

CREATIVITY AS A MELTING-GROUND OF PSYCHOTHERAPY
AND ART EDUCATION

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Introduction

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Creativity as a Meeting Ground of Psychotherapy and Art Education

Art education is a process of learning, acquiring knowledge and skill, cultivating aesthetic sensitivity and useful habits, but one of its strongest elements is creativity.

This thesis undertakes to demonstrate that creativity is a fundamental characteristic inherent in human nature; that it is a behavior rooted in the whole human being (biological, intellectual, psychological), and that the source of it is the soma, the mind, and the psyche. Creativity is a potentiality given to everyone at birth. It can be buried, blocked, or inhibited as the person gets encultured, but it awaits only the proper conditions to be released. It is always fruitful to adopt toward an individual a position of real confidence in his creative disposition in art.

The mainspring for creativity in art appears to be the same tendency which psychotherapists and researchers have discovered as the curative force in psychotherapy.

The main hypothesis of this work is that a close relationship exists between creativity as developed in psychotherapy and creativity in art education.

While the creative product is unique, the actual ongoing process

during the creation of a piece of art and the developmental phenomenon of an artist bear many similarities to the kind of creativity, the growth process, that occurs in psychotherapy.

In both fields the basic process is the same. The same drive, the same attitude, the developmental phases, and the struggles are present.

It is postulated that, because of this close relationship, much that has been learned in psychotherapy could be applied to art education.

Even if the art teacher is not equipped to play the role either of a psychologist or a therapist he would benefit from learning about the ways and the means of fostering creativity in psychotherapy if he takes for models those who have been successful in promoting the right conditions, the right climate, and the right interpersonal relationship that have resulted in provoking creativity.

Chapter One

Universality of Creativity

In what is to follow we shall survey the hypotheses and findings of outstanding workers in the field of biology and psychology, as these apply to the problem of creativity.

Historical Background

Creativity is a fundamental characteristic inherent in human nature, that is essential for evolution of man and his personal growth. We have sufficient data derived from various sources for concluding that creativity is in man himself with the new dignity which this confers, and that every individual has certain creative potentialities which find greater or lesser expression in work.

The assumption of an inner, native creative capacity of people, that they are born with the qualities and capacities to create, and that life itself is creative, are major premises of many researchers and authors, and are not denied by any of them.

There have always existed human beings who felt the impulse to create and possessed the ability to do so, and from time immemorial the gift of creativity has been venerated. One of the oldest conceptions of creativity holds that all great creators, all those who brought into the world new values: prophets and artists, philosophers and scientists, are divinely inspired. In those days creativity was a magic word and the notion that man, any man could be creative was regarded as blasphemy.

Man is only beginning to discover the profound meanings of what it is to be a human being. As Murray (1959) puts it

"Up to quite recent times it was customary to think of creativity as something wholly mysterious and miraculous, an epiphenomenal power that in a few rare geniuses "was added" on to the normal aggregate of human potentialities. Indeed it was not until the late Eighteen Century that the word creative could be applied without irreverence to anything but the work of God ... To-day, however, ... the creative endowments and powers that were formerly attributed to the transcendent, celestial Person and Place outside the order of nature are now known to be immanent in nature, especially in human nature, to constitute, in fact, one of the givens at the hidden, unconscious core of nature. And instead of creativity being considered a very rare capacity in man, many of us acknowledge that it is manifested in some way and to some extent by almost everybody".

Nature of Creativity

• Creativity as perceived in its beginnings is the inherent, innate essence of living matter, the living idea full of marvels. Creativity is life; life is creativity.

One of the consequences of Darwin's theory of evolution is the notion that human creativity is a manifestation of the creative force inherent in life itself. In this view, although inanimate matter is non creative, having always produced the same entities such as atoms and stars, organic evolution is fundamentally creative since it is continually bringing forth new species. Indeed the creative force of evolution seems to hurl itself forward into an inexhaustible variety of forms unique,

unprecedented, unrepeatable, irreversible¹.

Growth, development and evolution are processes governed by rules similar to the biological laws underlying all living matter; and the most characteristic of them is the very sign of life itself, that it can copy and reproduce itself. Reproduction, regeneration and creation are at the core of the most profound emotional and spiritual experiences in living. The complex multi-dimensional growth of human beings as a whole can be grasped in terms of creativity.

To Bergson (1911), novelty and hence, creativity, are products, not simply of life, but of reality itself. Ultimate reality, he says is an evolving process, which is becoming ever more complex and which constantly gives rise to novelties that are not merely rearrangements of past states but genuinely unprecedented. The human personality is continually forming itself. Each experience adds something to it, so that it is ceaselessly growing and changing.

¹ All organized activities of the cell appear to be directed from the chromosomes in the nucleus. The chemical constituents of chromosomes are protein, deoxyribonucleic acid (DNA), and ribonucleic acid (RNA), of which DNA is now generally believed to constitute the "key to the specificity of the chromosomes" (Crick, 1954). The DNA molecules virtually represent the genes and are believed to carry all the genetic information in the form of a "code", a "blueprint" for reproduction and development (Crick, 1954). They are assumed to pass on this information to the RNA molecules in the cytoplasm. The RNA molecules, in turn, serve as templates for the manufacturing of enzymes. We can see that self-duplication of biological structures involves three fundamental procedures: (a) the formation of new structures from material found in the environment of the structuring entity; (b) an assimilation of this material; and (c) the use of the structural organization residing in the structuring agent either as a "template" or as a "blueprint" for the creation of new structures. The "blueprints" residing in the genes are thus analogous to the ideas underlying the creative activities of man (Gutman, 1967).

According to Mooney (1967) when we look at living things in nature we can see that they have existence as living structure only as they maintain themselves in an environmental setting with a give and take of energy across their borders to sustain an inner composition essential to their natures, each moment netting fittings, in and out, which are freshly forming. In a universe creating there are creative structures required to be emergent with the moment in the moving composition. Each moment needs be birth-giving if living things are to continue living.

Growth of living beings requires (1) increase of energies available from outer sources, (2) increased integration in the inner structure, (3) increase of transaction with the environment to net, (4) more fulfilling fittings, fitting to the creature. Growth of living beings is dependent on increase in the basic operation required of creative structures. Increasing life depends on participation in creation in increasing measures.

Evolution of the species follows close on growing. Arrange the species in sequential order from the most primitive to man, and what shows in progression is increment in the capacity of the organism: (1) to reach into the environment to net fresh inclusions, (2) to integrate what then comes in for handling, (3) to sustain a given course of action for the longer spans of time involved in further reacting and (4) to participate more fully in making more selections, approaching consciousness of self as involved in choosing fittings. Evolution moves in the direction of the increasing role of consciousness in the making of creation. Creation comes more clearly into knowing.

Growth and Creativity

The idea of subsuming human behavioral trends under fundamental principles of life and an inherent connection between the creative process and the process of growth and reproduction has been hinted at not only by creative individuals on the basis of their subjective experiences but also has been repeatedly stressed by psychologists and biologists who have arrived at similar insight on the basis of studies in their respective fields.

William Stern (1918) singles out two fundamental trends which operate in all living organisms: self maintenance, and self development or self-expansion. Accordingly the principles of self development have reached the highest level of manifestation in the creative activities of man. He views human creativity as the highest manifestation of the principles of self-expansion, which on the biological level is expressed in growth and reproduction.

What Stern called "self development", Bergson (1911) named élan vital, a life trend responsible for the creativity of nature as well as of man. A common source for the creative activity of man and the constructive processes of growth is seen by him in a force immanent in life. This force, the élan vital, Bergson says "has the choice between two modes of acting on the material world; it can either effect this action directly, by creating an organized instrument to work with or else it can effect it indirectly through an organism which, instead of possessing the required instrument naturally will itself construct it by fashioning inorganic matter".

Morgan (1923) postulated a principle of "emergence" to account for spontaneity and unpredictability in the phenomena of life.

Coghill (1929) claims that the same principle which invented the nervous system is also its operator and that it is to be identified with the growth potential. He suggests that growth is one of the means by which the nervous system performs its function in behaviour and states that "the real measure of the individual must include the element of growth as a creative power".

Read (1943) expresses his views in the words: "The original property in matter and energy which organizes the universe in space and time ... extends to those forms of energy which we call psychic. Not only are the cosmic and biological processes continuous and co-extensive; the mental processes in man are also part of the same dynamic unity".

A trend toward self-development of creative self-expansion has more recently been emphasized by Allport (1937, 1955), Buhler (1951, 1954), Dobzhansky and Montagu (1947), Dreikurs (1951), Horney (1950), Rogers (1942, 1946, 1951), Russell (1934, 1945), Sinnott (1955, 1957, 1962) and others.

One of the leading exponents of this view to-day is the biologist Edmund Sinnott. According to him, life is creative because it organizes and regulates itself and because it is continually engendering novelties. In physical evolution these novelties arise in response to genetic change and the changes in the environment. In man, however, there appears the power consciously to initiate novelty - the power that

is of creative imagination. This power is manifested above all in man's ability to find order in a mass of particulars, to impose meaning and pattern on a multitude of things, of experiences, that at first sight seem unrelated. This creative power is ultimately a manifestation of the organizing process present in all life. Just as an organism creates an organized living system, namely its own body, out of food that it draws from its environment so out of disorganized data, man creates works of art or science. Just as an organism takes random matter and builds it into a living bodily pattern, so the man of art takes meaningless canvas, paint and marble, musical sounds and the more subtle symbols of written and spoken words and builds them into patterns. Man, however, is capable of something that is beyond the power of any animal; whereas an animal organizes in accordance with biologically determined norms, man can create ordering patterns of his own.

Roots of Creativity

Man is a whole organism biologically and psychologically. There is a more or less common opinion that creativity, this general characteristic of every living being be it directed toward bringing into existence something new or reconstructing issues, or bringing to life what has been forgotten or invalidated, takes its roots in the whole being of the person.

All truly creative activity necessitates, as a prerequisite, a process of identification. Freud (1938), who maintained that sublimation is at root of creativity, was inclined to believe that sublimation is always preceded and made possible by identification. In

order to understand human creativity fully, one must assume that somehow man is capable to some degree, of transforming aspects of his own physical and psychological organization into products of his creation.

Herbert Gutman (1967) shares the view expressed by Stern, Buhler, Bergson, Sinnot, Coghill and Read. He holds the opinion that all organized and protoplasmic activity deserves to be classified as "behavior" and that constructive or creative activity simply continues where growth and reproduction leave off. He says, "the processes of growth and reproduction and the creative activity of man are expressions of one and the same life principle of self-expansion through the production of new organization - albeit on different levels of expression". It is the main thesis of his article that the creative activity of man is essentially a reenactment of the biological principle of self-duplication projected into the behavioral level.

The creative process is made possible by a unification of all functional departments of the organism. When the mind in the creative process withdraws temporarily from reality, it descends into the depths of the subconscious and from there in rare moments reaches deeper into the sphere which is in direct contact with the organizational centers of the soma in which all its functional levels are represented. Here are to be found all the "blueprints" and "work schedules" for self-regulation, growth and development, the secrets of life's creativity.

We may say, then, that in the creative activity, the mind in its deep recesses, manages to make contact with the soma, by taking a glimpse at the blueprint of organization and looking into the "memory

files" of growth and development, returning from there "illuminated" to its conscious state with information pertinent to its purposes. Or using a different metaphor, we may say that in the creative process there is taking place an extraordinary close coupling between psyche and soma such that the mind is enabled to tune in on the organismic dynamics, achieving thus a state of resonance or identification with the whole. In this state of identification, it becomes possible for the mind to operate through the creative energies of life itself, which, although inherent in its own organization, are ordinarily suppressed by the daily demands for adjustive behavior.

By involving transformation and amplification, human creative activity is a form of self expansion. The various products of creation thus appear as externalizations of certain aspects of man's self: tools and machines of his body machinery, instruments of his sense organs and nervous system, and art of his perceptual images.

Conclusion

Seen this way we may conclude that every human being has within himself a natural creative impulse that accounts for his growth and his development.

Because the mind is enabled to benefit from the organizational and constructive process, which works for maintenance and self development, it is quite conceivable to say that this energy flows with relative freedom where there is no blocking of expression and that it allows creative activity and creative products.

Are there then any non-creative people? It seems not. The genius and the average man may seem to have little in common, yet the difference between them appears to be one of quantity. In the genius, imagination, energy, persistence and other creative qualities are more highly developed, or even more likely, less blocked, than in others, but fortunately, he has no monopoly of them. As Arnold (1962) says,

"Men are born with a very definite potential for creative activity. This potential may vary from individual to individual, but the large differences that can be observed in real life are more due to failure to realize the inherent potential than due to original limitations".

But apparently there are still many people who have a quite different notion from that when they think of creativity in the arts. They believe that only a few persons, very fortunate ones, have a creative talent and that most people have zero potential. This sort of concept needs to be corrected. Artistry is simply universal.

Chapter 2

Similarity Between Art and Psychotherapy

It is the main Hypothesis of this work, that, when it comes to creativity, art education and psychotherapy meet and overlap. Parallels between the two fields are drawn to show that the creative person as developed in psychotherapy bears many similarities to the creative person who produces works of arts.

Definitions

Creativity is the ability to see, or to be aware and to respond. It represents a reorganization, a composition, a decomposition, a recombination which includes as an essential the rejection of the irrelevant; the irrelevant being what the creator himself sees as irrelevant.

What is to be changed fights back, sometimes with success, but the creative act, at its highest, brings about notable differences in thoughts, personality, behavior, products, and works of art.

Creative talent is the capacity to use the creative energy, to adopt a creative attitude for a willed purpose, whatever this willed purpose might be. This special capacity that is part of every human being may or may not be associated with great ability; but it is usually more obvious and of more significance when it is part of a constellation of special abilities.

When we speak of creative talent we assume the interaction of inborn endowment, or if you like, you may also say "genes", and environmental influences. The biological capacity has an influence on talent and on the quality of the creativity of the individual, but the biological capacity is seldom the cause for lack of talent.

In psychotherapy the will of the person is directed towards the improvement, the reorganization of the personality with no predetermined field of expression; while in art education there is also a reorganization of the personality but this reorganization is in a more specific area.

The Creative Attitude

If creativity is a potentiality of everyone as it has been demonstrated in Chapter 1, it follows that the range of activities to be included under creativity are many.

To the psychotherapist there can be creativity even when there is no tangible product. "Creativity", says Rogers, (1961)

"is not in my judgment restricted to some particular content. I am assuming that there is no fundamental difference in the creative process as it is evidenced in painting a picture, composing a symphony ... or creating new formings of one's own personality as in psychotherapy".

Creativity is one aspect of the two complex activities of art education and psychotherapy.

Creativity in the arts and in therapy have both similar and

dissimilar elements; that is, there may be specific types of requirements in each field and a general factor or factors for both. The artist evokes feelings and gives emotions; he does not need to go beyond this to the translation of his imagery into the language of the secondary process. Art doesn't aim to cure. It arises out of conflict not out of neurosis. Psychotherapy, on the other hand, does not aim to produce works of art. The ability to see, to be aware, and to respond; the creative attitude or basic process, is an intimate part of both.

Let us consider the two possible meanings of creativity as they apply here.

1. Creativity in the sense of creating something new such as a painting, a sculpture, a symphony or a poem, something which can be heard or seen by others.

This first kind of creativity, that of the artist, is conditioned by special training, by certain economic and social conditions which permit a person to develop in his field through study and practice.

2. Creativity as an attitude or a basic process which can exist even though nothing is created in the world of things.

Creativity in this last sense does not refer to the specific qualities which artists develop for their own benefit and their specific field of expression, but to a basic syndrome, to relevant factors which every human being can develop, and is the prerequisite for any creative

act or product. It refers to the capacity of the person to open himself, to integrate himself, to sustain progressive action, to fulfill himself.

Creativity in the second sense is crucial to both fields. It is a necessity for any creative person as it is for all creative systems.

The Basic System

Creativity is not a disordered thing; it has form. Life has form; growth has form; evolution has form; the development of a person has form, and the form at the level of the basic system is everywhere the same - open, integral, transactional, and emergent in their fittings. This appears to be the case as creation forms throughout the universe, life, and man.

Growth is a positive process found in abundance in nature. It is to some degree a characteristic of all living tissue. The criteria for physiological growth are two: differentiation and integration. They are not found separately in nature, and in fact are inseparable. Differentiation and integration of differences are two aspects of one process - the growth process.

Whether it is in art or in therapy, when it comes to creativity, the basic system is the same. The creative act and the development of the person are also the same. In each case, there is a person, a creative system, using his mind, also a creative system, to create a fitting, a creation between what is being created in him and what he is creating.

Taken so, when it comes to creativity, we have a common question for the two disciplines. How can we invite integration and differentiation of the human mind no matter where it turns? In art and psychotherapy it is the question of how creation goes in the workings of men when men are creating their own meanings as emergent human beings.

Art teachers and psychotherapists have a common quest by which to vitalize integration and differentiation. What they have in common is the emergence of a creative attitude.

Therefore, the art student or the client in therapy have a common theme; creation is the theme.

The Creative Drive

The creative drive is responsible both for the growth of the artist and the unfolding of the personality in therapy.

A modern concept in psychology and psychotherapy emphasizes the fact that the creative drive which is universal and which lies at the root of artistic production, is responsible for the cure of the patient in psychotherapy.

Such authors as Maslow, Rogers, May, Fromm, Anderson, Rank and others are beginning to think of this process in a moving, changing way; a way they are beginning to call dynamic or growth process. This flow of interweaving differences in an individual's change is, by definition as well as by discovery, the process of emerging original creativity. There is essential agreement among them that growth, maturity, or if you like,

mental health, and high utilization of one's creative potential are closely associated.

According to Rogers (1954), creativity is sought as an end in itself. The Person seeks not only rest but also activity; granted the new and the strange may threaten him, yet they may also intrigue and challenge him leading him to find, explore, and master them. He says,

"Gradually my experience has forced me to conclude that the individual has within himself the capacity and the tendency, latent if not evident, to move forward toward maturity ... In a suitable climate this tendency is released and becomes actual rather than potential ... It shows itself in the tendency to reorganize his personality and its relationship to life in ways which are regarded as more mature. Whether one calls it growth tendency, a drive toward self actualization, or a forward moving directional tendency, it is the mainspring of life and is, in the last analysis, the tendency upon which all psychotherapy depends. It is the urge which is evident in all organic and human life - to expand, extend, become autonomous, develop, mature, the tendency to express and activate all the capacities of the organism or the self".

A. Blocks to the Creative Drive

This creative tendency may become deeply buried under encrusted psychological defenses which deny or lessen its existence.

There is also agreement among the authors mentioned above that neuroses or psychological defenses either accompany or cause a degraded quality of one's growth process and creativity. Rigidity, submission

in differentiation, low in integration, or in which the growth processes are abnormally retarded. For neurotic persons and persons with other forms of mental disease such assumptions as the following are offered: that these persons are creative in spite of their disease; that they are producing below the achievements they would show without the disease; that they are on the downgrade, or that they are pseudo-creative - that is, they may have brilliant original ideas, which because of the blocks, they do not actualize.

B. The Drive in the Artist

We must face the fact that the artist creates primarily because it is satisfying to him, because this behavior is felt to be self actualizing.

According to Rank (1932), the actual process, which leads a man to become an artist is usually one of which the individual is not conscious. The artist's self appointment is in itself a spontaneous expression of the creative impulse.

Creative artists are persons whose dedication is a quest for growth and ultimate meanings. Perhaps it is not so much that they are dedicated as that they understand themselves to have been chosen. Artists are compelled to listen to the voice within, to react and to speak out. It has been said by many of them that at the moment of creation they feel that they are no longer in control, that they are driven, that they are the agent of a higher power.

In one respect, at least, the creative artist is the same as any strongly motivated person; his drive is the same; so is his motive: self preservation and self expansion. "Equally, exceptional artists, like exceptional men in general, are powerfully motivated individuals; they bear the same quality, the same personality traits - the same attitude". (Maslow, 1968).

If we compare the productive artist's behavior with the way in which the individual remoulds himself in therapy with originality and effective skills, it is evident that both are distinguished fundamentally from the average type who accepts himself as he is, by their tendency to exercise their volition in reshaping themselves. What is shared among them is the ability to use the creative drive for a will purpose. With these two productive types the will dominates and exercises a far-reaching control over the instincts which are pressed into service to bring about creativity. (Rank, 1932).

The Creative Process

Many workers have sought to describe the creative process and their description shows remarkable agreement.

The creative cycle seems to have five phases which, though logically separate, are rarely so distinct in experience. First, there is an impulse to create. This is followed by an often lengthy period of preparation in which the creator gathers his material and investigates different methods of handling it. Next, there is a time of incubation in which the work of creation proceeds unconsciously. Then comes the

moment of illumination; an insight occurs and everything falls into place. A solution is revealed. Finally, there is a process of revision in which the data of inspiration are consciously elaborated, altered, and corrected.

These could be separated into two large phases. One is inspiration; the other is the working out.

A. Similarity of the Creative Process in Art and Therapy

Art and psychotherapy are the same in the dynamics of the development of the creative process.

1. Inspiration Phase. Creativity in art is conceived of as the integrative capacity of the ego expressed through the medium of art. Kriss (1953) has called this regression, which is the precondition of all creativity, "a regression in the service of the ego". It represents a reculer pour mieux sauter, to recede in order to take a higher jump. Art activity can be postulated as the direct expression of the conscious, the preconscious, and the unconscious. An art product such as a painting, with its content and form is the immediate expression of instinct impulse. The inspiration phase is a necessary condition of the creative achievement; in this sense the artist is driven; he is in an exceptional state. Thoughts and images tend to flow; things appear in his mind which he never seemed to have known before.

Therapy tries to gain insight into these unconscious instinctual forces by provoking unconscious reactions. The person involved in psychotherapy repeats "what seems to be the fundamental reaction to cre-

ative imagination in art". (Beres, 1955). He accepts an experience of the mind in which a specific and particularly intensive kind of intrapsychic communication is temporarily established, in which controlled regression becomes pleasurable since the experience stands under the control of the ego, which has reasserted its functions. It has become creative or recreative.

"The patient who consciously as well as unconsciously accepts the goal of creative reconstruction must not only be willing, but also able to face all the unconscious anxieties from which each human being automatically recoils. He needs the courage, and the flexibility to relax and regress, to let go of his habitual defenses".
(Edith Weigert, 1962).

2. The Working-out Phase. The observing ego is necessary in art and in therapy. In psychotherapy, the task of self improvement is partly a consequence of criticizing the experiences that one has allowed to come into consciousness. "Schizophrenic people experience many insights and yet don't make therapeutic use of them because they are too much 'totally experiencing' and not enough 'self observing - and criticising' ".
(Maslow, 1967).

In creative work in art, likewise, the phase of inspiration succeeds upon the labor of disciplined construction.

The sudden character of the inspiration phase in art stands in contrast to the second phase of productivity, when the artist looks upon his work, as it were, from the outside, and construction predominates. Creativity in art is rarely a single flash of intuition; it

usually requires sustained analysis to separate out the significant factors from the irrelevant. Intellect and judgement must complete the work that imagination has begun. The creator in art as well as in therapy must distinguish what is valid in this material from what is not, for illumination is notoriously unreliable.

B. The Battle

If we look from the battle of creation observed in the client engaged in psychotherapy to the battle of creation observable in the creative artist, another affinity between the two becomes apparent.

Recovery in the therapeutic field has always meant the discharge of the patient's negative and destructive feelings in a harmless way, and the reinvestment of his positive and constructive feelings in the world of reality about him.

It seems that in both processes, whether in art or in psychotherapy, a gradual emergence from conflicts plays its part. It may start out in serving a fantasy of the individual, or in meeting an individual's needs, but to the extent that it emerges from conflict certain similarities can be observed that are akin to a battle and certain properties must be acquired by the client in therapy which are akin to, and some of them identical, with the gift and skill of the creative artist.

There is in the artist a fundamental dualism from which we all suffer (Kubie, 1958) intensified in him to a point (Rank, 1932) which drives him with dynamic compulsion from creative work to life and from life back to new and other creativity. According to the artist's personal

structure and spiritual ideology, this conflict will take the form of a struggle between good and evil, beauty and ugliness, or in a more neurotic way, between higher and lower self.

The battle is evidenced in the lives of many artists who are prepared to sacrifice everything for their art and who in times of disappointment and dejection frequently curse their need for art.

Human psychology made greater progress when it gave recognition to the factors of mental pain, anxiety, and guilt; it would, therefore, seem prudent for the art teacher to accord more significance than is commonly done in art education to these powerful forces in our aesthetic inclinations, and to see whether the underlying impulse of destructiveness, which gives rise to painful feelings, do not provide a substratum to art activity as they do to creativity in psychotherapy. Oddly enough, the subject seems to have suffered a relative neglect in art education.

In the works of nature, we see creative and destructive forces in active interplay. So is it with man.

When we discern the influence of creation predominating, we are moved by something we call beauty; when we see destruction, we recoil at the ugly. Ugliness has power over the artist; we cannot treat it with indifference. It rouses our deep-set emotions and its horror lingers in the memory. The etymology of the word shows that it is closely connected in men's minds with fear; but one also find a closer

viewing that it rouses anxiety and guilt.¹ (Richman, 1940).

In art our need for creation springs from the gloom and pain which we experience from our destructive impulses toward what we want to destroy and reconstruct.

It has been mentioned by many authors that the creative activity of the artist springs from a maladjustment; or dissatisfaction with his environment.

Butler (1963) says:

"It seems to me from such thought as I have been able to give to the question; that the urgency of creative desire springs from those individuals who for one reason or another are out of balance with the environment. For the creation of a vital work of art involves a release of emotional tension and where no such tension exists, the roots of art do not exist; either".

"The creative activity of the artist is the beginning of a new world built on the ruins of the old; those strokes of a brush in his fantasy build up bit by bit the good objects which he has destroyed and make them come to life".

(Richman, 1940)

¹ This paper serves merely to emphasize a possible genetic connection between the pain due to destructive impulses and the paramount need to create lasting goodness and wholeness from what had been in fantasy injured and rendered bad. The urge to reparation is, owing to the strange nature of human mental development, probably an integral part of creative activity; the horror of the ugly and the wish to change it is that vis a tergo which thrusts us into constructive work in art, in science, and even in the humble tasks of our daily round.

Rank (1932) compares the neurotic, the psychopathic type with the productive type, to which artists belong. According to him "the productive artist also begins (as a satisfactory psychological understanding of the will to style has obliged us to conclude) with that recreation of himself which results in an ideologically constructed ego". It must be admitted that this process is in a measure limited to the individual within himself, and not only in its constructive, but also in its destructive aspects. This explains why hardly any productiveness gets through without morbid crisis of a neurotic nature; it also explains why the relation between productivity and illness has so far been unrecognized or misinterpreted.

The sociologist Cesare Lombroso (1891) cited many men of genius who were neurotic or insane, arguing that the irrational and involuntary nature of the creative act must be explained pathologically. Today, Lombroso's theory of insanity of genius appears to us as the precipitate left by the old endeavors to explain genius on rational psychological lines, which treated such features as depart from the normal as pathological. But the art teacher should beware of deducing from this apparent factor any conclusions as to the production or total personality of the artist without taking into account the feeling of guilt arising from the creative process itself; for says Rank this is capable of engendering a feeling of inferiority as a secondary result, even though, the primary result may be a conviction of superiority. As he has said elsewhere, the fundamental problem is individual difference, which the ego is inclined to interpret as inferiority unless it can be proved by achievement to be

superiority.

This does not imply that all great art is done in a paroxysm of nervous breakdown or that it is a creative development of a neurosis in objective form or that a neurotic collapse will follow as a reaction after production. What it means is that the artist reaches down to the experience of deep anxiety and finds his way out. He goes behind the veil which screens the source of our dejection and brings back evidence for the triumph of the creative impulse over the sources of destruction; he can do this not by denial of pain but by facing it with determination to master it.

Conclusion

The artistic reaction is thus similar to the creative reaction of the client in therapy; by an overcoming of the trauma; or by the overcoming of the inhibition resulting therefrom, no matter whether this is achieved by single effort or is spread over the whole lifework.

This overcoming, however, is only possible, or at any rate, only psychologically explicable - in one way - and this, as we learn from psychotherapy which helps to overcome these inhibitions, is through the volitional affirmation of the obligatory which in both cases is not only useful, but also creative.

The Outcomes

The Rogerian approach is taken here as an example of the result achieved in psychotherapy.

The client-centered therapy as defined by Rogers has been sustained by much research (Rogers, 1967) to be successful in nurturing a creative person with a sensitive openness to his world, with a trust in his own ability to form new relationships with his environment. According to him, this individual would be the kind of person from whom creative products and creative living would emerge.

By comparing A - the creative personality syndrome¹ of Burgart's study (1961) with B - the research findings of the outcomes of the client-centered approach, we are confronted with a close relationship.

A	B
a) Self sufficiency or achievement through independent endeavor	a) More self confident More self motivated More directing
b) Social independence and non conforming behavior	b) Learned "I am different from others" Not necessarily adjusted to his culture Almost certainly not conformist Self respecting Free to choose Self responsible
c) Flexibility of response and in manipulation of environment	c) Less rigid of his perceptions more flexible Even affection for complex, varied, rich assortment of feelings and tendencies
d) Ability to identify with self concept	d) More integrated More open to his experience Denies or represses less of his experience Increasing harmony with himself Better understanding of himself

¹ A "creative personality syndrome" according to Burgart's study (1961) corresponds to a significant positive relationship with the acquisition of art experience.

Now if we compare or juxtapose A (Greenacre, 1956) basic characteristics of the artist¹ to B some of the outcomes of Rogers's approaches, we find again very close similarities.

- | A | B |
|---------------------------------------------------------------------------------------------------------------------------------------|---------------------------------------------------------------------------------------------------------------------------|
| a) Greater sensitivity to sensory stimulation and unusual capacity for awareness of relations between various stimuli | b) Sensitive openness to his world
Sensitive living
Flexibility and lack of rigidity in perceptions |
| b) Predisposition to an empathy of a wider range and deeper vibration than usual | b) Wider range
Greater variety in the process of living |
| c) Intactness of sufficient sensori-motor equipment (responsiveness to the individual's own body state as well as to external object) | c) Openness of the person to the evidence both of what is going on outside himself and to what is going on inside himself |

Conclusion

The above comparisons seem to demonstrate quite convincingly that a close relationship does exist between a creative personality developed in client-centered-psychotherapy and the creative personality of an artist.

¹ Greenacre describes the basic characteristics of the artist from the subjective accounts of creatively talented people writing of their own work and lives, and especially from some descriptions of the creative process itself by those gifted ones who were experiencing it.

Chapter 3

Means of Fostering Creativity

One purpose of this work is to gain evidence as to the possible environmental factors in the development of growth and creativity.

Observation here as elsewhere may well follow the path outlined by biological and psychological findings and clinical evidences in psychotherapy.

It will be postulated that the conditions: the climate and the interrelationships inherent in psychotherapy could and should be applied to art education.

Potentiality Versus Performance

Mon idée est que derrière le paravent, se trouve des trésors dont nul ne connaît la réelle valeur et qu'il vaut toujours la peine d'adopter une attitude d'authentique confiance.

In the words of Mahaly - Nagy (Stoddard, 1959), "Every man has energies which he can develop into creative work. I do not believe so much in art as in making. Every man reveals himself. Much of it is art".

Because creativity in art is a phenomenon that appears along a continuum of personal growth, it can be postulated that everybody in the art class has some spark that he can blow upon and make brighter. For the art teacher it is an educational imperative to open the mind to self

revelation, thus unifying the personality and fostering creative expression.

Another differentiation which is important for this work is the distinction between creative potential, and creative performance or creative production.

"Creative potential" means what an individual brings to a possible creative performance because of his personality structure. "Creative performance" means what an individual actually produces. "Actual performance" depends both on potentiality and on what the operating situation allows.

The number of qualities that contribute to potential creativity is large, and the number of spheres of life activity in which creative performance may occur is large. We are faced with multiple dimensions in both domains: multiple dimensions of readiness on the one hand, and multiple dimensions of creative output on the other.

Both creative potential and creative performance are influenced by art education and both can grow under the right conditions.

If, derived from the fact that creative energy exists in all, it is reasonable to suppose, (as it has been demonstrated in chapter 1), that to some extent all men are creative, it is also reasonable to assume that some of the variations in creativity result from a failure of many to actualize and to express their creative potential.

(Grabo, 1948) " ... Considering man's hostility to change and innovation, ... It is astonishing that so much of creative and imaginative genius has contrived to leave its impress on the human race. Yet who can doubt that more habited in weak bodies, blasted early by ignorance and cruelty and superstition has perished with no record?"

Andrews (1934) emphasized that "creative potentialities in children frequently remain blocked, unnurtured, and untouch~~ed~~". That is, the creative process can be initiated when the individual can develop new forms of new expressions, channelled, of course, with the experiences initially brought to the new situation.

Recent research and clinical findings warrant the postulate for deliberate development of creative talent and that the gap between the creative talent and the lesser actual creative output can be narrowed.

From the latest findings in psychotherapy we find many authors who assure us that they have been successful in creating the right conditions, the right climate, the right quality of interpersonal relationships, which facilitate learning and creativity.

These three elements, when they are characterised by special qualities in the therapeutic situation, have been proved by much research to be successful in nurturing growth and creativity.

The Inner Conditions of Constructive Creativity

At this point it is appropriate to consider certain traits that seem to be inherent in the course of the creative cycle. These represent conditions that must normally be met if true creation is to occur.

Who are those best equipped for creative work?

This we know not only from inner logic but from researchers in their respective fields, from their studies of the creative process and advanced creative persons matured in cultivating themselves as creative creatures. These we have learned to call "great" because of their capacity to give birth to successive works of value.¹

From the findings of these researches we can hypothesize that individuals develop certain attitudes which facilitate creative growth and others which operate as obstacles to creativity.

In summary it is believed that creative individuals are persons who can sense in themselves the operation of a system; and have learned to teach themselves how to cultivate its forming. They have learned to co-operate with their inner nature, putting their conscious mind to use in supporting what unconsciously, is given.

It would seem that we have emerging for these more creative persons a picture of an individual who is fully alive and open to aware-

¹ Roe, Anne (1953), concludes that no creator has all the traits characteristic of creativity save perhaps one: willingness to work hard and long.

ness of his own experiences and those of others and who seeks to organize them and to see meaning in them. They, more than most, are struggling with their opposite in their nature, striving ever for a more effective reconciliation of them and seeking to tolerate and to bind increasingly large quantities of tension, as they strive for a creative solution to ever more difficult problems which are not set for them but which they set themselves.

Taking these men as models, we learn from their teaching and seek, more consciously likewise, to teach ourselves and others. They give us a guide to educational ventures in the development of creative persons.

Requirements of a Propitious Environment

More and more investigators in various fields turn in the direction of environmental influences.

The concept of optimum growth, of optimum creativity and propitious environment is quite acceptable in other fields and should be regarded as essential in art education.

Dow (1959) states "This quality of creative personality in each person should be taken for granted. The real problem is to discover the outside influences or forces which prevent creativeness". Laswell (1959) talks about the social setting of creativity. To him the environment serves as a facilitator and a restrictor in the innovation process and in the process of discovery and recognition of the innovation. Sin-

nott (1959) discussed genetic variation but also creativity as response to environment. He believes that changes of the mind are not dependant on genetic change. "Rather are they the results of the enormously varied responses of a given genetic constitution to environmental differences ... much of the variety of all organic life is due to environmental variety". No one would expect the same yield from a desert that he would from fertile soil. Eyring (1959) said, "Undoubtedly, the prospective scientist should arrange to be born with the right genes. Anyone who has examined the variations to be found among individuals with ostensibly equivalent training cannot escape this conclusion... Even the gifted individual, however, requires a stimulating environment ...". "Heredity factors place limits upon creative development and achievement. But heredity is seldom the cause for lack of creativeness". These views are shared by Torrance (1967). Creative abilities are inherited to the extent that a person inherits his sense organs, a peripheral nervous system and a brain. How these abilities develop and function, however, is strongly influenced by the way the environment responds to a person's curiosity and creative needs". Rogers (1954) maintains that from the very nature of the inner conditions of creativity it is clear that they cannot be forced but must be permitted to emerge. He said " This tendency to actualize himself, to become his potentialities... exists in every individual and awaits only the proper conditions to be released and expressed".

The Creative Mood

Moods are products of situations. One of the greatest discoveries in recent studies in psychology of learning is that rats and children alike react to situations, not simply to stimuli.

A prevailing concept is that creativity must be left to chance, and that if one has outstanding creative talent, it will somehow flourish in spite of neglect and abuse. This erroneous idea has dominated thinking sometimes even among art educators in spite of the mass of contrary evidence.

The creative mood should not be left to chance. On the contrary, art education should assume the responsibility for cultivating it. This does not imply that we have found a substitute for learning. Art education is a process of acquiring knowledge and skill, cultivating aesthetics, sensitivity and useful habits, mastering and controlling techniques. These are essential prerequisites, of the creative act in art and should be made to lead up to it. But art teachers seem to know better how to provide situations conducive to discipline and learning than they do to provide situations conducive to the creative mood.

The Creative Art Educational System

At the root of a creative person is creation. Creation is a positive system, a growth process found in abundance in nature. It is to some degree a characteristic of life and of all living cells.

The question for art education, when it comes to creativity, is: what is the structure of creation, and what is the form that education takes when it is creative?

The creative system, whether it is in nature, in persons or in education, is everywhere the same: open, integral, transactional, and emergent in its fittings. Such a system will grow when there is increase in each dimension, accompanied by increase in the others. (Mooney, 1967).

If art education follows nature's way of working, creation will be forming both in the educational system and in the person, and fresh energy will be released for further making.

Converse to this, of course, is the path of dying. In nature death ensues and so creativity dies when a given system closes down, desintegrates, or fails to function in sequential give-and-take with what is around. In the art class, creation and growth die, and so does creativeness, when the educational system fails to function in nature's way, and closes down.

The Open System

In psychotherapy it has been maintained that the "open system" is the most propitious one for growth and creativity.

Anderson (1959) used the term "open system" as a quality of an environment of beckoning horizons. The open system is an environment in which the individual finds security and mutual stimulation in his

relations with others. It is not necessary for him to be in the presence of others. He can be working by himself.

Rogers (1954) mentioned as one of the inner conditions for constructive creativity "Openness to experience extensionality" as the opposite of psychological defensiveness. Roger's phrase was quoted by Maslow (1954) who used the term to mean openness of awareness. Similar ideas have been expressed by May (1959), Fromm (1959) and others. The open system means that to the extent of its reach the persons in one's meaningful environments are permitting or encouraging him to be himself and to venture into the unknown. A person is opposite to openness and extensionality, when his life space is closed by another. Therefore, openness to experience can happen only within an open system.

Openness for Rogers and Maslow is really two-way relating. If the environment is advantageous for one, it should also be for the others in the interrelating. This is what an open system means to these psychotherapists. Anything less than this represents for them a partially closed life space, a life space blocked in some way by a person, or symbol of a person or persons in the environment.

The open system is thus the ideal, propitious environment for creativity, and anything in the environment that tends to close the system makes the environment unhealthy for creativity. However, we must take into account interweaving of desires and activities and the free interplay of differences out of which is developed the permeability of boundaries which is also a positive characteristic of the environment,

of creative growth in nature. Propitious means propitious for the process of interacting. It means freedom for each person to respond truthfully with his whole being as he sees and understands the truth.

This environmental system, this kind of ambiance, is successfully achieved and with effective results in client-centered therapy. (Rogers, 1951).

The Environment of Things and Persons

There has not been sufficient distinction between the psychological import of the environment of persons and that of things. This distinction needs to be emphasized in education.

A thing has no intentionality toward a person. Regardless of how the individual feels about the thing, of what he does to the thing, the thing will not respond to him. Stoddard (1959) pointed out that mechanical aids to learning are impersonal. They do not embarrass the learner. Though they are unable to show affection neither do they have the capacity for insult and attack, which distinguishes the environment of persons from the environment of things.

The distinction between persons and things is the thesis of a little book by Buber (1937). It has been discussed by Mooney, (1956), and has been elaborated more recently by Tagiuri and Petruccio (1958).

A person, however, does have intentionality toward another person. There are two ways in which a person can respond to another; one can work with another or work against him. In human relations, on a

person-to-person basis, there is probably no such thing as responding with neutrality.

Creative growth can occur only when the relationship is positive, when persons are treated as persons. To work against a person, to dominate and threaten, to treat her as a thing, is to obstruct the creative growth process in the person.

This is why interpersonal relationships are as important in art education as they are in therapy.

The Interpersonal Relationship

Ideas concerning the nature of good teacher-student relationships and how these relationships can be created are quite divergent; however, research in this area continues to demonstrate the importance of good relationships in guiding growth, whether we are concerned about growth in personality or growth in art. Some convergence concerning the nature of this relationships is also beginning to develop:

Fiedler's (1950a, 1950b) study of the therapeutic relationship provided some extremely important information about good interpersonal relationships in general. Using a Q - technique design with statements concerning relationships in counseling and psychotherapy, Fiedler (1950a) found that therapists of different schools (psychoanalytic, Adlerian, non-directive) did not differ in describing their concept of an ideal therapeutic relationship. Further, he (1950b) found that the ability to describe the ideal relationship is a function of expertness rather than

theoretical allegiance. He also found that nontherapists can describe the ideal therapeutic relationship in the same manner and about as well as therapists. He concluded from this that the therapeutic relationship may be only a variation of good interpersonal relationships in general. Using analyses of recorded interviews, Fiedler (1950b) found that expert psychotherapists of any of the three different schools created a relationship more closely approximating the ideal relationship than the relationship created by nonexperts. The relationship created by the experts resembled more closely the relationship created by other experts than that of the nonexperts within the same school.

The most important aspect of a good interpersonal relationship revealed by Fiedler's study is related to the therapist's ability to understand, to communicate with, and to maintain rapport with the client. The ability to maintain an "appropriate emotional distance" also emerged as important. For the use of art educators, it might be appropriate to list the eight statements judged in this study to be most characteristic of the ideal relationship:

1. The therapist is able to participate completely in the patient's communication.
2. The therapist's comments are always right in line with what the patient is trying to convey.
3. The therapist is well able to understand the patient's feelings.
4. The therapist really tries to understand the patient's feelings.

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5. The therapist always follows the patient's line of thought.
 6. The therapist's tone of voice conveys the complete ability to share the patient's feelings.
 7. The therapist sees the patient as a co-worker on a common problem.
 8. The therapist treats the patient as an equal.

At the other end of the scale, we find the following statements rated as least characteristic of an ideal relationship:

1. The therapist shows no comprehension of the feelings the patient is trying to communicate.
2. The therapist cannot maintain rapport with the patient.
3. The therapist's own needs completely interfere with his understanding of the patient.
4. The therapist feels disgusted by the patient.
5. The therapist is hostile toward the patient.
6. The therapist is punitive.
7. The therapist is very unpleasant to the patient.
8. The therapist acts in a very superior manner toward the patient.

In the art education situation we can probably substitute in almost all of these statements the word "art teacher" for "therapist" and "art student" for "patient".

The qualities which emerged as most characteristic of the ideal

therapeutic relationship in Fiedler's study include many of the features which are considered by Torrance (1962) to be important in the creative relationship.

"To achieve the relationship described by Fiedler, one must enter imaginatively into the thinking and feeling experiences of another. Only by doing this can one participate completely in another's communication, keep his comments in line with what the other is trying to say, understand his feelings, follow his line of thought, and share his feelings. There is a co-experiencing, as they struggle as co-workers on a common problem".

Conclusion

Thus it seems reasonable to hypothesize that to the extent that the art teacher creates with his students a psychological climate, a relationship with his class such as described in psychotherapy by Rogers and many others, the student will, then, become more creative; more self directing, less anxious, more self initiated, better able to adapt to new problems, less rigid and stereotyped, and more creative and original in his work.

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