 - Motivation
 - _____
 - Learning
 - Thinking
 - _____ – defined by Rhodes as translating an idea into physical form
 - **Press**
 - Relationship between _____ and their _____.
 - Focus on the circumstances that encourage creativity, e.g. access to resources, degrees of autonomy, the nature of gatekeepers
 - **Product**
 - Physical result – the idea is _____ in tangible _____.
 - Focus on the end-result of creativity and how to measure such results (i.e. psychometrics)



- The Personal Process of Creation
 - Demonstrates the individual differences in the creative process: i.e. each person has a different way of going through the various phases in their creative process
 - We all use the same tools (called Modes of Process), simply in different orders
 - Integrates the 4 P's:
 - The **Process** appears differently in each **Person**, depending on their unique personality characteristics and their relationship with the environment – the **Press** – resulting in a different **Product** each time.



II. The Personal Process of Creation

- Based on the Harmony Patterns, found all throughout Nature, including humankind
 - The **Harmony System** was developed in the **1980s** by **Rebel Holiday** in conjunction with numerous psychologists, artists, and color theorists
 - Based on Newton's color theory and the **Munsell Color System**, developed by **Professor Albert Henry Munsell** of the Massachusetts College of Art and Design at the turn of the 20th century, the Harmony System originally described the connections between color and the other Visual Design Elements, such as line, shape, and texture
- Over the past 5 years, as new research has been done on the Energetics of the Harmony Patterns, correlations were discovered between the personality characteristics associated with the various Harmony Patterns and the creative process
- Comprised of 2 dichotomies:
 - **Activity:** Observation and Manifestation
 - **Field:** External and Internal
- These 2 dichotomies result in 4 distinct **Modes of Process**:
 - _____ **(EO)**
 - _____ **(IO)**
 - _____ **(IM)**
 - _____ **(EM)**
- Each person uses all four of the Modes of Process in a distinct order that correlates with their Personal Harmony Pattern; the percentages of their Personal Harmony Pattern determine the time they naturally tend to spend in each mode (diachronically viewed as phases)



- **External Observation (EO)**
 - Perceiving the _____
 - Collecting empirical _____
 - Research and learning
 - Youthful thirst for _____
 - Corresponds to Wallas' Stage of _____

- **Internal Observation (IO)**
 - Analysis of the _____
 - Inner questioning
 - In-depth _____
 - Contemplation
 - Corresponds to Wallas' Stage of _____

- **Internal Manifestation (IM)**
 - Inspiration: the source of _____
 - Imagination
 - _____
 - Dreaming, _____
 - The birth of new ideas in your mind
 - Corresponds to Wallas' Stage of _____

- **External Manifestation (EM)**
 - _____ action and physical exercise
 - Concrete _____ and tangible _____
 - Plan implementation
 - Improvisation
 - Corresponds to Wallas' Stage of _____



III. Guided Visualization

Internal Observation (IO)

External Observation (EO)

Internal Manifestation (IM)

External Manifestation (EM)



IV. How do I apply this to my life?

- The first step: understanding the challenges you face and how to overcome them.
- **Undertone:** the last Mode of Process in your Personal Process of Creation
- Now let's take a look at the different Modes from the perspective of the Undertones to see what challenges they each face and how to overcome them.

- **Undertone – External Manifestation (EM)**

- Challenge:

- Solution:

- **Undertone – External Observation (EO)**

- Challenge:

- Solution:

- **Undertone – Internal Manifestation (IM)**

- Challenge:

- Solution:

- **Undertone – Internal Observation (IO)**

- Challenge:

- Solution:

