

AWARENESS AS A SOURCE FOR CREATIVITY
WITH IMPLICATIONS FOR ART AND ART EDUCATION

by

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ABSTRACT

The study of awareness as a source for creativity is a study of inspirational creativity as opposed to inventive creativity or problem solving. This source of creative awareness is a center of balance and energy within the individual.

Recent studies in creativity mainly revolve around personality traits, group creativity in synectics and findings concerning the split brain in man. In a psychoanalytic approach to creativity the ego would be seen as a merging with the unconscious. Awareness is expressed at different levels: physical, emotional, mental and in awareness itself. The role of heroic archetypes and humor are important in the makeup of the creative individual. The role of awareness has important applications in the art world, art education and in art and society. Art and science merge on a higher plane of thought and from this vantage point should work together to help mold the world's destiny. Creative awareness has implications for the development of curriculum in art education.

Sources of inspirational creativity are examined in the light of ecstasy.

CHAPTER 1

INTRODUCTION

Practically all of the writings in the field of creativity today revolve around problem solving or inventive creativity. This paper is an attempt to explore the realm of what might be called "inspired" creativity; awareness as a source for creativity. Creativity is examined as an energy that is released through the vehicle of awareness.

Awareness is then a source and goal for the creative individual. Awareness is seen as being something that can be experienced in and of itself and beyond the perceptual states of awareness; physical, emotional and mental. Awareness essentially is then so vast and challenging in its scope that it cannot be mentally grasped, understood, or conceptualized.

Preparation of this paper involved examining the writings on creativity from this fulcrum of awareness. What has evolved is mainly a study of creativity in the humanities except three chapters, one on more recent studies in creativity; Clinical Creativity, a chapter looking into psychology entitled The Mind and its Relation to Creativity,

and a chapter with some suggestions for educational projects; Curriculum Notes.

The chapters more directly concerned with creativity in the humanities are Archetypes; the Creative Genius, Whimsey, Snoots, Some Thoughts on Art and Society, Beauty and the Beast; Art and Science and Their Role in the World, Ecstasy and Vibrations. The chapter on Archetypes is a study of the inner space model that creative geniuses often work from. The chapter on Whimsey is a look into the role of humor in creative expression. Snoots is a parody of Roots and examines the quality of the art world today in the light of creative awareness. Some Thoughts on Art and Society examines the role of art education against a social scale and the analytic and intuitive modes of thought. Beauty and The Beast; Art and Science and Their Role in the World examines the merging of the artistic and scientific consciousness to promote greater awareness amid the collusive forces in the world. Ecstasy examines most closely the sources of inspirational creativity.

CHAPTER 2

CLINICAL CREATIVITY

Most of the basis for creativity in the field of education is derived from the more recent and empirical research which is referred to as a clinical creativity. Most of these investigations can be grouped into three categories; Personality traits, Synectics and Split-brain research.

Personality Traits of Creative People

The creative person is often seen as sensitive, able to tolerate ambiguity and able to maintain focus of attention as hypotheses are tested and refined (Stein, 1953, pp. 311-322). Independent thinking is sometimes thought of as a foundation for creativity (Crutchfield, 1962, pp. 120-140). Some of the qualities of independent thinkers are that they

function effectively under stress, are relatively unsusceptible to generalized anxiety, relatively free of feelings of inferiority and inadequacy, open and free in emotional processes, ascendant in relations with others, persuasive, able to mobilize resources easily and effectively, active and vigorous, natural and free from pretense, expressive and able to seek and enjoy aesthetic and sensuous impressions.
(Torrance, 1965, p. 5)

Some have seen creativity as a search for truth and that living truthfully with oneself is a part of creativity (Anderson, 1959). Creativity can be seen as adventurous thinking that involves "getting away from the main track, breaking out of the mold, being open to experience, and permitting one thing to lead to another" (Ferren, 1953, p. 203). Fantasy associations and relaxation for unconscious play are fundamental to creativity (Taylor, 1959, pp. 151-182).

Guilford's major contribution to the field of creativity is called divergent production. It is defined as "generation of logical alternatives from given information, where emphasis is upon variety, quantity and relevance of output from the same source" (Guilford and Hoepfner, 1971, p. 20). There are several misconceptions about it. Some of the integers of divergent thinking are fluency, flexibility, originality and elaboration. Guilford also adds the qualities of redefinition abilities and sensitivty to problems to make up his scope of creative thinking.

Donald MacKinnon has done studies that have been closely linked with people in the arts. MacKinnon (1962) found the highly creative to be discriminating, curious, receptive, reflective, and eager for experience.

MacKinnon has characterized the highly creative architect as follows: dominant, possessed of those qualities and attributes which underlie and lead to the achievement of social status, poised and

spontaneous in personal and social interaction, not especially sociable or participative, outspoken and sharp-witted, aggressive and self-centered, persuasive and verbally fluent, self-confident, self-assured, and relatively uninhibited in expressing worries and complaints. He is relatively free from conventional restraints and inhibitions, not preoccupied with the impressions he makes on others, and able to recognize and admit unusual and unconventional self-views. He is highly perceptive, open to richness and complexity of experience, and has a preference for perceptual complexity. He has a greater tolerance of complexity and disorder and a stronger preference for perceiving than for judging. He prefers intuitive perception over sense perception and is more likely to be introverted than extroverted. He cares little about being included in a group and in general prefers to be left alone, yet tends to act in a dominant manner in social interaction. His dominant values, as measured by the Allport-Vernon-Lindzey Study of Values, are theoretical and aesthetic. (Torrance, 1965, p. 7)

Synectics: A Creative Group Process

We were disappointed to learn that most of the modern studies of the creative process were attempts to devise test methods of identifying creative people. These studies were of little help to us since they were on the one hand, related to a theory about creativity which (a) outlined the conditions of the test, and then (b) measured itself by the results of the test. (Gordon, 1961, p. 24)

These are the findings of a group of researchers called the Cambridge Synectics Group. They were also "disturbed to noted that the statements made by psychologists and philosophers lean toward abstraction and overobjectivity" (Gordon, 1961, p. 34).

The goal of the CSG was to produce a format or system by which a group of people with common interests could "increase the probability of their creative success" (Gordon, 1961, p. 25). It is interesting to note that initially their ideas were derived from artists. "We had confidence that new insights could be gained from observing the processes of artists because in the course of our series of interviews we found that artists in general were more articulate than technical people about their subconscious or subjective mental activity" (Gordon, 1961, p. 22).

What eventually evolved in the findings of the CSG was a system of using groups of people to work cooperatively and synergetically to attain creative solutions. These groups functioned most efficiently with a maximum of six to seven members. They speculated that the following reason head true:

. . . few people are able to tolerate the psychological discipline of observing themselves over a long period of time. The philosophical-psychological estheticians who hold that it is impossible to be at the same time in the creative process and aware of process are wrong: but it is indeed difficult. (Gordon, 1961, p. 26)

A watered down version of group generation of ideas in a given area is commonly known in education as 'brainstorming'. Unfortunately educators have missed the

operational keys uncovered by the CSG. What educators normally do is divide their students into groups and present them with a problem to work on. The CSG would hand pick the most creative people to work in a synectics group. This might be difficult in a normal classroom situation.

According to Gordon those selected for Synectics groups were selected carefully. They were interviewed for hours and picked on a basis of having a wide number of jobs, high energy level, diversity of experience, an administrative capacity, and a broad knowledge (Gordon, 1961, pp. 58-62). Many of the selections were based on an individual's creative abilities to begin with. "In short and contrary to the usual assumption, it was desirable in the Synectics group to have too many chiefs and not enough Indians" (Gordon, 1961, p. 27).

Gordon sees a major barrier to creativity in that "human beings are heir to a legacy of frozen words and ways of perceiving which wrap their world in comfortable familiarity. This protective legacy must be disowned." Gordon believes that creativity is produced by seeing the familiar as strange and the strange as familiar. He asserts that ". . . maintaining the familiar as strange is fundamental to disciplined creativity. The experience of sustaining this condition can provoke anxiety and insecurity. But

maintaining the familiar as strange is fundamental to disciplined creativity" (Gordon, 1961, p. 36). This may be why qualities of detachment are found in creative people.

Gordon explains that "it is the function of the mind, when presented with a problem, to make the strange familiar by means of analysis" (Gordon, 1961, p. 34). There are dangers in allowing the mind to hinge on understanding in this manner. "The great pitfall, the traditional danger, in making the strange familiar is in becoming so buried in analysis and detail that these become ends in themselves, leading nowhere" (Gordon, 1961, p. 34). The purpose of synectics is productivity.

Synectics deals entirely with problem solving or inventive creativity. It is hard to imagine a group of serious artists attempting to produce a painting through synectics methods. There are two reasons for this. One is that there are too many factors going into a creative painting that require an orchestrated or compositional creativity. The other is that the arts revolve around inspired creativity.

The Split Brain in Man:
The Two Modes of Thought

Some of the most interesting research with implications for art education and the field of creativity has been done in the attempt to understand cerebral hemispheric

specialization in different modes of thought. It is commonly known as the 'split brain theory'.

The two hemispheres of the brain apparently perceive and process information in two completely different modes so that we could consider them to be two distinct and different organs. In a normal right-handed person the left brain controls such functions as language, including speaking, reading and writing, rational cognition, analytical functions, and sense of time (Ornstein, 1972). For more distinctions see Table 1).

The right side of the brain is of interest because "the right brain seems to control creativity" (Brandwein and Ornstein, 1977, p. 54). The right brain functions include tactile, kinesthetic, and auditory processes, as well as musical functions like timbre recognition and distinction of melody, facial recognition and a semantic recognition that equals the left hemisphere (Bogen, 1975, pp. 26-27). Some other noted functions are intuitive thinking, the establishing of spatial relationships, direction of certain body activities, and response to rhythm and combinations of sounds (Brandwein and Ornstein, 1977, pp. 54-57). "Painting, sculpting and dancing are examples of right brain activities" (Brandwein and Ornstein, 1977, p. 54). The right hemisphere does not function in a linear or sequential fashion. It is not a logically oriented or deductive

Table 1. A list of sources and their postulations regarding the two modes of thought.

Source	Left Hemispheric Mode	Right Hemispheric Mode
Austin	convergent	divergent
Bacon*	argument	experience
Bateson & Jackson	digital	analogic
Blackburn*	intellectual	sensuous
Bogen*	propositional	appositional
Bronowski	deductive	imaginative
Bruner	rational	metaphoric
Cohen	analytic	relational
DeBono	vertical	horizontal
Deikman	active	receptive
Deiudonne	discrete	continuous
Domhoff*	right (side of body)	left (side of body)
Freud	secondary	primary
Goldstein	abstract	concrete
Hilgard	realistic	impulsive
Hobbes (per Murphy)	directed	free
Humphrey & Zangwill	propositional	imaginative
I Ching*	masculine, Yang	feminine, Yin
W. James	differential	existential
A. Jensen	transformational	associative
Jung*	causal	acausal
Kagan & Moss	analytic	relational
D. Lee	lineal	nonlineal
Levi-Strauss	positive	mythic
Levy & Sperry	analytic	gestalt
Lomax & Berkowitz	differentiation	integration
Luria*	sequential	simultaneous
Many sources*	verbal	spatial
Many sources*	intellectual	intuitive
Maslow	rational	intuitive
McFie, Piercy (from Spearman)	relations	correlates
McKellar	realistic	autistic
Neisser	sequential	multiple
Oppenheimer	historical	timeless
Ornstein	analytic	holistic
C.S. Peirce	explicative	ampliative
Polyani	explicit	tacit
Price	reductionist	compositionist
Radhakrishnan (per H. Smith)	rational	integral
Reusch	discursive	eidetic
Schopenhauer	objective	subjective
Sechenov (per Luria)	successive	simultaneous
Semmes*	focal	diffuse
C. S. Smith	atomistic	gross
Universal sources*	light	dark
Universal sources*	day	night
Vedanta	buddhi	manas
Wells	hierarchical	heterarchical

thought mechanism. Time has no relationship and vice versa with the right hemisphere functions (Bogen, 1975, p. 27).

The perception of "part-whole relationships" differs according to hemisphere. The left side of the brain operates deductively to isolate and distinguish specifics and singular aspects. The right side of the brain registers an overall "gestalt formation," sometimes called "closure." Closure is also the mode of perception that determines the relationship of the part to the whole (Nebes, 1975).

Which hemisphere will be used depends upon the demands and nature of a given task. It is the process required rather than the material (Bogen, 1975) that determines the nature of perception and assimilation and which side of the brain will be registering the information. Mathematics, for instance, can be studied using right brain functions if such things as visual aids are used. As Bogen points out " . . . each hemisphere represents the other and the world in complementary mappings; the left mapping the self as a subset of the world and the right mapping the world as a subset of the self" (Bogen, 1973, p. 413). One of Brandwein's most interesting observations is as follows:

Acquiring skills in the intricacies of listening is part of the educational process. Associating adequately with the diversities of listening calls upon the use of both sides of the brain--the left for differentiation, the right for integration;

the left for deductive, the right for the imaginative; the left for directive association, the right for free association. (Brandwein and Ornstein, 1977, p. 58)

This would imply that the listener is actively listening, and not sleeping. Most educators believe that the right side of the brain should be developed so that it can form the most creative and complementary integration of both modes of thought (Bogen, 1976, Brandwein and Ornstein, 1977). Educators also agree that our educational system not only does not teach the right side of the brain but discriminates against it. The three R's of reading, writing and arithmetic are all left brain processes (Bogen, 1976; Brandwein and Ornstein, 1977; Ornstein, 1972).

After more than 50 years of strict behaviorist avoidance of such terms as "mental imagery" and visual, verbal, auditory "images," in the past five years, these terms have come into wide usage as explanatory constructs in the literature of cognition, perception and other higher functions. (Sperry, 1975, p. 33)

Painting, sculpting, dancing and making music are examples of right brain activities that employ non-linear patterns of thought and have appeal to those participating (Brandwein and Ornstein, 1977). In understanding the arts one has made the enormous step of understanding himself as an individual and also in understanding the world he lives in.

Conclusion

The analysts of creativity have unfortunately taken an uncreative approach to the subject. There is much support to the idea that creative thought is non-linear and holistic (Ornstein, 1972) but most research on creativity has been analytic and linear in thought and treatment. When a topic like creativity has been dissected and defined we have the illusion of discovering the nature of creativity. Most researchers have been modest as to their conclusions. One has to be modest about reaching conclusions to creativity. Conclusions are more a product of logic and analysis.

CHAPTER 3

THE MIND AND ITS RELATION TO CREATIVITY

I have chosen a basis of Freudian psychology to use as an inner space construct for understanding the mental processes involved in creativity. This is included in the sections The Psychology of Creativity--and The Ego and the Id. In the chapter about the ego and the id the idea of the dissolution of the ego into the unconscious is examined. The section on definitions describes both creativity and awareness in greater detail. The section Nowness expands upon this psychological process as an ongoing inner communication system with the present. And the section Levels of Awareness uses a construct to describe the varying degrees at which creative awareness is expressed.

The "mind" is not seen as a physical entity (although products of the mind like thought are registered within the brain). The mind is seen more in a Platonic sense and that it is essentially an amorphous disarray of atoms that can be molded into thoughts, images and impressions by awareness and the objective world.

Psychology of Creativity

Freudian psychology assumed that creativity arose out of a conflict in the unconscious mind and that if the conflict were resolved in an ego-centric manner creativity would result. The creative individual would be able to sublimate the drives of the id and use the energy most effectively. There are three basic difficulties with this original notion: the definition of the unconscious or id, the definition of the conscious or ego, and the fancy that creativity originates from a neurotic state.

Modern psychoanalysts have rejected the view that creativity arises out of an emotionally disturbed state. Some artists suffer from emotional disturbances, but modern psychoanalysts contend that they create in spite of their problems and that their creative efforts are less than they would be if they resolved their inner conflicts (Anderson, 1959, p. 248). One of the more elegant descriptions of the creative person within modern psychoanalysis states that: ". . . he must have an ego that is flexible and secure enough to permit him to travel into his unconscious and return safely with his discoveries. The creative person is not dominated by the deliverances of his unconscious; rather, he uses them" (Kneller, 1966, p. 30).

Psychologists like E. G. Schachtel and Carl R. Rogers purport that creativity is not merely drive reducing

but is also thought to be a goal in itself. Man seeks challenges or problems and then resolves and reduces them (Kneller, 1966, p. 35). Schachtel points out that this urge to explore and discover is a natural tendency in a child and that it is stunted by socializing forces like parents, teachers and peers. R. W. White develops this idea further to say that the motive for development in children is not in any drive but in what he calls "Competency motivation," the urge to interrelate with his environment most effectively (Kneller, 1966, p. 35). Maslow describes this as the "self-actualizing" personality (Maslow, 1954).

These approaches outlined above have dealt with how the creative individual operates and some of his characteristics and the setting he operates in. It leaves unanswered questions as to who he is (the definition of the ego) and the definition of the unconscious.

Ego and the Id

In modern psychoanalysis a person would ideally be able to function so that no part of his ide or unconscious was unfamiliar to him. This means that he would not have any difficulties in sublimating any of the drives and accepting most experiences confronting him in his inner or outer life. Since the ego is that portion of man which determines his identity is it possible that he is able to manage this

relationship with the unconscious without some form of direct identification with it?

How can the unconscious be grasped? Jung in attempting to understand the unconscious once said;

As far as my observations go, I have not discovered in the unconscious anything like a personality comparable to the conscious ego. But . . . there are at least traces of personalities in the manifestations of the unconscious. A simple example is in the dream, in which a variety of real and imaginary people enact the dream thoughts The unconscious personates. (Jung, 1940, p. 16).

This brings to mind the operational mechanisms of Gordon's synectics. One of his major starting points for a synectics session was called personal analogy. What it allowed the group to do was to step out of their normal ego roles and step into a mechanical role in solution to a problem. His system of analogy is similar in concept to the inventive creativity described in Koestler's Act of Creation called "bisociation." What is being pointed out here is that consciousness is being used to take on certain roles and functions and in this sense is imitating the unconscious. The ability to do this has sometimes been isolated as a personality trait called "flexibility" (Guilford, 1971). In reality it is much more essential than personality and needs to be examined in the light of the inner space potential of the individual--the conscious identification with the unconscious (Bishop, 1977).

Ovshinsky's observations of the human brain cells led him to invent two types of semiconductive "chips." One is to be used as a recording device to accept large amounts of information or images. The other is to be used as a semiconductor; a "threshold" switch that is turned on when enough current is introduced in the circuitry. These two types of switches are patterned after the billions of neurons that register thought in our brain. Any one of these neurons has the capacity to send out messages to as many as one hundred other neurons that spread triggering waves of impulses through the brain (Eccles, 1958).

The function of the threshold switch operation would serve to explain the processes of incubation that would amount to charging up enough energy for the electric impulse of illumination. (I should point out that in the correlations that I am drawing with the human brain I do not intend to purport that the brain is the source of creativity or imagination as Eccles (1958) would suggest but rather that we find a worthwhile analogy in our most refined tool for registering the processes of consciousness.) Koestler explains the process of this creative energy of awareness as a trafficking stream:

. . . there is a two-way traffic between conscious and unconscious. One traffic continually moves in a downward direction: we concentrate on new experiences, arrange them into patterns, develop new observational skills, muscular dexterities, verbal aptitudes; and when these have been mastered by

continual practice, the whole assembly is dispatched, along the gradients of awareness, out of sight. The upward traffic stream moves in the fluctuating pulses from the unconscious which sustain the dynamic balance of the mind--and in the rare, sudden surges of creativity, which may lead to a re-structuring of the whole mental landscape. (Koestler, 1964, p. 181)

The mnemonic chips of Ovshinsky are patterned after neuron structure in that they are amorphous material, disorganized atoms that register thought impulses. I believe that this is a more accurate way of looking at the unconscious mind; as a field of amorphous mind stuff that has the ability to be molded, take form, image, to personate, etc. We consciously and subconsciously have the ability to mold it into ideas, emotions and things. But essentially it is like a jumbled disarray of atoms.

In closing our eyes we seek darkness. But is it simply darkness that we are conscious of? With patience images and thoughts arise. The grey fog has textures and fugitive colors and gives way to pictures and dreams. Perhaps this is what Wagner called "Die Götterdämmerung" the twilight of the gods; the direct perception of the unconscious.

. . . at moments of unity, harmony and security in his interacting with the universe, at such propitious moments does one sense his originality, become creative.

Is this the meaning of the creative genius, that only few persons are able to live in such truth to themselves and to others? High intelligence and talent alone are not sufficient to bring out creative truth. Is this the meaning

of the encounter, that one can shed the falseness, the error, the trappings of his culture and be open to the totality of his own experience and even for brief moments live consciously with his unconscious? (Anderson, 1960, p. 10)

This seems to be an experience that the creative genius is not only familiar with but actively seeks. Herman Melville described it so well in a chapter called "The Mast Head" in Moby Dick.

. . . lulled into such an opium-like listlessness of vacant, unconscious reverie is this absent-minded youth by the blending cadence of waves and thoughts, that at last he loses his identity; takes the mystic ocean at his feet for the visible image of that deep, blue, bottomless soul pervading mankind and nature: and every strange half-seen, gliding, beautiful thing, that eludes him; every dimly discovered, uprising fin of some undiscernable form, seems to him the embodiment of those elusive thoughts that only people the soul by continually flitting through it. In this enchanted mood, thy spirit ebbs away to whence it came; becomes diffused through time and space . . . (Melville, 1950, p. 152)

Melville's description of the consciousness expanding into greater states of awareness leads to additional ideas about creativity and awareness.

Definitions :

Perhaps it is because creativity is often associated with individuality different authors on creativity have dealt with diverse aspects in their own definitions of creativity. Many find it easier to describe the indicators of creativity rather than the sources for creativity. It

seems necessary to treat a subject like creativity with the viewpoint that essentially no one really knows what it is.

The definition from which I will be writing will be from Paul Twitchell (1973, p. 104). Creativity is "the release of energy through the means of an image, ritual, rite, music, poetry, inspirational cognition, sermon." And some others would be viewing a work of art, contemplating heroic archetypes, engaging in a favorite sport, or being with a friend or in a specific place. There is one major factor essential to understanding this definition. There is an implication that the state of mind brought about by the process provides a setting for greater or unique states of consciousness. This being the case, the state of awareness is the source and goal and all other factors become somewhat superfluous within this perspective. An excellent example is Tesla's invention of the AC electric motor. At dusk in a city park in Budapest (February 1882) Nikola Tesla walked with a friend. At the sight of the sunset he was inspired to recite from Johan Wolfgang Von Goethe's Faust:

The glow retreats, done is the day of toil;
 It yonder hastes, new fields of life exploring;
 Ah, that no wing can lift me from soil,
 Upon its track to follow, follow soaring . . .
 (O'Neil, 1944, pp.48-50)

It was at this moment that he envisioned the electric motor to be run on alternating current. He had first been

exposed to the Gramme machine in 1876 which could be used as a dynamo or a motor operating on direct current. It was a clumsy and somewhat dangerous invention that emitted sparks. "Watch me, watch me reverse it." Tesla was waving his arms in the air and swaying as he witnessed in his inner vision the entire machine was complete and operating. And in a state of awe and joy he operated it within his imagination much to the befuddlement of his friend.

Tesla was surrounded by the things he enjoyed and loved; Goethe, the park, his friend. He partook of the aesthetic experience of the sunset and the cadence of Goethe. All this helped trigger the energy producing the inner space vision. The strength of his vision set the foundation of modern electronics we enjoy today.

The value of using a definition like this is that it is applicable to a wide range of cultures, concepts and individuals. For example, a primitive tribe in Africa may dance as part of a tribal ceremony. And a group of teenagers in the United States may congregate to dance for entertainment as part of a high school or college function. Regardless of their reasons, goals, methods or cultural backgrounds both groups may come up with enough energy to keep them dancing all night.

There is an important quality in the definition of the word awareness as it is used in this paper.

Consciousness would imply those areas of conscious awareness or perceptual awareness (being aware of something in particular). Awareness in itself would cover all the possibilities of conscious, subconscious and the normally unconscious states of being. The difference could be described as perceptive states of being (consciousness) and the combination of perceptual and nonperceptual states of being (awareness). Awareness would then have an infinite range whereas consciousness would be finite.

We can often be emotionally engaged with something that is not necessarily germane to what is physically going on about us. We can likewise be mentally involved with an idea and detached from both the objective and emotional worlds. In like manner awareness can be experienced in and of itself apart from the perceptual states of awareness; physical, emotional and mental. The creative individual expresses these different levels of awareness as a continual process depending on his experience in the now.

Nowness

Originality, a freshness or newness of idea is usually integrated into the philosophy of many authors in this field (Stewart, 1950; Thurstone, 1952; Stein, 1953). Within this perspective creativity is often thought to take place in a wide variety of situations and in many diverse

and seemly insignificant ways as long as it is a new and novel approach or insight for the individual engaged (Stewart, 1950; Thurstone, 1952). But it is sometimes thought that the creation is to be considered in the light of the culture in which it was produced (Stein, 1953). It would within this context gain a wider recognition as being creative. The creation would be "accepted as tenable or useful or satisfying by a group in time." But of course within this context the salt shaker would be one of the great creative projects of all times. Also one can easily see today that many brilliant inventions have been and are constantly being developed that will never see general use. 1) Large industry will not risk changing its successfully marketed products and gamble losing the semi-guaranteed money that it already soaks from the public. 2) Because of large industry control over market products, independent inventors and small companies are often squelched out of public appeal. 3) The general public often lives in such a complacency of habits and status quo they fail to recognize the benefits of new inventions in their homes.

If a scale of values is to be applied to creative endeavors than perhaps a scale based on the effectiveness of communication would be most appropriate. For instance Ovshinsky (Bishop, 1977, p. 1) would be an excellent example of creative genius with his invention of 'glass transistors'

in 1968. Briefly, Ovshinsky's observations of the human brain with its infinite possibilities for sending nerve impulses led him to compare this to the switching devices in automated machinery. He speculated that since the neuron mnemonics were registered in an "amorphous" material that he would diverge from the normal semi-conductor crystalline solids and use an amorphous solid. These amorphous solids are now called "ovonic" and instead of having to be grown like crystals can be mixed, pured and spread out by the square foot. These memory chips have upset the microfilm business and market because they have the potential of being erased and added to. They have potential applications as low cost material to convert heat and light directly into electricity, and all-amorphous solid-state devices. (Tobey would be a good example of generating nowness and the amorphous quality of higher states of mind in his painting.)

If the human brain is the most sensitive physical communication system we know of, an invention patterned after it would be of the highest order.

Newness seems to be linked with using a living image from the present rather than living in the past with a dead image (Gross, 1975; p. 1). Creativity should be an open and workable frame of reference in context with the now and gain the greatest survival qualities for the future. A creative

individual will synthesize the factors of survival within his environment in accordance with his ideals, and more importantly his capacity of awareness. What we look for in the past and plan for in the future are inextricably woven by the forces of the "now." It could be considered to be the fulcrum of balance between everything that has past and everything that will be.

One quality of nowness is expressed in what is called the "principle of prägnanz" described by Helen Rees. "The ongoing process of achieving equilibrium will always be as good and as simple as prevailing conditions allow--depending upon the frame of reference of the individual" (Rees, 1942, p. 155). It implies that the individual chooses first a frame of reference to work from and alters it according to prevailing conditions. But the achievement of equilibrium as a process of the "now" is the ongoing goal.

Alfred North Whitehead described nowness as the present. "The present contains all there is. It is holy ground; for it is the past, and it is the future" (Burnett, 1957, p. 227).

Even when using more traditional methods in some endeavor the creative individual will be able to see the work with a freshness of application. This would include the countless stories of creative geniuses who were able to

arrive at important stages in their work during the odd moments in their daily lives: like Archimedes easing into the bathtub to discover the mass of the Heiro's gold crown, Beethoven's splashing in a tub to attune himself with the sound of qualities of water (only to upset the people downstairs who were drenched at their supper table), Newton observing an apple fall and sparking his later theories of gravity, or even the stories of Leonardo da Vinci wandering through the streets and seeing in the pedestrians the faces of the disciples of Christ.

Levels of Awareness

Another major construct in an ontological study is the idea of levels of awareness. Koestler recognized this and wrote:

These underground, in normal states subconscious, levels or planes in the hierarchy of mental functions must not be confused with the linear scale of awareness. The latter forms a continuous gradient from focal awareness, through peripheral awareness to unawareness of a given event; whereas the levels of the mental hierarchy form quasi-parallel (or concentric) layers, which are discontinuous, and are under normal conditions kept separate, as waking is from dreaming.
(Koestler, 1964, p. 180)

What Koestler describes is an inner space reality from which the individual expresses himself and manifests his outer reality. These levels of reality we are familiar with as the physical, emotional, mental, and awareness itself (Twitchell, 1973, pp. 101-103).

Creative energy can manifest on any of these planes of awareness. The ability of an individual to reach higher states of awareness relies on what is known as sublimation. Sublimation is: "according to Freud a psychic process; . . . by means of which more primitive and socially less acceptable forms of motive gratification are replaced and then further developed by socially more acceptable forms" ("Sublimation," 1972, p. 286-7). Sublimation is thought then, to be a productive usage of the id, basic drives and energies, the libido for instance. Freud lived his life as an example of sublimation. It is thought that he was not involved in sexual intercourse after the birth of his children. And so it could be said that he sublimated his physical and emotional energies into his mental involvements. By this example I do not wish to make a plea for celebrity but only to point out that the creative individual is able to some extent control his energies and within psychoanalysis this is called sublimation.

An example of these levels of awareness would be in the sculpture of the ancient Greeks and Romans. Surrounding the time when the Parthenon was built (c. 440-430 B.C.) Greek sculpture was in the high classical period. The sculpture was ideational and the figures portrayed were heroic, stately and poised. Their expression was one of serene detachment. They were figures of ideal physique and

would then correlate with the mental or ideational level of awareness. As Greek civilization continued it is said that its sculpture degenerated because of its expression of feeling and emotional involvement. This is the Hellenistic art exemplified by the Laocoön Group. It depicts a father and his two sons being attacked by a giant snake and about to be devoured. The central figure, the father is an overly muscular figure who seems to be flexing all of his muscles at once in an attempt to ward off the snake. With his eyes looking heavenward, his brows wrought and with much pain and anguish written all over his face he awaits his death. This is a clear example of a work of art created from the emotional level.

The Romans whose art did not reach the development of the Greeks were still more down to earth in their accomplishments. The Roman trend in the portrayal of man in sculpture was to copy an exact likeness from the sitter. Generally if a senator set out to have his portrait done in stone the sculptor would attempt to capture him with any facial blemishes, scars, warts, etc. This would be a work of art created from the physical level of awareness (Janson, 1969).

But how then are we to understand creativity from the level of awareness itself? It is probably easiest to understand from a human model. This is why many creative

geniuses have used an archetypal hero as an inner space model and guide.

CHAPTER 4

ARCHETYPES, THE CREATIVE GENIUS

Most creative geniuses have relied on an archetypal figure to measure the standards of their own success. The genius often uses an archetypal model in his psychological understanding of life.

" . . . all history resolves itself very easily into the biography of a few stout and earnest persons" (Emerson, 1905, p. 19). These are individuals who have had a far reaching insight of the universe we live in. Through the awareness they articulated they teach the world and lend humanity the understanding to gain the causal viewpoint. It could be said that these people have erected the tent poles that have determined the ceiling level of human consciousness.

The creative archetype could be said to have consciously mastered the dark forces of the unconscious. The individuals who have determined the scope of human knowledge have been geniuses and mythical beings, heroes and gods. They have fashioned an image out of the wild unseen forces of the world and domesticated them for the human endeavor. The gods we see have been anthropomorphic. But the humans

too, perhaps have been fashioned out of God. Our culture sees a figure like Einstein in a light of awe and superstitious reverence.

The question remains, did Einstein fashion the theory of relativity out of a refined subconscious, process, and give it to the world? Or did his refined subconscious, process, and give it to Einstein who passed it on to the world? Einstein seems to have had the devotion to allow himself to operate by his inner sensibilities. Otherwise it would be difficult to imagine him writing such a message as this:

I maintain that cosmic religiousness is the strongest and most noble driving force of scientific research. Only the man who can conceive the gigantic effort and above all the devotion, without which original scientific thought cannot succeed, can measure the strength of the feeling from which alone such work . . . can grow. (Seelig, 1954, p. 44).

Creative geniuses have often been found to live with the image of some ideal figure in their minds and have made a conscious effort to identify with it. They have imagined an archetypal figure and allowed themselves to express themselves with this image in mind. Emerson (1906, p. 42) wrote "My giant goes with me wherever I go". Van Gogh was very much aware of the great artists and of the devotion it would take to congeal this image within himself. "It is possible that these great geniuses are only madmen, and that one must be mad oneself to have boundless faith in them and

a boundless admiration for them. If this is true, I would prefer my insanity to the sanity of others" (Van Gogh, 1963, p. 308).

The process of transmuting this inner reality into that of creative genius is a great and ongoing struggle for the creative individual. Creative expression involves transformation which takes place in the individual as he changes and reorganizes within himself. Van Gogh described it saying that:

. . . things are infinitely more complicated, and right and wrong do not exist separately, any more than black and white do in nature. One must be careful not to fall back on opaque black--on deliberate wrong--and even more, one has to avoid the white of a white-washed wall, which means hypocrisy and everlasting Pharisaism. He who courageously tries to follow his reason, and especially his conscience, the very highest reason--the sublime reason--and tries to stay honest, can hardly lose his way entirely, I think, though he will not get off without mistakes, rebuffs and moments of weakness, and will not achieve perfection. (Van Gogh, 1963, p. 156)

His goal through this effort was equally apparent to him. Van Gogh (1963, p. 156) was convinced that "one will succeed in developing one's conscience to such a point that it becomes the voice of a better and higher self, of which the ordinary self is but a servant." Paul Klee once wrote: "My hand is wholly the instrument of some remote power. It is not my intellect that runs the show, but something different, something higher, and more distant--somewhere else. I

must have great friends there, bright ones, but somber ones too" (Grohman, 1960, p. 15).

These giants in the arts have created selfportraits of their inner consciousness by which they live. And as Lawrence Kaplan observed:

These spiritual portraits are of natural nobility. They belong with mythical heroes, saints and gods. Man the unbeliever, still needs the assurance that the fate that awaits all can be faced with dignity; that it need not be faced alone. Without the personifications of visions such as these we would stand at the brink of the void. It is this power to communicate nobility that gives to . . . art its sacred force. (Kaplan, 1976, p. 47)

These archetypal figures have been a liaison between the creative individual and higher states of awareness. These realms of awareness which might ordinarily seem difficult to grasp are made tangible through an archetypal model of an outstanding individual. This inner construct need not be seen as a genetic product but can be taught and built upon. This is one of society's greatest contribution to the development of the individual and to the development of culture in society.

CHAPTER 5

WHIMSEY

How can an individual carry the burden of an archetypal genius within himself? To lighten this load of heroism one must have a sense of humor. This is a requirement of creativity.

"I shun my father and mother and wife and brother, when my genius calls me. I would write on the lintels of the door-post, Whim" (Emerson, 1905, p. 8).

Whimsey and the theory of games both play an important part in creativity. Whimsey could be called the element of positive feeling that accompanies a change in awareness. Whimsey is a joy that attends a change in a concept of limitation. Whimsey is the excitement one feels as one looks beyond the threshold of one's past experience and meets and challenge of new thought and circumstances. Whimsey is the rise of the occasion. Whimsey is a force that has accompanied every major break-through of the inventive mind. This enthusiasm is an ice breaking force that allows an inroad of these new ideas into the collective consciousness of mankind; it has often been this emotional balast that helped the creative individual endure the fact that

humanity is not always thrilled with new perspectives on life.

People who are highly involved in assimilating knowledge, or in some project are able to hold their interests and involvements because of enjoyment. This enjoyment has made their garden of creativity fruitful. "Sometimes walking down the street I sometimes feel unaccountably happy, and then I welcome that happiness because I don't know where that happiness comes from, but still it should be welcomed. I think happiness should always be welcomed" (Borges, 1977, p. 2).

Pleasure and energy are always invited to the occasions of humor and whim. They provide a motivating force and satisfaction that allows an individual freedom for insightful observations and understanding that has produced creative achievement. "Play generates energy because it is a pleasure in itself, an intrinsic end. Kant's notions about the intrinsic value of art viewed as play without purpose evoked in Schiller the hypothesis that art derives from 'pure play' and excess energy" (Gordon, 1961, p. 119). Perhaps this is the goal in creativity rather than a byproduct.

The conscious mind is a function that is capable of assimilating new information that it was not conscious of before) and storing it away in subconscious levels. With this information are numerous sensory observations but

perhaps the most important factor accompanying this information is the emotional value which is attached to it. It may determine whether the subconscious field is a fertile compost heap or filled with engrams which are mentally distracting and emotionally upsetting. Humor could then be considered a necessity for creativity.

The foundations of humor are registered in the functions of the right side of the brain (Samples, 1975, p. 27). All humor is linked with the right side of the brain. Even such humor that revolves around word games like puns are hinged on basic semantics which are comprehended within the right hemisphere (Bogen, 1975). Most humor revolves around visual images represented by pictures or by words. Further it revolves around standing back from a situation so that it can be seen as a whole for its essential humor. These are also functions of the intuitive-holistic mode of thought. The signs of humor in an individual are also signs of an individual who knows his way around the back-woods of his mind. ". . . combinatory play seems to be the essential feature in productive thought"--Einstein (Reiser, 1931, p. 116) (see Figure 1).

The reciprocal function of art is that it produces this enjoyment as it is apprehended by these inspired qualities of thought. "I think if things are beautiful, well, Keats said it. He said it in too flowery a way, perhaps,

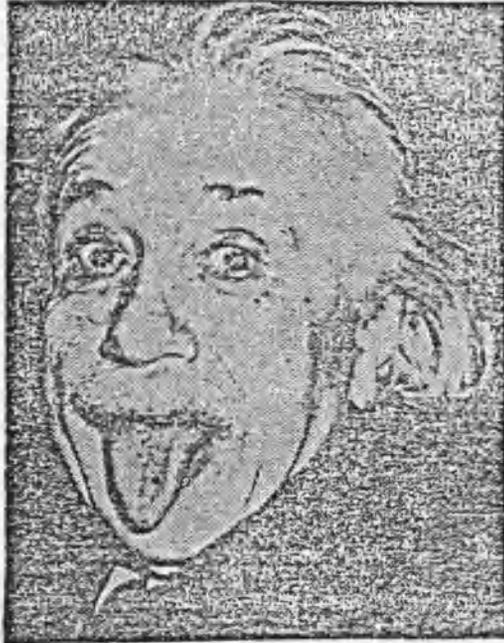


Figure 1. " . . . combinatory play seems to be the essential feature in productive thought."
--Einstein

but I think it was true. 'A thing of beauty is a joy forever.' I suppose he meant that, no? If he meant anything" (Borges, 1977, p. 14).

The classic example of the theory of games is that of the Roman games (Twitchell, 1973, pp. 59,60). Originally the games were played by citizens and were not life and death struggles. As they became more serious they took the challenge of facing a lion or some animal in the arena. He took up the challenge with the enthusiasm and the self-confidence that he would win. As the games became more serious professional gamesmen the gladiators arrived on and dominated the scene. No citizen in his right mind would of his own free will, take part any longer. The games at this point lost their appeal of personal involvement. As the gladiators were pitted against each other they lost many of their valuable contestants. It was at this point that slaves were brought to the arena to fight for their freedom. When the Christian slaves were brought into the arena they did not subscribe to the Roman games because they were organized in their own game plan. They did not care if they were killed because of their belief in heaven. There was no enjoyment in watching people let themselves be butchered. And so the new structure of the Christian game not only created disintegration of the Roman games but also the Roman

civilization. So the quality of games can be seen on a scale of play--work--slavery.

Creative individuals have always operated independently on the level of play and have always subscribed to their own involvements--their games.

Mark Twain once said, "Humor is only a fragrance, a decoration" (Meltzer, 1960, p. 150). And perhaps Whimsey is only a tool; a handy little tool creative people use to stay afloat in life and that creativity is something more. "I hope that it is somewhat better than whim at last, but we cannot spend the day in explanation" (Emerson, 1905, p. 8).

Whimsey is a characteristic of the creative genius that he uses for himself to lighten his obligations in life and play the game most effectively. Everyone uses humor in life but it is the quality of creative genius to assimilate upsets in life with humor and thereby reassign them a positive value.

CHAPTER 6

SNOOTS

The following chapter is presented as an example of a creative approach to writing in the field of art education. It is also an example of an outlook on the art world of today from the perspective of creative awareness.

Snoots is the saga of one individual's search for her aesthetic origins amid the snobs: sophistic boors, nouveau intellectuals, the art racketeers, their accomplices and dupes.

The Keeper of the Carrot

Maybe being born and raised in the fifties in America is a somewhat rude and unsettling idea in itself. For Dorothy it was in fact manifestly disorienting. She realized that to look into the many reasons why this was so was far too ambitious a project for her and somewhat outside her interests. After working in and walking through scores of art galleries, spending endless hours pouring over art magazines, seriously studying art for years, potting around for several more, teaching classes, searching and researching the field of art, she was quite dizzy indeed. So dizzy,

in fact, that she fainted dead away. Her normally torpid state of mind was afire and she began to dream. Even in her dream while she was out, her indignation over the past events upset her so much that she wanted to take a poke at one of the sources of all the confusion in society. But where to start? It all seemed so confusing. Suddenly a nice man in a bright blue suit took her by the hand and led her aside.

"Listen, Dorothy, it could be said that there is a carrot that keeps society moving along much in the same way that a carrot can be tied on the end of a fishing line to give an uncooperative jackass enough inspriation to move. That carrot, of course, is the imagination. It is the imagination because one must have an image in mind before he can expound upon or understand anything. One must have an image in mind before he can even do anything. For instance, the Christian Church never had much influence over the world until they started incorporating pictures of events written in the Bible in their meeting places. Then the public--even the people who were illiterate--could grasp some of the Bible's meaning. Seeing is believing."

"Of course!" said Dorothy as she awoke from her dream with a surprise. "The role of fine art in society is an important one in that it could, if it were an integrated organ of society, direct society much in the same way goals

and attention direct the individual." She picked up her little dog, placed him on her lap, and told him, "It seems, Toto, that art could be directly relational to the prototypical imagination within the collective consciousness of society."

Pondering further, Dorothy thought to herself, "But comparing what art is today with what it might be is not simply difficult but it owns up to the fact that something is decidedly awry." She wrinkled her creamy brows, tilted her head to one side, and stared through the ceiling.

Her mind was filled with questions. Where and when in history did art depart from its role of responsibility and goals within the evolution of human consciousness? And who is responsible for this? Who creates and molds the thoughts and values surrounding the trends in art, the museums and galleries, the economic ebb and flow of the art markets, the education of the art public and the young artists? Who is the tastemaker? Who is the Keeper of the Carrot anyway?

Etiology of Mid-20th Century Art

When a widely accepted authority on art, perhaps the most internationally known art historian and aesthete of our times, takes a position on the art of our times, what does he say? Kenneth Clark was interviewed (Clark, 1973) and the following conversation ensued:

ARTnews: Do you feel that the experience of the art of the last 25 years can provide new insights into the art of the past?

Clark: No.

ARTnews: Would you like to elaborate on that?

Clark: No, because much of the art of the past 25 years I don't understand. There are good painters in America--I like the work of Jasper Johns. I like a lot of the work of Rauschenberg, but when it comes to some of the very pure modern artists, my heart does not beat any faster. That may be a sign of age, or I might be right. One can never tell.

ARTnews: Which artists, under 45 years of age, say, interest you? Say, artists who began painting after the war?

Clark: No answer to that at all, I wouldn't know. All the ones I like are over 45, so I can't say. (Clark, 1973, p. 15)

Dorothy closed the magazine, and shut her eyes.

"Now what could he mean by that?" she wondered. Certainly she was going to see art that would give her many new insights done by avante-garde young artists in New York City. She was on a train bound for 'the art capital of the world' and she was taking her dog too.

But she had once heard a lecturer. And what did he say? Oh yes, Alfred Frankenstein (1977). He said something to the effect that the field of art criticism (and maybe artists and the art audience) should steer itself to examine the broad, major significant issues of art.

"Well," said Dorothy to her little dog, "I wonder if we'll

find any broad, major and significant issues in New York. I'll bet the Keeper of the Carrot could show them all to us."

Tom Wolfe (1972) made some very poignant observations regarding the status of art today starting with the rise of Abstract Expressionism. It seems that this movement was trafficked (red and green) by a pair of taste makers named Rosenberg and Greenberg. They operated out of the Land of Oz of the art world, New York City. One of Greenberg's initial notions regarding the evolution of painting was that since painting was a two dimensional art form and that other two dimensional art forms were dealing more directly with three dimensions (like TV, film, and photography) it would be obvious that the end goal of painting would be to capture its strictly two-dimensional qualities. Painting should be flat. Rosenberg's great contribution was in describing and defining "action painting," the idea that painting should be a record of a painterly event. Paint was flung, dripped, rubbed and scrubbed, stroked as it had never been done before.

What really made this trend feasible was the notion of Art For Art's Sake: the claim that "art is more important than anything else and sometimes a flaunting of the artist's freedom from responsibility" (Art for Art's Sake, 1967). Another inherent property of art for art's sake is

that it originally was intended as a sort of code of excellence within the artistic domain. This leads to the idea that the artistic domain should be autonomous. There are several natural problems which could arise from this, one of the more obvious being that of narcissism.

Narcissism was one of the most imposing features of the 1960s Pop art movement. Not in an alluring classical sense but more in a ridiculous, petty way. The notion of glorifying commercial household items (Campbell's soup cans, Brillo pads), scenes from comic books, and snapshots of movie stars lent itself so easily to a study of the petty and the diverse. Pop came on as sweet and drooly-good as soda pop and was lapped up by a culture that loved that beverage already, as well as the Madison Avenue images, the big, the loud and the obvious. Oddly enough Pop fit right into the idea of flatness. The surface quality of paint was applied in a smooth industrial way, sometimes with silk-screen. The subject material was almost always taken from a two-dimensional source. The people represented and the ideas expressed were likewise two-dimensional.

Putting people and ideas aside, the art movement launched itself again into the blatantly materialistic realms of art for art's sake, focusing on the quality of edge of one area of paint to the next as in Soft and Hard Edge Abstract. There was the Color Field Abstract. This

deductive process of examining art led to the Minimal art movement (Wolfe, 1972). With premeditation, these movements actually attempted to take away the notion that art should be contemplated and wanted to present the most bland images possible in order that they might be taken in by the viewer all at one glance. They went on to examine the shape of canvases, the framing, the walls, the gallery space and all with similarly overstated observations. All the little things. All the little things.

The next stage is as difficult as it is obvious. It may be called the removal of any commitment of the artist to describe clear ideas or to actually follow up his ideas at all. Or perhaps it is an acceptance of the state of the ideas of art becoming so fuzzy as to not really be there. One could say that it is the removal of art from even a two-dimensional area and into what is known as "Conceptual" art. This one-dimensional epoch of art is not what the name implies. It is not ideational but rather a sort of mainstream for puns, witty affectations and the like. Often times it has no thought behind it whatsoever but is called conceptual art for lack of a better category.

To give an example would be best (but some might argue whether the example is purely conceptual art or not.) Claes Oldenburg was visiting Ann Arbor, Michigan and being a prolific individual he was drawing even while riding

about in the car. He contrived a sculpture via a drawing that would be a giant saw-horse spanning the entire city and the 'A' shaped supports would stand for Ann Arbor. The thought is in the realm of the verbal and analytic. It is not meant to be constructed for obvious reasons. It could be considered complete in the sense of conceptual art.

On the one hand, it should be accepted that artists (or anyone else) have never been fully able to express every idea and observation they have. But it is farcical to strive for this as an ideal in art. Leonardo da Vinci once wrote, "The supreme misfortune is when theory outstrips performance" (nicolaides, 1969, p. v). Perhaps the conceptual art should be considered funny poetry to be compiled in joke books.

"Come back, Toto. Come back!" Dorothy was walking through an art gallery in New York when she looked up and noticed that her dog had bitten the pant leg of a conceptual artist who was trying to drape garbage bags from a plank propped out of a window. "Oh dear."

Nouveau Intellectuals, Who Will Cure Art
of the New York Smarts?

Art has the capacity to be both therapeutic and inspirational for those involved in it. But why do we find a figure like Kenneth Clark saying that his heart does not beat faster at seeing the art made by artists who were born since World War II? Could it be that the peculiar

ideas surrounding the art world today have cut off the natural urge for expression within us and left us high and dry on the shoals of indifference? Have they been subconsciously a suicidal attempt to castrate the very consciousness of mankind?

"Excuse me, sir, Toto didn't mean it. It's just that once when I was in art school I told him that my general impression of modern artists is that they are a group of people who got involved with art for its healing properties. And yet because of their queer precepts they were never cured."

Yes, this strange matrix of thoughts and ideas of art rests on the shoulders of those who support art as some sort of black cloud. And someone who is not trained either by himself or someone else as to how to climb through it is stuck in this quagmire of mentality. It could be said that the status of the arts today is a mental condition and is now ready for an institution. (A museum might not be enough.)

So those nouveau intellectuals are those university artists, art critics et al. who have arrived at the table of thought and reason in the arts, ready for a feast and expecting to get spoon-fed. They are those in the arts and elsewhere who are highly trained to think and yet display no capacity for original thought.

Sophist Boors--Bareback on a
Boston Brahmin

The lords of the art machine have been steeping and brewing in such tedious ideas and the artistic products of this era became so abstracted that the man on the street balked at the doors of the museum and turned away. The perpetuating illusion is that art is no longer a thing that can be enjoyed and appreciated with a universal appeal.

Perhaps one of the great shams of the art world is that many are called but few are chosen. This accounts of course for all the amateurs and dilettantes, right? Amateur in its original sense meant 'one who loves'. And dilettante originally meant 'one who delights' (Lynes, 1966). It would seem odd that these two terms would have a negative connotation in the realm of the arts. (The argument is that to simply love or delight in art is not always enough to fully appreciate it.) Does it mean that the art establishment has no room for love or delight?

In his youth, impressionist painter Pierr-August Renoir studied with Gleyre, a classicist master who advocated the antique style. When Gleyre first saw Renoir's work, he remarked dryly, "There is no doubt that you paint simply to amuse yourself."

Renoir's reply: "I want you to know that when I cease to be amused, I will no longer paint." (Wechsler, 1977, p. 193)

Who were the original sophist boors and what is the great need in society to be sophisticated? Of all the

two-thousand-year-old states of consciousness our society dons each day, sophistication is one of the most pervasive. The educational machines, the news and other journalistic media, the business world, medicine, law, science, politics and the arts all strive within their domains for levels of sophistication. The Sophists were ancient Greeks who could be called philosophers. The name implies 'professional teacher' ("Sophists", 1973). Plato and Aristotle were opposed to them for the reason that they were a group of people who were more concerned with winning in argument and in debate than in the discovery of truth. They taught their students to be capable of winning for their own ends whether they were honorable or not. They gave their times a new twist, which may help account for why society is so screwed up today.

But those known as art educators in general do not fit neatly in the aforementioned categories because they have been in many ways the Pied Pipers who have sponsored the rise of the folk crafts in America again. This is worthwhile because the arts certainly have inspirational value if others are moved to take up the brush, take up an instrument, take to song or dance. And if it does not it may simply be taking you for a ride.

"Little girl, I find you and your little dog disgusting, rude and uncouth. What would he look like if he were biting the left pant leg? A little more to the left."

The Art Racketeers, Investment
or Infestment?

The art museums often set standards for the worth of art in the art markets. But the standards set by the museums are often set by the board of directors. Many of the directors are wealthy people who have invested in art and set museum standards to make a profit from their collections (Burnham, 1975, pp. 214-227). This may not always be the case but the possibility of it is too deadly obvious.

The idea that art should exist as an investment is of course a possibility. But it is not nearly as true as seeking greater states of awareness through the insight of a gifted artist. Perhaps when art is sponsored as an investment it is worthwhile. But it should be considered an investment and essentially not art. And those who are looking for their aesthetic origins in art should look elsewhere.

Suddenly cameras began flashing everywhere. Artists and reporters for art magazines were there to document the scene. Before Dorothy could say, "Oh my!" the gallery owner slapped a couple of bonzolas into her hand and said, "You'll

have to leave now, little girl. That man over there just bought the whole sculpture including your dog."

"Oh no, now what have I done?" Dorothy was just beyond herself. "Toto, Toto, speak to me." But the dog just looked at her with glassy eyes down his long snoot and thought, "Who's the kid with the pigtails?"

As Dorothy wandered, a figure alone through the crowds at the airport, a veridical thought suddenly dawned on her, "Well, if that kind of art doesn't speak to me then I'll go find some that does."

Conclusion

Creative awareness is the inspirational source of art. Our attention could be called "the keeper of the carrot" or the imagination which directs the individual. The quality of art is determined by the attention the artist pays to his creative awareness. The quality of art in society is determined by how closely the art world follows those artists who express inspirational creativity from higher states of awareness.

CHAPTER 7

SOME THOUGHTS ON ART AND SOCIETY

This chapter attempts to describe a general social and mental scale that could be of use in understanding the roles of art in society.

Role of Art Education

One of the major problems of a field like art education is that it deals with two forces that are often in conflict with one another. Public education is supposed (in spite of its irresponsibilities) to prepare people to operate within society. Art need not deal with society at all and might be considered at best to be an individualizing force that transcends the human condition.

The basic integer of society is the family unit and not the individual. Although some of the greatest contributions made for society have been made by individuals, society tends to act for the general good sometimes at the expense of individuals. Also, what of the so called anti-social institutions that have given much in the development of individuals who used their experiences there as positive character building circumstances. Pool halls are often seen as negative environs but both Mozart and Mark Twain enjoyed

pool for the state of mind. At the same time many of society's most upheld institutions like football do little to build a civilization and for the most part simply encourage masses of people to become involved bawling over a small group of fully grown men who are wearing colorful outfits and playing games.

What art education has become or could play an effective role as is the personality of persona of art. Every individual in developing and eking out a role in society has developed a personality that he wears like a mask to deal with the outside world. This particular factor in the make-up of the individual acts as sort of a liaison between our inner and outer space. The more that this personality represents the inner space the more that we say that it has character. Art would describe or reflect this inner awareness and art education as a persona would help in assisting society's comprehension of art.

Society is out of balance in our country because too much emphasis is placed on the verbal and analytic realm of thought. Perhaps this is what gave rise to art education; when society again accepts the intuitive and imaginative trends of thought the art educators will be consumed by their art work. Perhaps no one will be needed to explain or prompt this creative expression.

I would like to examine in brief two aspects of society and their respective manifestations. They deal with structures of looking at society from influences, interest scales and thought patterns. I should make a strong point initially that all of these treatments are not carefully isolated or strictly defined but are recognizable.

Analytic vs. Intuitive

An important reference that Linderman (1976) used was his differential that he called form orientation and content orientation. In relation to the split brain theory it correlates form orientation to the intuitive and content orientation to the analytic. The right hemisphere controls the left side of the body and functions in the intuitive-synthetic mode of thought and the left hemisphere of the brain controls the right side of the body and functions in the verbal-analytic mode of thought.

The verbal-analytic mode of thought manifests in society as a collective consciousness. Linderman noted three influences of society that he described as inherited potential, attitudes and the perpetuation of mediocrity (status quo).

I have recognized these influences as the power structures, archetypal images and habitual attitudes to be seen as a construct for looking at society.

The artistic problem of dealing with the power structure is that essentially organizational functions are those which sometimes limit rather than promote creativity. They also limit the potential of human awareness and the vast ranging capacities of the mind. They take these two qualities of life and organize them and synthesize them into sequences, patterns, classes, systems, sets, differentiations and paradoxes. And then on the other hand something must be made of the confusing array of thoughts, impressions, memories, people and things with which we are beset from day to day. And this process of ordering the world around us could fascinate or occupy an individual indefinitely. This urge to structure is perhaps what is commonly called will power and is found as a function within individuals, groups or nations. And will is always used within us as an effect rather than a causal state.

The other two influences would be reflections of this force of will that have taken form in less general manifestations. Archetypal images would be the socio-personality creations of a train of mental will (i.e., Uncle Sam representing the United States or even in an individual who has taken on traits of his brother to be used within his own personality).

The influence of our habitual attitudes is so strong that it is difficult to assess them. We learn

psychomotor processes until they are second nature to us and we react to them only subconsciously. An experienced driver, for example, does not think about or stay conscious of all the minute details of driving so he can be more alert. He did when he was learning to drive but now that knowledge has become second nature or subconscious.

Social Levels

Warren Anderson (1976) developed a scale borrowed from Gans (1974) that was a socio-economic look at taste cultures. It gave a general outlook on culture that ranged in class from high, upper middle and low to youth and ethnic. The key to understanding this makeup is that the high class represents a group of people who are ideational in their thinking. One problem of using a socio-economic scale like this is that there are individuals who do not fit into any one category exactly. I have adopted a general scale presented by Paul Twitchell (1973, p. 92) people who are oriented in ideals, people who are oriented around people and people who are oriented around things. The two scales roughly tie together as high class → ideals orientation, upper middle and lower middle class → people orientation and low class → thing orientation. We must accept that there are many Mavericks who do not fit neatly into any category.

This does imply a causal quality of success. People who have goals in ideals are better able to determine their shortcomings. Ideas would be more essential and stable qualities than either people or things. This would apply whether the individual was a philosopher or a shoe salesman. Other advantages of this scale is that it does not ask to be applied on a scale of time and it also integrates both the youth and ethnic groups who do not always fit neatly into the Gans plan.

Synthesis

These two major ideas of social values and the analytic vs. the intuitive can be synthesized into a scale that might lend an overview to the general status of art in society (see Figure 2).

On the analytic side the power structure would reflect the ideal, the archetypal image would apply to the

	analytic	intuitive
ideals		
people		
things		

Figure 2. Modes of thought within a social scale.

personal and the habitual attitude would be the relationship with things. The intuitive scale would be the avenue of change within these relationships. Intuition would account for realizations of overviews and identification within ideals, people and things. Accidental and coincidental happenings may be germinated from our inner space through the intuitive mode.

The practical advantage that is observable in the cooperation of these two factions of the brain would be the ability to sense gaps in relationships, inconsistencies or needs within organisms of ideas, people and things and be able to readily transmute it from a gap into a function. This is the crux of all problem solving or inventive creativity. It is this intuitive side of the human that is able to grasp whole insights or overviews and cannot itself be reduced to the specific.

In our inner space worlds of imaginative self projection we leave ourselves open to accept and emerge into new experiences of ideals, people and things. This allows us to synthesize and develop new relationships and understandings within those levels. We find that there are ideals that are materialistic, things that reflect ideals and people who are ideals and some that are merely things. It is a world of Gods and boogey men and always a new definition of reality.

The scale of ideals-people-things also lets us see that in a higher realm of ideas art and science merge.

CHAPTER 8

BEAUTY AND THE BEAST; ART AND SCIENCE VS. THE POWER STRUCTURES

The future of the world today looks dim and the forces of reason and awareness in the arts and sciences may be able to change this. The section "Art is the Truth which Reveals Lies" is an alteration of Picasso's famous quote "art is a lie that makes us realize truth" (Picasso, 1968, p. 123). This section points to the fact that there should be a change in the role of arts. The section "Star Wars" is an example of this change. Some suggestions and further examples of attaining higher states of awareness through the merging of art and science are presented in "Universalism in Art and Science."

Art is the Truth Which Reveals Lies

If it is the function of art to lift and cleanse, to direct and encourage, then obviously it is the challenge to the artist to make this happen. There are imperious commands inherent in art that demand artistic responses. In a time when mankind is engaged in a mad war with Nature, when we stand at the brink of a catastrophe too dire to face, it is the poet-artist as priest of Nature who feels the perils most deeply. It becomes his task, as visionary, to affirm the imperiled life force which belongs to the generations and especially to the yet unborn future that is totally powerless to defend its birthright. (Kaplan, 1976, p. 43)

When one is born in a technological society it is natural to use technological tools. If what Kaplan suggests is true, that the artist shall set out upon the world to protect the unborn generations, we would hate to see him go armed only with a paintbrush. Although for some that is all that is needed.

There has never been a time in recorded history on our planet that its inhabitants have not been at war. If it hasn't been in one country it has been in another. If it hasn't been on a large outright scale it has taken place secretly in the minds of men. All this seems to have arisen out of the fact that people usually think only one thought at a time. That thought has been the governing factor of a person's subsequent actions, feelings, values and grasp of reality. To control that thought has meant the control of the human race. In many ways a study of history is a study of the power struggle of individuals and groups to gain control over other people. This is evident in examining the world's religions, governments, socio-economic systems and it is especially evident in the news media and the communications systems of television and radio.

What we have been forced to live with is not what is necessarily true, not what is necessarily worthwhile; but rather with whatever has gained the most power. Yet seldom do we find that the inventions of a creative genius

have been sponsored in the interests of gaining authority. He may have been contributing something that was later used by authorities to gain or maintain power. Rarely has any work of art been of value within the arts when it was created in support of some power structure.

A comparison could be drawn within governmental systems. A governmental system that is based on military might alone has not lasted long historically. The people who used their free thought have always overthrown these regimes. A government based on the arts and philosophy with no military base has not survived either (Twitchell, 1971).

Pentagon officials once asked Robert Wilson what Fermilab has done on behalf of the defense of our country. Wilson is said to have replied, "Nothing, except that it makes this country worth defending" ("Key to the Universe," 1977).

The artist or creator has in many ways transcended thought in the direct perception of awareness. And in this sense owes no allegiance to power structures. Both artist and scientist meet in adding dimension to society through their knowledge, interests and values. Collectively they can make or break power structures. Responsibilities accompany this realization.

We live our lives in a remarkable age and exciting times. In fact, in the shadow of nuclear and atomic

weaponry we may all play witness to the conclusion of our planet. Or would she toddle along through space, spinning at a thousand miles per hour, happily rid of the bothersome infestation? Beyond the tears, the laughter, the wine stained lips and the grease-stained hands the creative force within man smiles. An increase of the creative awareness with the arts and science may sponsor the sense of responsibility that this need not occur. To know it is to possess ourselves. Van Gogh said it of his day " . . . I begin to think it more and more desirable that, in a difficult time like the present, one seeks one's security in the deeper understanding of the highest art" (Van Gogh, 1963, p. 273). Stephen Hawking ("Key to the Universe," 1977) leading astro physicist in the "black hole" theory sponsors such a realization when he said "As we learn to understand the universe we become masters of the universe."

Star Wars

From beyond all these black collusive forces at odds with themselves and the world a select image steps forth and allows us to transcend our sphere of existence and retain a germ of positivism. That image was given to us by George Lucas the author and director of Star Wars. Star Wars made its debut on a quiet Sunday morning in San Francisco. As producer Alan Ladd, Jr. describes it was an audience of "Rotarians, Kiwanians, YMCA teachers. As the

first spaceship went across the screen, they started applauding. I didn't expect that; it brought tears to my eyes. They cheered and screamed" ("Off the Screen," 1977, p. 62). Audiences all over the country cheered and screamed. In some areas like Detroit they gave it a standing ovation; an unheard of thing in the American film. In fact within the first months of Star Wars movie goers and theater owners had to contend with the fact that people would wait in line for hours to get tickets and seats to take part in a film experience that has been virtually sold out of every seat of every showing. It is a film that even broke the hard boiled hearts at Time magazine who owned up in May that Star Wars was "the year's best movie" (Star Wars, 1977). It seems our citizenry was and is literally dying to see Star Wars. Why is this?

Francis Ford Coppola a close associate and friend of the auteur said of George Lucas he is "a pure film maker. He really only wants to put on film the things he loves. He has few pretensions about making 'great films' or 'great art,' and consequently he comes closer than most" (Star Wars, 1977).

The second factor lies in one of the most awesome qualities of the film; its technology. Up until the time of Star Wars the only other film known for its technology was Stanley Kubrick's 2001. In fact, the appeal of

Kubrick's effort could reasonably be described as lying only in special effects and the sound track. 2001 had 35 scenes that employed special effects and Lucas used 363 (Star Wars, 1977). Lucas was able to achieve an excellence in adding to these special effects by employing a computerized camera that would be able to do sophisticated calculations on each shot. And in referring to it Lucas could introduce new portions with less effort.

John Dykstra and John Stears were the technical curators of Star Wars. They are in the business of the imagination; making fantasy a reality. Dykstra claims,

Lets say a director wants to see the end of the universe, or maybe he wants to travel from a book on a table out a window, backwards through a cloud layer, and off to the surface of the moon, in sixteen seconds flat. We're in the business of bringing even the most farfetched ideas to fruition. (Kroll, 1977, p. 61)

Dykstra designed a camera that could be manipulated up, down, diagonally and forward to get many of the unusual perspectives used for the colossal space battle at the climax of the movie. Sometimes there were twelve different pieces of film overlayed to produce the effect of star ships moving off in different directions with laser beams firing back and forth. To see it is to be there.

One of the most interesting moments in the film is when Luke and Obi-wan Kenobi blast off from the planet Tatooine on a smuggler's star freighter chased by the evil

Empire's ships. While under fire they make calculations to jump into hyperspace beyond the speed of light. The special effects simulate an object approaching the speed of light is a worthwhile illustration of one of the most highly acclaimed theories of physics, never before attempted.

One nice piece of special effects was designed for an alien (a green Pogo-like character with stickles on his head). To design the language that he used they selected strange phonetic pieces from some 30 languages and processed them through a synthesizer. The compelling image of Carrie Fisher as Princess Leia projected as a hologram pleading "Help me, Obi-Wan Kenobi, you're our only hope" was done simply by videotaping film and then transferring video-tape back to film again. One of the superb special effects was in the light sabers. They were created by placing a highly reflective material on a rotating rod that would reflect light at nearly 200 times its normal intensity (Kroll, 1977, pp. 61-62). And in selecting the sound effects to accompany it they achieved a complete reality on the screen. (It is interesting to note that even one of the best filmmakers of the 30's, Frank Capra, received his degree in chemical engineering (Capra, 1971, p. 9.)

One of the unheard of blessings of this movie is that the protagonist is actually a hero. Mark Hamill as Luke Skywalker portrays a completely unblemished character.

It is impressive as it is unnatural. It is however, believable. This is a forgotten and overlooked fact of the films of our era. The anti-hero movies we have become accustomed to have nothing to offer in the end. You leave the theater with someone else's dirty laundry.

Luke Skywalker's mentor was a sage named Obi-Wan Kenobi, played by Alec Guinness. And the motivation for all the major characters was a force called The Force. Many of the far reaching implications of the movie philosophically come through this character. In Lucas' original novel, much of the treatment of this subject was missing (Lucas, 1976). It leads us to believe that since Guinness was the only actor who was allowed to change and add to his lines (Star Wars, 1977, p. 62) that these sublime additions to the movie were sponsored directly from the genius of Alec Guinness. Certainly without the expertise of such an actor the key points of the movie would not have been upheld. Guinness was able to lend to the movie the character of Shakespearian acting which is probably the most highly refined, dynamic mode of acting in our culture. But it is usually all but lost in the stages of our times. Its most noble features include "the wonderful occasion of patriotism, the strength of being, the embracing of fortune and the defiance of tragedy" (Knight, 1975). It includes the molding of the supreme into the pedestrian to achieve balanced impact in

speaking the most moving lines. Obi-Wan sits in his home and tells Luke about the Force "in us, surrounding us and pervading the entire universe" as if talking about the bacon and eggs at the breakfast table.

Finally the movie takes and molds the personal and emotional and raises them to a pitch of thrill and excitement. The theater is filled with the impetus to stand up from your seat and cheer. When suddenly you are stunned with the awesome experience of seeing a starship transcending time and the speed of light, or battle station explode in space. The enthusiasm is transmuted into some of the most aesthetically appealing experiences ever placed on film.

The director "only puts on film the things he loves." Creative technologists have used their resources to bring the aesthetic experience up to date and to synthesize art and science. It gives us a tangible example of a key scientific theory of our time. The protagonist is a hero. The movie's message makes a direct appeal to the higher sensibilities in man. It engages an emotional enthrallment into the aesthetic image once again.

Why is it that Star Wars has created such enthusiasm and demand? No one can say. But the fact remains new age technologists in the movie industry have created it. And

it offers tangible qualities of inspiration very real to most people.

Universalism in Art and Science

The question of art and science leads to universalism and the essentials of creativity. The research in the split brain of man has led to the conclusion that both sides of the brain should be exercised and used (Brandwein and Ornstein, 1977). This points to training individuals who will reflect the Renaissance ideal of the Universal man; someone who has something worthwhile to contribute in multiple and different disciplines. Leonardo da Vinci is the one to whom we look for the ideal of the Renaissance man. His inventive mind and creative capabilities led him to develop major contributions in the field of anatomy, art, weaponry and wherever his interest lay.

The key to understanding art and science is that both merge in a common source essentially. This source is in creativity and is regarded both in art and science as beauty.

It seems if one is working from the point of view of getting beauty into one's equations, and if one really has sound insight, one is on a sure line of progress. If there is not complete agreement between the results of one's work and experiment, one should not allow oneself to be too discouraged because the discrepancy may well be due to minor features that are not properly taken into account and that will get cleared up with further developments of the theory . . . (Dirac, 1963, p. 47)

This advice given on the formulation of scientific theory. And yet it also might be applied to a study of painting.

Paul Klee is not only one of the most famous artists of our century but he could also be called the father of modern art and the greatest artist of the early 20th century. What were his interests and involvements? "He knew Cervantes and Shakespeare and he loved Goethe. Because Goethe combined scientific thinking with intuition (Morphologie), he felt an affinity with him" (Grohman, 1960, p. 16). Klee dabbled in philosophy and even considered such questions as "The law that supports space" as subject material for his work (Klee, 1964, p. 185). One of his loves was a pastime was solving problems in mathematics (Grohman, 1960, p. 16).

Reading the pages of his theory of form it would appear that Klee desired to penetrate to the very depths of his knowledge of the universe; he speaks of space and time, of forces of gravity, of centrifugal and centripetal forces, of creation and destruction of being, of the individual and the cosmos. Side by side with strangely happy intuitions, with parascientific propositions, with paradoxical postulates and with a vast quantity of very valuable annotations relating to the daily routine of pictorial work, one finds recollections of readings, passages revealing knowledge (which is neither superficial or second-hand) of contemporary currents of thought, psychology of form, theory of visibility, psychoanalysis, the philosophy of phenomenology. Certainly all this does not constitute a system, but it does reveal a complicated construction in which everything seems to find its proper place. (Klee, 1964, p. 13)

It seems that Klee was able to use his knowledge and diversified interests to expand his perspectives in art and thereby contribute more in his art and in his individual understanding of the world.

It is well known that Klee, more than any other artist of our century, was consciously detached from the mainstream of modern art and its theoretical assumptions. In the same way, Leonardo, more than any other artist of the Renaissance, consciously detached himself from the central features of historical tradition. In their creative thought both Leonardo and Klee are not so much concerned with the art object, as with the manner in which it is produced. They are concerned not with form as an immutable value, but with formation as a process. Both are aware that the artist's approach or creative manner is an independent and complete way of existing in reality and of understanding it; and as they are not unaware that there are other speculative methods, they are led to investigate that particular character which is the distinctive feature of the artistic approach, always bearing in mind, however, that this must develop over the whole field of experience. For this reason Leonardo's mode of thought, like that of Klee, covers every aspect of being; it takes in the entire universe. Since art brings into being, albeit only through what is termed visible, a cosmic awareness of reality, there is no moment or aspect of being which can be considered foreign or irrelevant to the experience which is acquired in artistic creation. (Klee, 1964, p. 11)

It is also interesting to point to a figure like Robert Wilson the head of Fermilab, the electron accelerator in Batavia, Illinois. In addition to being one of the major nuclear physicists in the world he is also a sculptor ("Key to the Universe," 1977). And the electron acceleration labs that he has been responsible for (like Fermilab and

the electron accelerator at Cornell University) are acclaimed for being aesthetically pleasing and not a typically stark and barren laboratory atmosphere. Even Einstein was a participant in the arts; he played the violin.

Many of the recent studies of the two hemispheres of the brain are EEG studies done by reading alpha waves. And they know which side of the brain is functioning because the other side of the brain is resting and producing alpha waves. Perhaps the highly creative have been able to naturally, consciously or subconsciously extend their creative energy and output by using alternative modes of thought. They would then operate one half of their mind and perceptive faculties while the other half rests. It might also be of interest to further speculate that the most effective educational system would make use of this alternating quality of thinking to gain the most out of the students and help the students be most in tune with their creative faculties. Ornstein even suggests that it is possible to shut down one half of the brain consciously in order to tend to some specific function (Brandwein and Ornstein, 1977, p. 56). The highly creative person needs points of relaxation that can only be found in the arts. From this universal vantage point we can see that art and science complement each other. Only from a lesser point of view are art and science at odds.

We live at the dawn of the 21st century and in many ways we pretend to live in the past 2,000 years ago. We live in homes and structures that are based on Euclidian math systems that makes it difficult for a larger number of people to understand more complex math systems. We deny ourselves the fact that we no longer live in three dimensions but in four dimensions. In the light of relativity, space is curved not flat. It might also add to our society's aesthetic comprehension if the structures we live in were more close to nature (perhaps geodesic domes are an example). After all mathematics is only an elegant description of natural forces. Logarithmic curves and conic sections are very common in nature. For instance a stone tossed in the air follows a parabolic path up and to the earth again. There has been a gap, (it is fairly well established that our school system does not focus on teaching the right side of the brain) not only in teaching simple visual constructs but also in teaching more complex visual thinking that would complement and balance complex thought. Perhaps it is past the time that we should stop thinking of the world as a place but rather as a process. It is time that we stop thinking of ourselves as a digit on the globe and instead as an integral function of the universe.

Art and science merge in a higher plane of thought which is close to the essential source of creativity,

awareness. This qualitative thought would lend society in general a more positive position to tend to world problems.

CHAPTER 9

ECSTASY

The state of being beyond reason and analytical approaches is a state often reached by creative people especially in their moments of realization or discovery. This state of "mindlessness" is called ecstasy.

"Leave your theory as Joseph his coat in the hand of the harlot, and flee" (Emerson, 1905, p. 15).

One of the most inexplicable realities of creativity is that even the most highly regarded men of science, the creative genius of science have not arrived at their great contributions to science through rational analytic means. Einstein once said that "The words of the language, as they are written or spoken, do not seem to play any role in my mechanism of thought" (Hadamard, 1949, p. 142). Tesla made a similar observation about his first recognition and faith that alternating current was to be the direction in the evolution of the electric motor.

I could not demonstrate my belief at that time, but it came to me through what I might call instinct, for lack of a better name. But instinct is something which transcends knowledge. We undoubtedly have in our brains some finer fibers which enable us to perceive truths which we could not attain through logical deductions, and which it would be

futile to attempt to achieve through any wilful effort of thinking. (O'Neil, 1944, p. 42)

Especially in the arts, the creative genius has not relied heavily on mental faculties in their most inspired works. H. G. Wells once said that "the forceps of the mind are clumsy things and crush the truth a little in the course of taking hold of it" (Koestler, 1964, p. 174). One of the most difficult things for those in academic circles to understand is that people need not mentally analyze an experience to accept and come to grips with it. An artist and philosopher may go through a similar experience. The artist may shrug his shoulders and go on. The philosopher may stop and write one or two volumes on the subject. We recognize that some mental process is going on but that essentially the direct artistic perception is a higher level of awareness. Carlyle described it this way:

Thus, if the debater, and the demonstrator, whom we rank as the lowest of true thinkers, knows what he has done and how he has done it, the artist, whom we rank as the highest, knows not; he must speak of inspiration and in one or the other dialect call his work the gift of divinity. (Kneller, 1966, p. 19)

In order to begin to understand awareness one must see it personally as something that is so far reaching in its scope and challenging in outlook that it cannot be mentally grasped, analyzed or conceptualized. If one does, then how can he be sure that he is partaking in awareness

itself and not merely some mental concept? This is essential to open mindedness; if one is not working directly with something larger than oneself then is simply not growing and is consequently becoming closed minded. Socrates, in his dialogue with Ion engages the young rhapsode in a conversation on the nature of inspiration and the poet's creativity. He contends more adamantly that the mind is not a participant in the event: "For the poet is a light and winged and holy thing, and there is no invention in him until he has been inspired and is out of his senses, and the mind is no longer in him . . ." (Plato, p. 287).

Ecstasy is the "state of being beside oneself; state of being beyond all reason or self-control" (Webster's Dictionary, 1952). It could be seen as the transcendence of one's previously held concept of reality of self or the ego that can only be accomplished through awareness. It could be said that William Blake's entire life revolved around this principle. His visionary insight gave him the inspired perspective to write passages like:

Over Sea, over Land
 My Eyes did Expand
 Into regions of air
 Away from all Care,
 Into regions of fire
 Remote from Desire;
 The Light of the Morning
 Heavin's Mountains adorning:
 The particles bright
 The jewels of Light
 Distinct shone and clear.
 (Gilchrist, 1942, p. 87)

Once again, Socrates used a similar observation in pointing out to Ion the possibilities of the creative imagination:

"When you produce the greatest effect upon the spectators in the recitation of some striking passage. . . . Are you not carried out of your self, and does not your soul in an ecstasy seem to be among the persons or places of which she is speaking . . ." (Plato, p. 289).

Often we find the creative individual has taken a sense of self identification completely beyond the sense of his life span on earth. To try to understand a figure like Paul Klee is to see him in this light. He once wrote: "I cannot be understood in this-worldly terms, for I am just as much at home with the dead and with those who are yet unborn. I am just a bit closer to the heart of Creation than is customary. And yet not--nearly--close enough" (Grohman, 1960, p. 12). We often get our most profound insights into the genius when they open up in such a way. Klee is a wonderful source of such material because he kept a diary and never would have told this otherwise. Mark Twain was so bold and once relayed the following:

. . . I am saying these vain things in this frank way because I am a dead person speaking from the grave. Even I would be too modest to say them in life. I think we never become really and genuinely our entire and honest selves until we are dead--and not then until they have been dead years and years. People ought to start dead and then they would be honest so much earlier. (Meltzer, 1960, p. 151)

To describe the vantage point of creative awareness would be to describe a place of operational balance within the individual. A place that has been stripped and peeled of both the facades of the world and one's inner facades. Klee (1964, p. 345) once wrote that, "There is no sensuous relationship, not even the noblest between myself and the many. In my work I do not belong to the species, but am a cosmic point of reference."

The cosmic point of awareness bears some implications about the role and function of the arts in general. That is that art is significant in that which it represents. Does it inspire the beholder to recognize this cause or source of its origin in awareness? In describing the creative processes of a sculptor, Henry Moore once said:

He mentally visualizes a complex form from all around itself; he knows while he looks at one side what the other side is like; he identifies himself with its center of gravity, its mass, its weight; he realizes its volume, as the space that the shape displaces in the air. (Moore, 1964, p. 142)

This center of balance within the work could be compared to this center of awareness within ourselves. This center could be considered the essential ingredient from which the entire work, as a finished product, speaks to us. We must see the balance to appreciate it. This applies to a work of music, dance, art, poetry or drama.

In music, especially classical music, we consciously follow the strains of melody ascending and at the height of these ascensions the uppermost note is called a suspension. This music has an uplifting value and from these suspension points one can see the entire landscape of the work and appreciate it from this overview.

G. Wilson Knight (1975) has said that to grasp the works of Shakespeare for instance, one must "see the entire play in time and space" and from this perspective understand its center and form.

Some painting created out of this dynamic state of awareness are works of art most highly reflective of this creative fulcrum. Van Gogh's landscapes and his handling of the paint give the sense of animated awareness and electricity that pervades and excites even inanimate objects. Turner's landscapes painted with their unifying sense of light seem to describe a setting for this epiphanous ball of atmosphere. Klee describes an inner space balance of psychology that communicates with all life. Moore's sculpture describes a demanding nobility of form. Escher has compounded the mathematics of the imagination. Cézanne's contemplative descriptions of color and form in space are the natural insights of refinement.

Ecstasy is inspiration. Ecstasy is the inspirational creativity which has been the reward for searching in new

areas of thought and perception. It has been most often endowed to those who have developed their analytical faculties and then abandoned them to stand back, gain an overall perspective on their work and add to it.

CHAPTER 10

CONCLUSION AND CURRICULUM

Awareness is the source of the energy sometimes called creativity. Knowing this creative source has been achieved through ecstasy and a heightened sense of awareness. It can be seen psychoanalytically as the identification of the ego with the unconscious. Creative awareness is closely associated to the higher planes of thought where science and art merge.

Awareness can be expressed in applied manner through mental, emotional and physical states. Creative awareness then, has applications and essential contributions in the arts, the art world, art education and in art and society.

We can build and add to our sense of awareness in many ways that can be taught. The personality traits of creative individuals can be recognized and enjoyed. We can exercise activities that employ a use of the right side of the brain where the creative mode of thought is registered. A study of our inner space processes is important to consciously make use of all our creative faculties. Living in the now can bring forth these inner space realizations. A

study of creative genius helps mold our own sense of genius. Most importantly we can maintain a sense of humor.

If art education is the bringing forth of creative expression from inner resources of the individual to recognize the higher qualities expressed within society, then we see that a study of awareness as a source of creativity is essential to art education. The art class can benefit the most from a teacher who demonstrates this creative awareness and is genuinely inspired by something constructive. If the teacher can pass on this sense of love for something greater than our normal human consciousness then the most worthwhile transaction in education has taken place.

I strongly believe that art education can play a leading role in bringing about this sense of creative awareness. And it will reach out to all fields of education to benefit society at large.

The overall atmosphere is the most single important general condition of a classroom. 1) One of the important factors in determining the atmosphere of the classroom is in music. The music used should be uplifting. Using a radio is an appalling notion as most radio programs are not always oriented responsibly to the upliftment of their listeners, not even classical music stations. (Also most high-school students dislike classical music.) I suggest that the teacher be responsible for procuring and taping some 180

hours of worthwhile music. More classical music could be gradually added. This leads directly to the expansion of awareness and raising the awareness of the class.

2) Quotations by famous people could be used to generate interest and enthusiasm. They could be placed on the board daily and could also be humorous. There are scores of quotes that could be used within the pages of this thesis. This helps students formulate a heroic archetype within themselves.

3) Class sessions could be opened by reading poetry or passages from books with rich imagery. This would not only provide a time of adjustment in between classes but would also set a mood for more insightful responses than could be obtained in any other way. It would stimulate right brain functions and visual thinking.

4) In following the idea of a hero archetype a project could be done having the students read a book on a famous artist, musician, poet, dancer, actor or writer and write a one page biography of them. These biographies could be combined with pictures to make a history of the arts game. This type of game is excellent for members of the classroom who insist on being bored and having nothing to do.

5) In using the synectics construct a teacher could seriously rely on the help of a handful of his best students

to design curriculum. One could seriously inform them of the problems which face educators today and expect them to provide worthwhile solutions, within the limitations of public schools. This would be done as a group closely following a synectics construct.

6) One good mode of teaching art history and art appreciation would be in having the students pose and act out the scenes of famous sculptures and paintings. In this way the class clowns and cut ups are put to efficient use. And it would offer insight into the meaning and value of art. This direct experience sponsors right brain activity.

7) Another mode of teaching art appreciation is in "hand painting." In this exercise the students are asked to "draw" the objects and picture planes of a painting to help them visualize the original model of the work of art and appreciate the artist's conveyance of space. These drawings are not done on paper but in the air by gesturing what the painting visually states. This is another right brain activity to grasp spacial relationships.

8) An important experience would be in attempting to get the students to have an overview or causal viewpoint of films and television production. This could be done using films at the high school to point out different editing techniques, camera work, story sequencing, screen play and directions. In preparation for this or as an afterthought a

television could be brought into the classroom and left turned on with the sound turned off. This can be very revealing. This would synthesize right and left brain functions and help students become active respondents to television.

9) One type of development of visual imagery is to take students on an imaginative journey with their eyes closed and while they are seated quietly. This stimulation using a story or writing with a strong visual sense can then be used to have the students draw from their imagination. This exercises visual thinking and right brain activity.

10) One interesting experience would be to have the students draw a self portrait as somewhat of a psychological study. The class could be gathered in a circle and experiment by singing a vowel sound like 'u' which makes a perfect sign curve on an oscilloscope. Then in studying a harmonious sound vibration like this they could draw or convey the effect this had taking place within their head. This would be an intuitive type of study of vibrations.

11) Painting music is always fun and worthwhile. It is probably most interestingly accomplished with a short piece of classical music. A teacher might want to first start with a popular vocal piece that has a wealth of imagery. The next day go to an instrumental piece. Then spend

time on classical works. This is not only one of the most effective ways of stimulating a music listening consciousness but also strengthens awareness. This exercise uses the ability to recognize melody, transmute it into a form and possibly an image. All of these revolve around right brain functions. This could also be done with films.

12) To create spontaneity gesture drawings are a challenge for students. Also blind contour drawings help sponsor observation without copying and allows students to become detached from their work. Drawing with the entire event of a model in space is also an exercise for the right side of the brain.

13) To expand on the idea of free-flowing gestures one could have the class paint from slides shown for only one minute. These could be slides taken at a ballet, theatre, or opera performance. These could be done on pads of old newspaper. They could then take the ten most popular slides and show them for a longer period of time the next day. The last days of the week could be used in transforming these studies into finished paintings. This could be done with tempera or acrylic paints. Developing painting in such a way requires use of part-whole relationships which is a right brain function.

14) Painting from a distance has long been one of the artist's greatest tools to see his work as a whole.

Paintbrushes could be affixed to three foot sticks and used by students to stand back from their work to create. This would be an exercise in holistic perception and creation.

15) Finally, whole class periods could be devoted to using the left hand to paint with the objective to see the painting in a new light. (Left handed students would use their right hand.) This would be a direct attempt to connect and use the subtle faculties of the holistic perceptual mode, by using the left side of the body which is directed by the right side of the brain.

Seeing awareness as a source for creativity is beneficial for the individual to see more clearly and recognize the things of value to himself and to society. He is able to create ideas, thoughts, feelings, values, inventions and art that is a worthwhile contribution to the world he lives in. He can examine the world around himself and have an understanding and insight into the balance and nature of things. He can know what has an inspirational value to himself amid the things, objects, people, social circles, occupations, ideas, and mental constructs integrated into the world. He helps by using this awareness to build outstanding culture out of the society he lives in. Civilization too, enriches the individual's knowledge of himself and his outlook and perspective.

Awareness allows for individual or entire cultures to bridge gaps of knowledge in broad fields of endeavor. Art as a rich source for the expansion of awareness can play an important role in integrating factions within society.

Awareness itself should have free reign over mental, emotional and physical properties of this world. This is why it must be seen in a positive light. (For instance, not all things emerging from the unconscious like certain dream experiences are of value to the individual.) The use of awareness could be considered the most valuable resource of the individual and his environment. It should be spent wisely in a qualitative setting of knowledge and intelligence.

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