1966

The Artist, the Psychologist and Creativity

Shirley Swayne '66
Illinois Wesleyan University

THE ARTIST, THE PSYCHOLOGIST AND CREATIVITY

By Shirley Swayne

Submitted for Honors Work

in the School of Art

Illinois Wesleyan University

Bloomington, Illinois

1966

Accepted by the School of Art
Illinois Wesleyan University
in fulfillment of the requirements
for departmental honors.

Project Advisor

THE ARTIST, THE PSYCHOLOGIST AND CREATIVITY

I. INTRODUCTION

The following may serve as a general indication of my philosophy of creative individualism and my growing faith in it as a means of ameliorating some, if not all, of the existential woes suffered by modern man. Perhaps there have always been discussions and essays about the condition of man and his relation to the universe, and perhaps there has always been some degree of pessimism, but few will deny that the present era has exceeded most others in pessimism if not in discussion. The one great age of comparative optimism that comes readily to mind is the Renaissance, and in view of my present opinions, this optimism was due to man's belief in himself as a productive individual.

The term "productive individuality" may serve as a description of creativity as I use the word in the following paper. My philosophy of creativity and its role in contemporary living begins with the tenet that innovation or creativity in some form is inherent to some degree in all human beings. In order that these creative tendencies may become externalized, the individual must be aware of them and even excited about them. Considering man's natural curiosity and self-oriented disposition, I believe an individual can and will become excited by those possibilities that self-examination

reveal to him. Being aware of his own creative capacity should show him that he is an individual, a reality. According to one artist, "We do not earn our self-love through proving to ourselves that we are worthy of our own self-respect; nor does the outside world earn our love of it through causing us to respect it. Each of us knows his own reality and that this is his integrity , , . wholeness is as close to you as your own surroundings. You need not pursue it, you have only to accept it."[1] Being an artist, Fairfield Porter can say such a thing with assurance and a secure feeling that he has experienced himself as a reality as every man undoubtedly should. Judging by the pessimistic frame of contemporary thought, however, he is an unusual person who can respect himself to the point of self-love; that is, to the point where he is not disinterested in or ignorant of his inherent components or disgusted with and even contemptuous of himself. Having self-love indicates that an individual can rely on himself as a pivot for reality as he sees it. If one can have the kind of faith, in himself which allows him to develop any creative capacity he may have, he will be able to make himself and the world aware of his presence. According to the existentialist philosophers, psychologists, theologians, sociologists and teachers of our age, a feeling of worth and security is the very thing necessary to the sanity and well-being of man today.

I have attempted to correlate some of what has

been said by such people on the subject of man's alienation and separation with what the artist has said or might say regarding creativity as a solution to these problems. I believe that the artist's opinion is valid here because as a creative person he upholds the concept of a personality unified by its efforts to order the elements of environment. It is the artist's business to synthesize some kind of unity and unity is what is required by our dysfunctional society. Creativity and its corollary, individuality, may not be the panacea for existentialist man, but in this age when science is dominant and when governments and economists promise to rid the world of its troubles by raising the standard of living, it is time to shift the emphasis to the development of individual creativity in all people. Henry Nelson Wieman goes farther in advocating a "religion of creative interchange" which depends on personal commitment to living fully. This ultimate commitment is based on faith in one's uniqueness and ability to respond to living in an intimately sensitive and almost spiritual way.

Rather than a definite act, creativity is for Wieman the transformation process experienced during or after creating. He describes one of the components of this transformation process as: "Increasing the capacity of the individual to integrate into the uniqueness of his own individuality a greater diversity of experiences so that more of all that he encounters becomes a source

of enrichment and strength rather than impoverishing and weakening him."[2]

Creativity of this sort requires thinking, feeling and doing in accordance with the most unique and most humanistic elements of one's character. Uniqueness is the key here and according to Ben Shahn, "nonconformity is the basic pre-condition of art, as it is the precondition of good thinking and therefore the growth and greatness of a people. The degree of nonconformity present and tolerated in a society might be looked upon as a sympton of its state of health."[3] Because individuality is so necessary to wholesome adjustment and because "Art is one of the few media of expression which still remains unedited, unprocessed, and undirected", the Fine Arts should be considered as means to solving our problem.[4]

In this paper I have endeavored to state my views concerning creativity and its usefulness-or its necessity-to healthy, productive personality development, by citing some of those writers who, I feel, have most in common with the humanistic ideals held by artists.

II. THE PSYCHOLOGICAL IMPORTANCE OF CREATIVITY

The principal occupation of man is ascertaining the components of his personality and how these components change or are changed by environment. He must then assure himself that such interaction with the world will result in something which makes his existence important.

This assurance of his position in the universe gives him direction and determines every activity he undertakes with the possible exception of fulfilling the primary needs of physical welfare and reproduction. Even these needs, however, are dependent upon the individual's awareness of himself and how he functions. Men count a sense of belonging and usefulness as primary a need as food or rest, and the traces men leave behind them for other personalities to grow on are as important a means towards immortality of the race as is propagation.

Upon understanding something of his inner constitution and realizing some of his potential, man begins working to externalize himself in some way and this activity becomes his whole purpose for living. Making himself important as a productive and accepted member of society and comfortably establishing himself as a part of the universe requires that he experiment imaginatively with the elements of his character and experience. This experimenting is the creative or inventive process.

Creativity arises from man's acknowledging that which distinguishes him, that quality which, when developed, may provide him the acceptance and security he desires. "Creativity", says Carl Rogers, "arises from man's tendency to actualize himself, to become his potentialities".[5] Creativity, then, is the result of and the means of man's striving toward adjustment. Shahn speaks

of "a belief (he has) held about the unifying power of art"[6], and Fromm agrees that the one

> "way of obtaining union (acceptance) lies in creative activity, be it that of the artist, or of the artisan. In any kind of creative work the creating person unites with his material, which represents the world outside himself . . . in all types of creative work the worker and his object become, man unites himself with the world in the process of creation. This, however, holds true only for productive work, for work which I plan, produce, see the results of my work."[7]

Fromm's statement is valid not only because through creating, the worker joins his personal characteristics with his material (which may be tangible products of the outside world or his intangible experiences in it), but because these results which are his contribution to the world are a means of introducing himself to it and joining with it. Whether what he does makes him immediately and profitably acceptable to his society or not, he is acceptable to himself as a worthwhile being and this is most important. "There is some substance to what he has done. It at least exists: he has found that he can cast a shadow."[8]

Through this process of making himself acceptable, man learns about both his materials and himself because planning and producing require knowledge of what one has to work with. "Man must know who he is and must be able to sense himself as both the author and the object of his actions. For the only true fulfillment of his human needs

is his development as a fully individualated (sic) personality which recognizes itself as the center of its own being."[9] After becoming involved with life in this way, man strengthens his hold on it by communicating the results of his ingenuity, hoping to fit his products to the world's demands and needs in the most satisfactory way. Creativity is this process of coming"to know what thou canst work at", the worthy goal with which Carlyle supplants the Greek striving to "Know thyself".

Although such activity is necessary for the individual and is motivated by personal interest, it must be communicated and must seem, to the creator at least, to be necessary to the progress of others. "Many, perhaps most of the creations and discoveries which have proved to have great social value, have been motivated by purposes having more to do with personal interest than with social values."[10] Ben Shahn attempts to explain the artist's value to society this way: "It is because of . . . parallel habits of detachment and of emotional involvement that artists so often become critics of society and so often become partisans of its burning causes."[11] For the creator, however, the importance of extra-personal effects from his creativity goes beyond the benefit to society and includes the tactile measure of encouragement which comes from knowing that his existence is necessary or useful to others. People who cannot discover and use their personal attributes in order to be-

come part of the world are depressingly unfulfilled and dissatisfied with themselves and others. Dissatisfaction breeds distrust and distrust breeds fear. Fear and insecurity are main concerns of Erich Fromm's which will be discussed later.

III. TWO KINDS OF ARTISTS

How completely a man uses his particular potential and how comfortably he relates himself to the world are the arbitrary yardsticks for measuring his ability to adjust and the degree of fullness to which he lives. Using his potential to relate himself to the world has been referred to as creative response. Such an index of fulfillment and adjustment may then be used as a reasonable indication of a man's creativeness. The life of a creative person is representative of his individuality in combination with his environment; the products of his activity will be comfortable corollaries to his personality, and his uniqueness will assert itself in everything that he does. The products of his work which reflect his individuality are, of course, original, and originality is evidence of imagination and resourcefulness -- important elements of creativity. It follows then, that those who respond to life's possibilities in an active, personal way, live creatively and may be termed artists in a broad sense. Those who devote most of their time and effort to conscious synthesis of themselves and experience

and who release this combination in the most unique manner are those labeled artists by profession or occupation. The products of such concentrated lives are works of fine art, discoveries or inventions rather than more usual or less conspicuous exhibits of avid living. These more ordinary manifestations of creativity are those attitudes, activities and relationships marked by personal interest in new experiences; satisfaction with one's occupation and activities as being functional outlets of one's ambition; and responsive, enthusiastic relationships with other living beings. Living life fully is the most all-encompassing art and consequently evades definition and evaluation even more than the usual forms of creativity such as music, poetry, philosophy, or discovery, but the imagination, enthusiasm and responsiveness commonly associated with the Arts are also characteristic of creative living. In fact, those people who consecrate the most of themselves to the ideals of living fully are very often those regarded as creative by occupation.

Artists, musicians, philosophers, theologians and other intensive thinkers, and "feelers", as the case may be, are expected to talk, think and act according to a vague, unusual and or imponderable philosophy and are supposed, by some, to live life on a different or special, if not higher, plane. The artist person may well fulfill these expectations because he purposely cultivates respon-

sive imagination, ability to recognize and symbolize personal feeling, and the tendency to synthesize these emotions or attitudes with experience. Shahn explains that "If the artist, or poet, or musician, or dramatist, or philosopher seems unorthodox in his manner or attitudes, it is because he knows - only a little earlier than the average man - that orthodoxy has destroyed a great deal of human good, whether of charity, or of good sense, or of art."[12] Such a person is rarely active in only one area of creativity or in one mode of mental activity. He is painfully sensitive to any other way of life which may leave him unsatisfied with his activity, insecure and unhappy in his personal relations, or frightened and lost regarding his goals. He may not always try to avoid such a life, but he is definitely aware of it. The ordinary human need to find the most satisfactory vantage point from which to view life and then to state personal feelings about it becomes an urgency for the artist-person because he is so susceptible to stimuli and their social, emotional and mental effects. Such unusually receptive people react to the outside world in an uncommon or perhaps even violent way, whereas many people would be only stirred if affected at all. The degree of reception and the intensity of reaction are the chief grounds for differentiation between the person who lives creatively without directly applying himself to one of the arts, and the artist-person who is regarded as an artist by profession. To people

with normally developed reception and enthusiasm, living may become an art; to the artist-person, Life is Art; that is, the creative expression and imaginative interpretation of experience becomes primary for the artist. To the artist-person a high degree of evolvement and involvement are the keys to living a meaningful life and these two creative responses are reasons for living. The "ordinary" artist of everyday life may seek fulfillment in a similarly enthusiastic and resourceful way but considers his good deeds, new insights or creative assertions of personality to be the end toward which he works and does not usually see his whole life as a series of creative experiences. Personal satisfaction and a feeling of worth are his results but he does not usually think of them as his primary purposes for reacting imaginatively to himself, his environment and other people. The goals of the artist-person are these abstract emotional rewards rather than the immediate products of his struggle to create. Ben Shahn states that for the artist "Recognition is the wine of his repast, but its substance is the accomplishment of the work itself."[13] He sees creating as a means of discovering himself and the fact that he can extricate something expressive from his individuality is more important than the tactile products he may manufacture. This product is necessary to the communication of his personality to the world but usually means more to him as he considers it during the creative process.

The creating is more important than the created because it is during this process that the artist"finds" himself. The artist is the most directly aware of the need to discover and develop himself in relation to his environment and therefore is willing to devote his life to creating. For him Art is Living.

IV. THE ARTIST-PERSON AND THE CHALLENGE

The sincere artist in any field is most consciously aware of what living responsively does to release man from the fear and frustration he finds in trying to answer the questions about himself, God and nature. That there are such questions is as evident in the existentialist philosophies of our times as in Job's classic dilemma, in Dante's delineation of the Divine plan, in Goethe's turmoil of man between God and nature, or Teufelsdrockh's conflict with the Everlasting No. The artist-person spends most of his thoughts, involves perhaps all of his emotions and expends a good part of his active energy in searching for the Answers. What he discovers about life and its concommitants - Love, God, Death and Nature - may be vital only to himself or they may be nourishment in some way to any other sensitive person who shares the urgency to come to terms with life. What the artist-person discovers by creating may also encourage, activate or sensitize those less intense "artists" of ordinary life so that they grow in creative attitudes.

The challenge in living is to re-arrange the materials of existence with known personal aptitudes and characteristics into the functional insight necessary to live life fully. For artists and musicians as well as theologians, philosophers, humanitarians and poets, dealing with this challenge is not an occasional adventure initiated by a singular event, but a full-time occupation whether the artist publicly labels himself a standard bearer in the struggle to grasp life. He more readily considers himself a painter, composer or inventor, but if it were possible to translate his emotions or drives of creativity and curiosity into the language of those thinkers who flatly state their occupations as "Question-solvers", one could trace the same issues. The artist has the same devotion to answering the Challenge of full life as does the theologian or philosopher who is expected to have it. "The artist has busied himself with the multiform world and has in some measure got his bearings in it, quietly, all by himself. He is so well-orientated that he can put order into the flux of phenomena and experiences."[14]

V. IMPORTANCE OF INDIVIDUALITY

In order to answer Life's Questions with any measure of success, one must recognize and have confidence in his individuality. Without being aware of the uniqueness in his personality he has no indication of

what his capabilities are or how he can most satisfactorily fulfill himself and thus meet the Challenge. Development of individual elements is not only the matrix of creativity but the means of comfortable adjustment to our enigmatic life. Through creative activity of any kind the individual establishes himself as an independent being capable of contributing to man's store of Answers. The acknowledgment of individualistic tendencies is a prerequisite to the carrying out of one's reason for existence, indeed for giving him a reason, and individual expression and imagination are bases for creativity. Artist-people are exposed to both the motivation of individuality and the means of self-gratification that originality provides. The creativeness of any artist is inextricably involved with individuality because it is so necessary for the inception, the development, and the process of creativity. It also provides the motivation to communicate the results of the creativity because a feeling of worth and uniqueness is a human necessity. As for creativity in the usual sense of producing works of art, no one will doubt the practicing artist's connection with it. This is the brand of creativeness the artist most consciously identifies with, but through it, directly or indirectly, he is exercising ability applicable to the more universal art of living and understanding.

VI. THE PSYCHOLOGIST CONSIDERS CREATIVE INDIVIDUALITY

Despite the intensity and sensitivity of artists, they do not have a monopoly on insight. The men of this century who are perhaps most representative of our kind of scientific, logical, man-centered existence and who are occupied with the problems of living worthwhile lives are the psychologists. It is not that our age has not produced philosophers, theologians, humanists and writers who cope with the challenge of effective living, but humanistic psychology and psychiatry seem to approach life from a comparatively new angle which has grown from contemporary culture. One must admit that our times do not produce men who think in the manner of Thomas Aquinas, Descartes, Michelangelo, Erasmus or Goethe. Psychology in various combinations with these older approaches to the problem are very able to serve actively in formulating a healthy, workable view of the universe, at least the opinion of the contemporary artist. It is not a coincidence that a study of creativity at Berkeley University has shown that ". . . creative persons reveal themselves as having similar interests to those of psychologists, architects, artists, writers, psychiatrists and musicians . . ."[15] Those humanistic psychologists who emphasize individuality as a means to well-adjusted productive lives are the ones considered here as the scientific counterparts of such subjective searchers as professional artists.

Carl Rogers' description of the creative process and the fact that he considers it important to emotional and mental well-being show how much the artist and the psychologist have in common. What Rogers applies to life in general, the artist can apply to art in particular. First of all, this psychologist includes the product as a means of evaluating the creative process he outlines. The artist's or inventor's results are considered by some to be the primary end and the means of evaluation, although the process may be of more importance to the creator. Rogers, however, demands only that the product be a "novel construction" and "bear the stamp of the individual" whether they be in the form of a poem or an invention.[16] He does not measure them by their degree of practical usefulness, by the extent of their effect on society or by their contributions. Individuality and personal influence have already been established as the point of creativity whether in a specific and recognized field or in daily living. Freedom to actualize oneself is unmistakably the condition desired and needed for productive resourcefulness. If creating is a corollary of uniqueness it can have no standards or measures. Therefore, the benevolence or malevolence for which the creating or its product is intended is not part of Rogers' definition since even misguided, destructive ingenuity may employ personal gifts in an original way. By this we see that the goodness, evil, usefulness, beauty or reasonableness of a true

creation is an arbitrary, indefinite and even unjust measure of the validity of a work as a product of creativity. If we, because of conservative fear of anything new, are unable to accept results of creativity, we cannot evaluate it. "The very essence of creativity is novelty and . . . we have no standard by which to judge it."[17] Besides putting up a smoke screen for the imaginative person, this argument is to be applauded by inventive people because it emphasizes originality and preservation of personal response. Psychologists like Rogers also agree with artists on the part played by experience. He says that "This novelty grows out of the unique qualities of the individual in his interaction with the materials of experience."[18] This corresponds to what Paul Klee implies in hiscomparison of the artist and a tree:

> "From the root the sap rises, up in the artist, flows through him to his eye. He is the trunk of the tree .... the crown of the tree unfolds and spreads,.... and so with his work. Nobody will expect the tree to form its crown in exactly the same way as the root .... standing in his appointed place as the trunk of the tree, he does nothing other than gather and pass on what rises from the depths .... he transmits. His position is humble. And the beauty of the crown is not his own; it merely passes through him."[19]

In spite of this humble position, the individual is by no means insignificant as an influence on the growth of the "crown". Perhaps Klee means that the beauty is the beauty of life or of living and not the beauty created by the in-

dividual. The results of the creative work are the creator's but the "crown's" beauty is the evidence of the phenomenon of creative living which can be experienced by any human being. At any rate, the individual does contribute to the form that the "crown" takes. Each sensitive person is capable of transmitting the nourishing "sap" of experience in various ways and with often highly personal results. "It is obvious that different functions operating in different elements must produce vital divergence."[20] Common sense requires that no human being be expected to find the manner of interpreting the innumerable phases of life in all their aspects with the mental, physical and emotional equipment allowed him. Considering the nature of man, the divergences among men's attitudes and philosophies about life are not only vital, but necessary and logical.

VII. CREATIVITY AND EXISTENTIAL INSECURITY

Contemporary psychologists and artistic people have another point in common regarding the insecurity, alienation and frustration so often attached to our age. Individuals undergo incessant struggle to identify the "roots" that best channel personal and extra-personal elements out into the world as a blend balanced by the right amount of originality as a preservative. The fact that man exists is his invitation to accept the challenge of

such a struggle. According to contemporary writers, this invitation to a frustrating but fruitful life is existentially appalling. This is a main point of Erich Fromm's in Escape From Freedom, which describes modern man's negative attitudes toward life's invitation to do more than exist. Absorbing as much of life's experiences as possible and coping with the confusing variety of values and concepts is a frightening vocation. Finding, preserving and using one's personality calls for exhausting introspection and constant self-evaluation. There are always decisions to be made and making a decision and taking a stand are great tasks for most people. Decisions, whether made in selective response to environment or in the course of self-evaluation, require utilization of the totality: all the mental, emotional, spiritual and sometimes physical capacities available. These elements used in a spontaneous and confident manner reflect the exercising of individuality and therefore raise decision - making to a creative act. When one understands how important decision - making is to positive living and how much is required of the individual's body and soul, it is not hard to see why many people spend their lives avoiding the challenge offered them. Men are given a life-time, all of the raw material of experience, and the freedom to do with it anything that they can: it is this freedom that Fromm sees people escaping from. It is this freedom that

paralyzes existential man with fear because the faith in himself necessary to cope with life is too much to ask in the face of the vastness men know as the universe. Much has been written concerning the reasons why modern man feels this lack of support in facing conflicts of individual and social values, science and religion, and the inner conflicts of man. There are those who believe that capitulation of the individual is the means to resolving these conflicts. Minimizing individuality minimizes decision-making, which is to say, creativity and growth are minimized. Ironically, the need to be accepted puts man's only means of gaining a sense of security and usefulness in danger, since any adverse reaction from the world to which he presents himself threatens his ability to preserve his uniqueness. In striving toward acceptance by society, the individual risks losing that uniqueness which he must maintain in order to produce the contributions which he hopes will gain him recognition. The essence of his originality must survive much mauling by external criticism and the forces of conformity.

> "Thus the individual faces an identity crisis because he can no longer make choices which, he thinks, society demands and still retain his feeling of being true to himself. If the inability to make choices becomes habitual, then the individual is forced into a pattern of life essentially without meaning. His total existence is of a kind that he cannot identify himself either in or with it." [21]

Functioning effectively as a creative being depends on the ability to ward off outside attacks on personal expression as well as the ability to externalize that expression. Both aspects of creative living justify man's fear of actualizing uniqueness, but he must not let this pessimistic attitude, "the Everlasting No", as Carlyle calls it, squelch the growth of any potential worth he must have. Man must stand up, reinforced by faith in himself, and force life to yield its touch of the Divine. Fromm calls this active and confident attitude toward life a gaining of "positive freedom" as opposed to an existential "negative freedom" of fear, insecurity and separateness which arises from the "I can't" attitude. A healthy relationship to the challenge of living depends on the full affirmation of the individual that fosters the "I'll see what I can do" attitude. If man does overcome his fear of the universe by achieving this attitude, he has eliminated the need to "escape from freedom". "The basic dichotomy that is inherent in freedom- the birth of individuality and the pain of aloneness- is dissolved on a higher plane by man's spontaneous activity."[22]

A person must recognize himself as an independent force capable of choosing a campaign of living that will include any personal abilities of which he is aware. An externalizing, or fulfillment of this uniqueness that he learns to respect is growth toward understanding himself and his relationship to the universe. He is able to fasten

himself to a goal with an anchor of individuality and a chain of personal abilities, achievements and attitudes which offer both stability and free movement in the sea of existence. It is necessary to employ all his emotional, physical and mental aspects in forging this anchor and chain in order to fully utilize his potential. The way in which he responds to introspective discoveries and to external experiences depends on the degree to which his anchor and chain reflect his "totality". Fromm is especially interested in the response of the total being as the cure for man's feeling of alienation and dysfunction. The strongest line of security is one which has an alloy of all the elements within the individual. Being most representative of the best in the individual, the anchor will afford self-confidence which will give rise to spontaneous, confident, and enthusiastic action.

VIII. THE IMPORTANCE OF SPONTANEITY

Psychologists like Rogers and Fromm stress spontaneity because it gives evidence of confidence and enthusiasm in all areas of the self. Fromm declares that "... positive freedom consists in spontaneous activity of the total integrated personality."[23] And "... the artist can be defined as one who can express himself spontaneously."[24] This definition allows almost anybody to become an artist who sees the spontaneous-individuality formula as a means to positive healthy relationships with the world. Here

again the psychologists support the feelings of artist-people: spontaneity and pure expression of one's totality are part of the artist's principles, no matter what his field. He endeavors to respond with all his being in the most unhampered way, allowing his personality and his experiences to bubble up in what he knows as the compulsion to create. What Fromm says about this creative response or spontaneous activity not being forced or otherwise influenced by outside patterns of society is certainly concurrent with the sincere artist's beliefs in independent expression. The principle of spontaneity recalls what Rogers says about the injustice of external evaluation of true creativeness. The artist's respect for remaining "true to one's self and true to the material" reflects his belief in spontaneity and total involvement. The most sensitive and creative people pay homage to these tenets in everything they do because they are most aware of the need to preserve and reflect their individuality according to this survival program. By so preserving his uniqueness, man avoids being cowed into a stiff, unproductive life of stifling conformity. Decision-making and spontaneous activity will elevate one's position in the world from a creature who merely breathes to a human being who shares in Creation by transcending or rising above his created self. "This need for transcendence is one of the most basic needs of man, rooted in the fact of his self-awareness, in the fact that he is not satisfied with the role of the creature ... He needs to feel as the creator,

as one transcending the passive role of being created".[25] Man needs to raise himself above his passive animal being to a level where he shares the ecstacy and fulfillment of creating so that he becomes a part of Creation not only by means of his being created but by means of his creating.

IX. THE IMPORTANCE OF RECEPTIVITY AND SELF-EVALUATION

Whether one recognizes a full and meaningful life as one of spontaneous activity, or as a creative process in the transmitting of meaningful experiences, full life is marked by an openness - toward both the external environment and introspective discoveries. This receptiveness is the first of the inner conditions Rogers believes are necessary for creativity. After absorbing experiences and understanding them in the context of one's personal make-up, one must then employ any available imagination and ability to toy with elements and concepts. The artist-person will be heard applauding here too because his receptiveness and imagination are more primary than the technical skills of manipulating a brush, understanding music theory, knowing how to use words effectively or constructing a useful device from odds and ends.

Rogers also gains approval from artists because he believes the process of creating requires one more inner condition which he calls the "locus of evaluative judgment". This source of evaluation must be internal, well developed and not influenced by that cruel and ignorant

external sort of evaluation spoken of earlier. The decision as to the worth or success of the project lies with the one who created it. "If to the person it has the 'feel' of being 'me in action', of being an actualization of potentialities of himself which heretofore have not existed, and are now emerging into existence, then it is satisfying and creative, and no outside evaluation can change it."[26] This ability to judge one's own work is the only means of fair evaluation, and is very necessary to the person who creates because he needs to feel that he has accomplished something with his personal resources. Such an ability must be as well developed as introspection and respect for the unique in oneself.

X. SUMMARY

The fact that Rogers and Fromm consider the creative act so thoroughly, however logically, shows their belief in experimentation with one's abstract inner qualities and the outside world as a means to personal adjustment. These two have done more than show an interest in creativity and its component, individuality. They have offered verbal translations of principles, ideas, theories and feelings long held by artists, but previously ignored by many people as an answer to personal adjustment problems. The artist feels support from one of the sciences for his way of life, perhaps for the first time. These scientifically oriented thinkers have helped artist-people to prove that creative productivity is indeed "... the one way

in which man can overcome the terror of aloneness without sacrificing the integrity of the self."[27] It may be said that creativity is coming to know oneself and understanding how personal qualities can be fused satisfactorily with the environment. It has been established that an artist is any person who lives to capacity and maintains the child-like spontaneity of expression necessary to communicate the true image of his total character. It has been postulated that those most likely to recognize life as a problem of cultivating such spontaneous responses and enthusiastic devotion to living are those termed artists by occupation. Such people are more likely to succeed in understanding the nature of their personalities and incubating those qualities which help them to become persons sharing in divine attributes.

This philosophy of germination of the individual in response to selected experience may be applied to the problem of what makes great art as well as what constitutes a good life. The degree of originality and completeness with which one develops and relates himself to the world are not only measures of fruitful living but also a means to fine art. The art must be a spontaneous reflection of the total character in combination with selected events or objects. The stamp of the individual must always be present and it must be understood by the artist as his, the only one of its kind and therefore valuable to the world as a masterpiece. The work must be

a masterpiece not because a critic declares it such but because it is the result of one man's struggle to come to terms with life and to understand a bit of the abstract that can only be labeled "of the soul and the universe." Its individual qualities make it interesting and new over and over again and its value as a contribution to other people's understanding makes it universal in application. But regardless of its application life or to art "... let us say that the universal is the unique thing which affirms the unique qualities of all things."[28]

Footnotes

1. Fairfield Porter, "Art and Knowledge," Artnews, vol. 64, (February, 1966), p. 68-69.
2. Henry Nelson Wieman, Man's Ultimate Commitment (Carbondale, Illinois, Southern University Press,1958) p. 4.
3. Ben Shahn, The Shape of Content (New York, Vintage Books - Random House, 1957), p. 100-101.
4. Ibid., p. 138
5. Carl Rogers, On Becoming a Person (Boston, Houghton, Mifflin Co., 1961), p. 351.
6. Shahn, p. 45.
7. Erich Fromm, The Art of Loving (New York, Harper and Row Publishers, Inc., 1956), p. 44.
8. Shahn, p. 149-150.
9. Hendrick M. Ruitenbeek, The Individual and the Crowd New York, Mentor Books, 1964), p. 11.
10. Rogers, p. 352.
11. Shahn, p. 93.
12. Ibid., p. 28
13. Ibid., p. 49.
14. Paul Klee, Pedagogical Sketchbook, quoted by Herbert Read in A Concise History of Modern Painting (New York, Frederick A. Praeger, Publishers, 1959), p. 182.
15. Donald W. MacKinnon, "What Makes a Person Creative?", Saturday Review, February 10, 1963) p. 17.
16. Rogers, p. 350.

17. Ibid., p. 351.
18. Ibid., p. 349.
19. Klee, quoted in Read, p. 183-186.
20. Ibid., p. 183.
21. Ruitenbeek, p. 18.
22. Erich Fromm, Escape from Freedom (New York, Holt, Rinehart and Winston, Inc., 1941), p. 361.
23. Ibid., p. 250.
24. Ibid., p. 259.
25. Fromm, The Art of Loving, p. 43.
26. Rogers, p. 354.
27. Fromm, Escape, p. 260.
28. Shahn, p. 56.

Bibliography

1. Art Directors Club of New York, Creativity, An Examination of the Creative Process; A Report on the Third Communications Conference of the Art Directors Club of New York, ed. by Paul Smith, New York, Hastings House, 1959.

2. Fromm, Erich, The Art of Loving, New York, Harper and Row, Publishers, Inc., 1956.

3. From, Erich, Escape from Freedom, New York, Holt, Rinehart and Winston, Inc., 1941.

4. Kandinsky, Wassily, Concerning the Spiritual in Art,, New York, Wittenborn, Schultz, Inc., 1947.

5. MacKinnon, Donald W., What Makes a Person Creative?" Saturday Review, February 10, 1963, p. 15.

6. Porter, Fairfield, "Art and Knowledge" Artnews, February, 1966, p. 68.

7. Read, Herbert, A Concise History of Modern Painting, New York, Frederick A. Praeger, Publishers, 1959.

8. Rogers, Carl, On Becoming a Person, Boston, Houghton, Mifflin Co., 1961.

9. Ruitenbeek, Hendrik M., The Individual and the Crowd, A Study of Identity in America, New York, Mentor Books, The New American Library of World Literature, 1964.

10. Shahn, Ben, The Shape of Content, New York, Vintage Books, Random House, 1957.

11. Stien, Morris I., and Heinze, Shirley J., Creativity and the Individual, Summaries of Selected Literature in Psychology and Psyciatry, Chicago, A Publication of the Graduate School of Business, Universtiy of Chicago, 1960.

12. Taylor, Calvin, W., ed. Creativity: Progress and Potential, New York, McGraw-Hill Book Co., 1964.

13. Wieman, Henry Nelson, Man's Ultimate Commitment, Carbondale, Illinois, Southern University Press, 1958.