

Creativity and the Creative Process

anatomy of sign and materials

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Drawing Course

ACADEMY OF FINE ARTS – MACERATA ITALY

What is creativity?

Today there is not a detailed definition of “creativity”.

At the same time it does not exist an agreement of what it is and of the way to learn and teach it.

Betty Edwards affirms that there is a link between the ability to observe and the creativity, and it is strongly convinced that learning how to draw can further develop the creativity.



The creative process has five different steps:

1. Primary Intuition
2. Saturation
3. Incubation
4. Illumination
5. Check

They develop from one to another over the time, the duration of each can change. The *Illumination* is the only one that can be momentary.

One of my students, *Lucrezia Cerioni*, also suggested me that the *Astonishment* could be the sixth step of creative process...

RELATIONSHIP WITH DRAWING

Drawings of the first year of Panting course



Installation of drawings



Iconography and Anatomic Drawing – The Spider



Anatomy of the Image – Crucifixion by Lorenzo Lotto



Primary Intuition

- The first step of this process is to extend the use of the visual language - seen as a parallel language in the process - asking a question.
- In this step the role of the analogical drawings is to objectify our own subjectivity.

The creative process is a non
common activity and it
depends on the right
hemisphere of the brain

Left Hemisphere – Right Hemisphere

THE LEFT HEMISPHERE

It is the verbal part of the brain

THE RIGHT HEMISPHERE

It perceives and elaborates visual data

The discovery of the different functions of the hemispheres underlines that the ability of drawing depends on the right hemisphere. There are two functions: R Function (RF) and L Function (LF).

Hypotetical diagram of the creative process

<u>Primary Intuition</u>	R Function	A problem arises. We notice something in particular and a key question come to us in a flash and it refers to something else that doesn't exist or is seen in a different way.
<u>Saturation</u>	L Function	It gathers and classifies the whole information concerning the problem (area of interest). It is an analitical process.
<u>Incubation</u>	R Function	It manipulates information gathered in an imaginary visual space, basing itself on the heuristics, or rather, the rules of the visual logic. Visual information is infinitely variable and complex.
<u>Illumination</u>	R Function	In a flash of awareness the illumination is recognized as exact, suddenly each pieces find its place, all correspond, the configuration seems to be precise and it answers to the need of the problem.
<u>Check</u>	L Function	To arrive to produce an acceptable demonstration - I know that it is the right solution. One of the information of the Check is to verify the validity of the illumination, test that it corresponds to the reality . The check translates the intuition into reality

- The Saturation and the Check are linked to the conscious thought.
- The Primary Intuition, Incubation and Illumination are linked to unconscious-subconscious thought.

“We are more creative when we further develop visual functions.”

THE SATURATION

It is designed to find an answer for that question which shows it self through statements.

These statements give life to five Strategies.

Here you are some examples of different strategies of drawing...

The Spider



Self Portrait



Installation of portrait





THE FIVE STRATEGIES

1. To perceive the outlines of a problem
2. To perceive negative spaces
3. To perceive correlations and proportions
4. To perceive shadows and lights
5. To perceive the Gestald

These five strategies request that the two hemispheres work together.

HOW TO LEARN TO DRAW THE STEPS

The following strategies are linked to the first and second strategy of Saturation.

GESTURAL DRAWING (TIME DRAWING)

It consists in making a series of drawings quickly following the rhythm of time. This step allows the drawer to perceive the outlines and to get a representation more and more detailed and closer to the real.

15 - 10 - 5 - 3 - 1 minuts



MEMORY DRAWING

It consists in portraying people and object using memory after a careful examination and drawing very slowly in order to catch the more details as possible.

DRAWING WITH THE RYTHM OF A SNAIL

Memory drawing



DRAWING AMBIGUOUS OR PARADOXICAL IMAGES

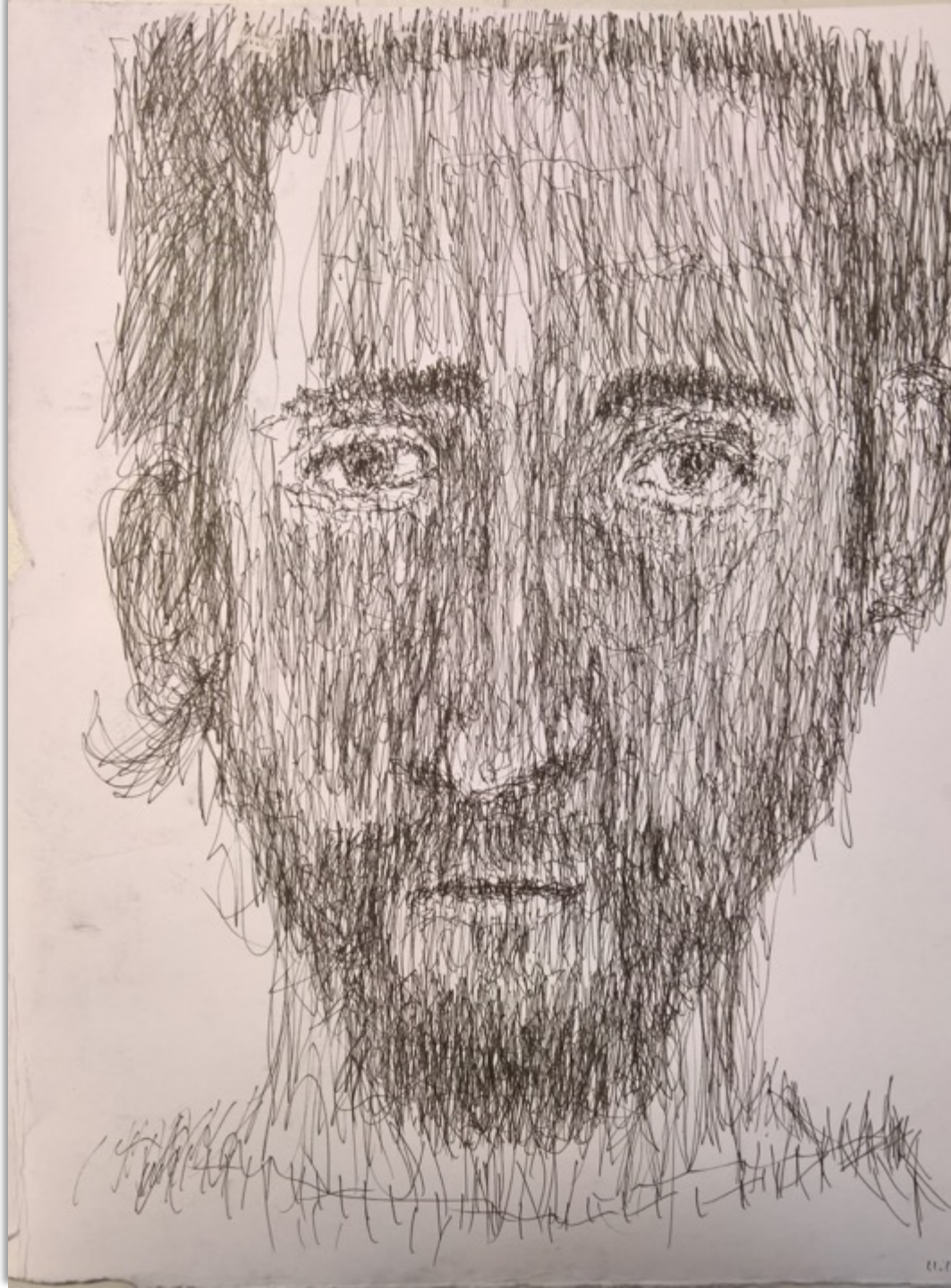
There are images that can be perceived both as negative and positive spaces. When we are drawing one of the two perceptions, at the same time we are writing also the other one.

Some examples



Figure background





DRAWING WITH LIGHTS OFF

It consists in observing for some minutes the subject of our representation and turning lights off. The subject cannot be seen by our eyes but it is unconsciously represented by the right side of our brain.

THE TURN UPSIDE DOWN DRAWING

The image is copied turning in upside down. The hand goes without hesitation guided by the curiosity of the right hemisphere. When the drawing is finished the result will be amazing.

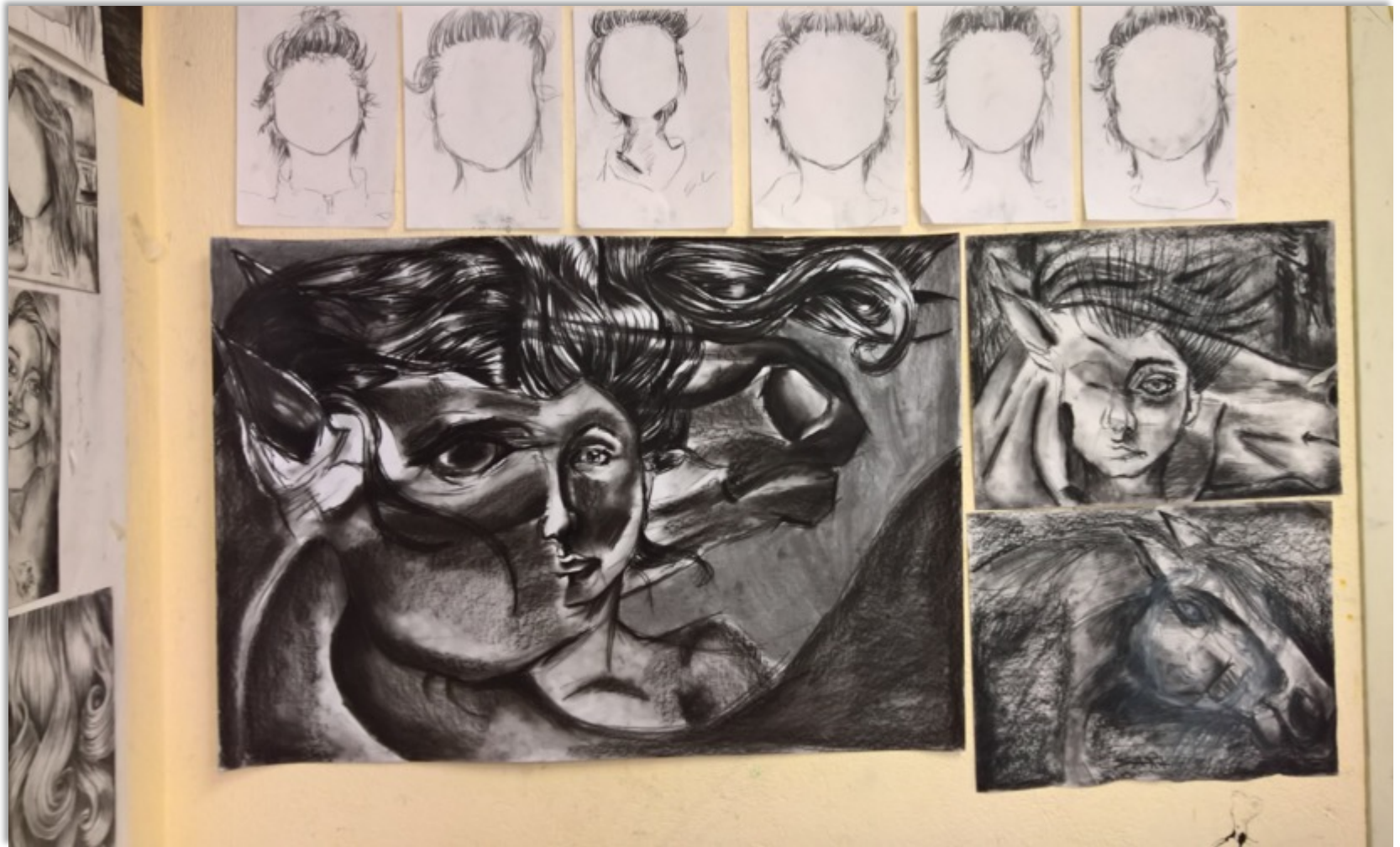
Some examples



DRAWING WITH LEFT/RIGHT HAND

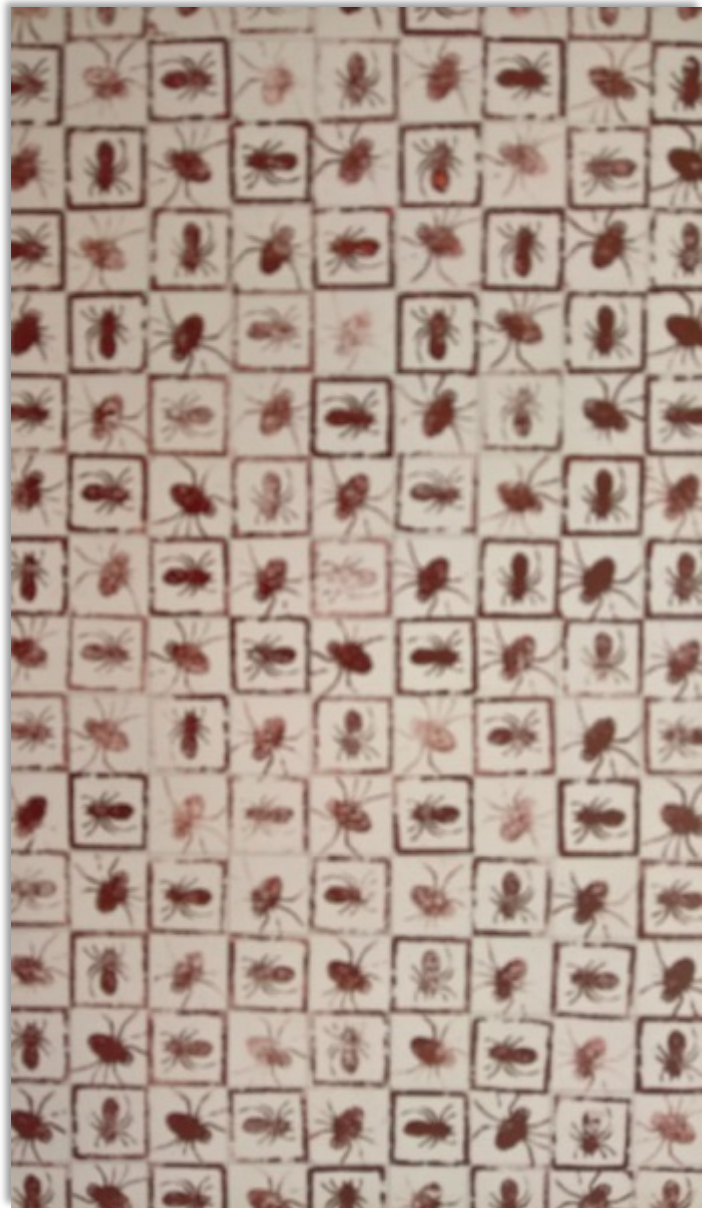
This strategy allows us to use both the hands.
Using the “other hand” signs became more
trembling but full of energy

Some examples



TEXTURE AND MANIPULATION DRAWING

It consists in drawing some textures, chose one of them and reproduce it in a three-dimensional way as a low relief **throughout** the manipulation of the white tissue paper, and then glue it on paper. Then there will be the reproduction of the same texture in a two dimensional shape. The result is very interesting and exciting.



OVERLAPPING DRAWING

It consists in drawing the same object/subject using the overlapping modality. The result will be an overlapping of lines in which we can put the tissue paper that will create



MEASURING OBJECTS IN VIEW

This technique represents the third strategy of the saturation. It has a complex procedure based on the rapport between outlines, negative spaces and proportions.



4° STRATEGY

It is necessary for an optimal perception: it is the ability to perceive lights and shadows.

This process is called 'shading'.

5° STRATEGY

This is the moment in which the perception of Gestald happens, it means to see the essence and uniqueness of things.



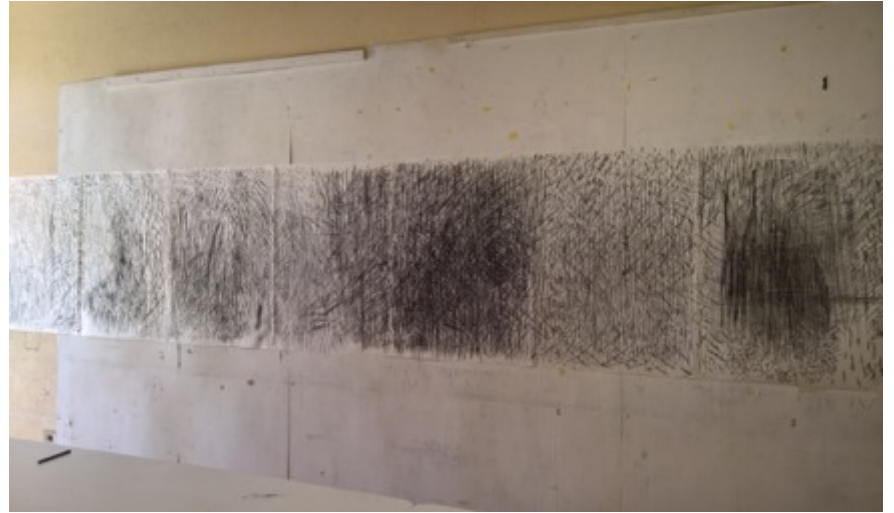


RHYTHM AND DROVE DRAWING

It consists in marking mostly abstract signs on big supports and then fix them on a wall support. The student is emotionally involved and inspired by a piece of music or by advises given by his teacher.

Fast and dynamic gestures gradually become textures and drawing.

Students have positive reactions: without the control of the left hemisphere they feel a strong sense of freedom and serenity and, the creativity arrive...



Work in progress



Details





To draw = To communicate

Tanks for your attention