

Creation as an Important Role in Art

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Abstract

The aim of this paper is to show artistic creation is the source of art and the most important ability of the artist. The problem of this paper is "Why does Creation play an important role in Art?" Art is closely related to the cultural institutions and activities. It is considered to be one of the cultural phenomena in a society. A work of art and many other things are different because of the artistic creation. Each work of art has its uniqueness because of the significant of artist's creation. When creation is considered, the skillfulness and inspiration of artist cannot be neglected. For this reason the solution is that creation function as an important role in art. In order to solve this problem, descriptive and evaluative methods will be used. This paper can contribute to student and art critics to understand art more deeply. It can also provide more knowledge concerning with art.

Key words: art, creation, ability, and artist

Introduction

When one studies about artistic creation, one creative activity comes to know that creative activity is unclear and vague. Of course, the work of art which the artist has created is extraordinarily the creation of artist is clear and disciplined. For many artist, the creation of art is natural and effortless. But it is difficult to tell how and when creation comes from.

The creativity of the artist is different according to their environment, their emotion, their techniques they use, the time required and so on. And also many artists have tried to give insight into the creative process. The artist have been influenced by the theories of art and cultural background of their times. In fact, creativity of art is the most important element in all theories of art.

The Nature of Artistic Creation

There are many differences between making a work of art and making other things. They are different because of the element of artistic creation. And there by it will be necessary to study about the nature of artistic creation. There are two main views on the nature of artistic creation. The first view is that artistic creation is wholly irrational inspiration. The other view is that it is wholly purposive activity. Although they are different, they agree that artistic creation is a common denominator.

There are common properties of artistic creation. Some aestheticians state that artistic creation involves both inspiration and purposive activities. So, artistic creation is neither irrational nor determined by a final goal.

Another view holds that artistic creation is an activity subject to critical control by the artist. The artist does not foresee the final result of the activity. With regard to this views some aestheticians hold that artistic creation is a self-activity, and it is invented as well as selected. The creation of art is connected with the mind of the artist. It means that when people try to explain some specific works of art, they will describe what is going on "in the mind of" the artist while he was creating the work.

According to Sigmund Freud (1856-1939), it is necessary to distinguish between the artist and what he has created. For Freud, human beings have certain inherent drives and desire. The artist wants some kinds of gratification, or imagination. With imagination, man can enjoy the freedom. Then he can get imaginative satisfaction. The artist wants honour, power, riches, fame and love. But in practice the artists lack these kinds of gratifications. So they are going to be fantastic. In other words, the artists have to create their dreams, in order to communicate to the others. The artists create their works by symbols, images, ideas in various ways. Only the artist and his audience can enjoy his works of creation.

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The creation of work itself is important aesthetically. The history of the work of art is not yet important. The value of art depends on the element which is internal to work. As for example, one says that symphony is good because the themes have been developed imaginatively, or that the drama is absorbing because of the right construction of the plot. With regard to the creation of the works of art, according to Hegel, a work of art is not a product of nature. It is brought into being through the agency of man. It is created essentially for man, and what is more, it is to greater or less degree delivered from a sensuous medium, and addressed to his senses. It contains an end bound up with it.

So one may infer that the work of art is human hand according to design. This human activity can be regarded as the creation of art.

The Process of Artistic Creation

Art can refer to a certain kind of activity and also to a certain kind of object. The art object is the product of artistic activity. The activity of art is not like instinctive or reflexive, habitual, or random.

Art is conscious of its aim. It is the deliberate thought of achieving some future goal. It must find a way to its goal. Art must improve and it must decide which to select and which to reject. Art operate upon some "raw material " in order to fulfill its purpose. Finally, the artist possesses skill by using the medium.

"We may sum this up in a definition of the activity of art : "the skilled, deliberate manipulation of a medium for the achievement of some purpose".¹

So, it may be said that the creation of art means performed deliberately, skillfully, and purposefully. Art-object is different from non-artistic object by the way in which they are creative. So art is an object which has its origin. So for an art object, originality is the most important factor.

The artist's account of creative activity is unclear and vague. With regard to the process of creativity, there are many accounts of the artists. Since artistic activity is deliberate, some said that the artist's creation is unconscious control of the process. But there is an old traditional view which said that artistic is irrational. As for example, Plato (427-347 BC) said the artist as inspired and possessed. The artists work is a mad state.

"Plato in his dialogue, the Ion, describes the artist as "inspired and possessed". In Plato's metaphor, the poet does not knowingly guide what he does, any more than the magnet in attracting iron: "For the poet is a light and winged and holy thing, and there is no invention in him until he has been inspired and is out of his senses, and the mind is no longer in him."²

Many artists agree this kind of artistic creation. This process of artistic creation is involuntariness or selflessness of creation. According to them, creative power is not subject to the will of the artist.

It may be said that in the process of artistic creation, the artistic creation is frenzied process. It is true that one of the important factors of creation is irrational. In other words, the process of artistic creation is frenzied processes. It is true that one of the important factors of creation is the involuntariness of creation.

On the other hand, creation is not only involuntariness. The involuntary creation can produce some of their output. There must be different media and different style of the artist. The kind of creation is deliberate and controlled.

The process of creation is sometime called incubation and gestation. It means that different artists can use different means. The creation of "fine art" is not like other skilled human activity. A poem is not constructed deliberately as a watch-maker constructs a chronometer. Neither involuntariness nor gestation is sufficient to explain artistic creation.

¹ Jerome Stolnitz. (1960). *Aesthetics and Philosophy of Art Criticism*. Boston: Houghton Mifflin Company. p. 93

² Ibid.p. 95

So in the process of creation the involuntariness and gestation are widespread, but not universal. Moreover, they are not even sufficient in the creative process. The irrational and unconscious factors involved in inspiration. But inspiration also is not sufficient for the artistic value. Inspiration may appear to the artist and it is largely dependent upon conscious, controlled activity.

According to some artists, the artist has at the beginning of creative activity, a clear-cut notion of the goal. According to George Santayana (1863-1952), art is conscious of its aim. During the process of creation, the form of the work, its expressive character, its specific detail becomes clarified. This idea can also be seen in the emotionalist view of Collingwood (1889-1943). Collingwood said that the artist does not know what he is trying to express. So, art is seriously connected with the creative power of the artist. On the other hand, some of the artists do not know their purpose until they attain their goal. Some artists claim that the overall conception of the work is clear from the very first, and that creation consists essentially in working out the details.

So with regard to the process of creation, there are various views of the artist. Some views may be true, but certainly not all. Nevertheless, the process of creativity takes a special role in all kinds of work.

The creative artist is different from non-artist. They are different because the artist has technical facility in creation medium. They are different because the artist has emotion or imaginative capacities, but the non-artist may not have.

The creator of fine art has been distinguished from other craftsmen. The creative activity is different from the other activities. Concerning the creation, the philosopher Kant (1724-1804), has used the term genius. According to him, the creative artist must have genius to create a work of art. This genius is sometimes called unconscious mind.

There are many views on the concept of creative genius. Some views are speculative, and some are experimental. Some researchers have attempted to find a relationship between genius and psychological factors.

Some scholars said that creativity is found in a people of a certain physical makeup, or in people who are insane, or in those who are ill. So, according to them, there is a correlation between genius and something else. But there must also be a correlation between creativity and certain physical or mental characteristics.

The artist's emotion is also the intensity of the creation. Emotion is the condition of the poet's existence. By the emotion the artist can make his work with creative power.

"On this view, the artist has emotional "sympathy", which means literally that he "feels with" many different people and events. Thus he can peopled a novel with a rich assortment of characters, and imbue the work with emotional force. Furthermore, his intense emotions impel him to creation, and motive him to persist even when the process is slow and painful."^{3 1}

The above quotation focuses that the art is highly emotional. This emotional aspect inferred the artist can be hyperemotional. Hyperemotional means the art is very emotional. But the emotional factor is not sufficient for creativity. For the creative artist there are something else beside emotion.

For the creative artist, a certain kind of medium is also necessary. Indeed the artist is one who thinks in terms of some artistic medium. A medium is like sensory elements, colors, lines, tones and so on. According to Aristotle (384-322 BC), medium is known as means of imitation and without the medium there can be no work of art. There are three kinds of imitating art according to Aristotle. They are objects of imitation, means of imitation and manner of imitation. In fact the artist's mind embodies in his medium.

³ Jerome Stolnitz. (1960) *Aesthetics and Philosophy of Art Criticism*. Boston: Houghton Mifflin Company. p.102

The artist is the man who is sensitive to and familiar with the medium in which the work of art is created. The sensory faculties of the artist such as hearing and sight are usually acute and lead him to his creativity. He can imagine in creating new patterns within the medium. The artist's creative imagination cannot be separated from the medium. With regard to this point, Croce asserts:

"artistic creation is wholly an "inner" process. That is, the act of artistic intuition occurs solely in imagination. It does not require any contact with or manipulation of physical objects such as a piano, a canvas, a block of marble"^{4 1}

According to Croce (1866-1952), there is no intuition without expression. It means there can be no idea without the medium. Moreover, the creative process cannot complete without the physical medium. Only the artist's imagination and vision cannot complete until he used the medium.

The medium is important which help to create the form of the work. Medium may be, imagine medium and material medium. Imagine is inner process or the artistic intuition which occurs in imagination. The material medium is like words, tones, and rhythm. It is like visual design. The artist may embody his imaginative intuition in physical material. The artist's creation reproduces the images, and they may be preserved and shared. The audience apprehends the work of art. Work of art is the cue of the artist's vision. So works of art can lead the spectator's imagination. It can also make known to the creative process of the artist.

According to V. Tomas (1916-1995), the creation of the artist is very important. The artist cannot create the art-work with only obeying the rules. The artist must be the originator of the rules and can create something which did not exist before. According to V.Tomas, the painter or writer is like the rifleman.

A rifleman, when he shoots, a bull, he must know all about the rules. Moreover, the rifleman must know what he ought to do to hit bull's eye. When the rifleman has succeeded, he is congratulated, whether the people who congratulate him realize it or not, for able to learn and to obey all the rules.

According to V. Tomas, only if the rifleman follows the same rule he can achieve successes. The academic artist is like the rifleman he must aim at a known target. He can achieve success by obeying the rules. The academic painter or writer is like the rifleman. But either the rifleman or the academic painter or writer unlike the creative artist, who does not initially know what the target is.

Creative activity in art is not a paradigm of purposive activity. It does not aim to produce a desired result. The creative activity does not think about the final result. The creative activity is not controlled by a desire for an envisaged result.

Creative activity in art is controlled by the artist. One does not judge a painting, poem or other work of creative art unless one believes it to be original. Originality or individuality is also an important factor in art. So the originality of a work is important in all the creative art. The creation of work is not repetition, mechanical application of a technique. The merits of the work cannot judge to be creative.

"He is like the rifleman. He knows what his bull's eye is, and he knows how to hit it. Even in the case of a painter who has created a style of his own, we do not say that he is creating his style when he is painting his thirteenth or fortieth picture in that style. We may judge the style to be a good one, and the painting as a whole to be good. Yet we will grant that with respect to style the painter is no longer creative but is only repeating himself. To create is to originate. And it follows from this that prior to creation the creator does not foresee what will result from it. As T.E Hulme put it, to predict it would be to produce it before it was produced."^{5 2}

⁴ Jerome Stolnitz. (1960) *Aesthetics and Philosophy of Art Criticism*. Boston: Houghton Mifflin Company. p.105

⁵ Morris Weitz. (1970). *Problem in Aesthetics*. London: The Macmillan Company. p. 376

To create a work of art, the artist must have the idea of it in mind. In other words, the artist must have the original idea. One does not judge the work to be creative art, unless one believes to be original. As Tolstoy (1828-1910) had said, originality, clearness, and sincerity are the three important qualities for the infectiousness of art.

In discourse about art, one uses creative in an honorific sense. A creative sense means that a work is different in an interesting, important fruitful or other valuable way. If a work is indifferent or bad, it is not a creative work.

Creative art does not applied to any activity of art. So any kind of art which does not result in a product having positive aesthetic or artistic value is not creative. If a work lacks coherence and lucidity, that is not a unified whole, is not creative art.

In the creative process there are two movements. They are the movement of inspiration and the movement of development or elaboration. The movement of inspiration is accompanied by exalted feelings. It is also confused with madness.

The movement of development or elaboration may last a long time, even many years. The artist may write, rewrite, hone and polish until at last he can look upon what he has done. At last the artist has come to know what he wanted to say.

Concerning this point, Plato also accepts that if there are no movement of inspiration, there is no invention in the artist. So inspiration is the basic movement. According to Plato, if there is no inspiration, there is nothing elaborate. Inspiration is not subject to one will. Inspiration means unconscious mind. It means one cannot decide to have an inspiration. One cannot also conclude by our reasoning. According to Plato, inspiration is necessary for creative art. The artist cannot inspire by reasoning or by the exercise of skills. It means the artist is like a madman, when in the creative processes.

Sometimes, the two movements of inspiration and elaboration (or) development collapse into one. It means the creative artist is out of his mind.

With regard to this point, Romantics theory holds that art is the spontaneous overflow of powerful feelings.

There is a problem of artistic creation. That is, how artistic creation is guided or controlled by something that does not exist. There is an ideal or subsistent object. According to Aristotle, there is a prime mover that is God. God does not push the artist's mind from behind, but attracts it from in front. So the artist follows until the subsistent object stands and revealed to him. Hence creation is discovery. The artist knows what is right or what is wrong because there is something pushing from behind.

The movement of inspiration is different from the movement of development. During the movement of development, the mind of the artist is directed by his apprehension of aesthetic necessity.

While the artist is creating, the artist must lead to postulate an ideal order of aesthetic necessity. It may be said that the artistic creation is an important aspect similar to logical deduction. So aesthetic necessity is like logical necessity. For instance, there may be different act in a play, and may have a different play. But it must be an equally coherent one. So the artistic creation is very important for a work of art. But the artist must know the aesthetic necessity to develop his work of art.

Conclusion

In considering about art we have taken into account, the artist, the audience, and the society. The artist is the most important person in creating a work of art. The artist should have distinctive creative abilities. The creative ability must conform to the other factors of art. His creative ability includes skill, originality inspiration, emotion, imagination and a world-outlook.

So, creation is some kinds of imaginative satisfaction. According to the Psychologist Sigmund Freud, fantasy is necessary for creation. Fantasy means some kind of imagination. The artist can create the significant work by his fantasy. By his creation, the artist can transform his dream, so that they can be communicated to others and enjoyed by them. The artist uses symbols,

images and idea in the creation. So imagination of the artist is one of the necessities of artistic creation.

When one thinks about art, one can say that art has its aim. The art must improvise, which means, it must decide which to select and which to reject. Moreover art operates upon some material medium. Finally the artist must possess the skill in the use of the medium. So, art may be defined as the skilled deliberate manipulation of a medium for the achievement of some purpose.

Although inspiration only is not sufficient constitute of artistic creation, but it is necessary to some extent. The creative gift is something wholly unique. It is a kind of genius. The artist emotion impels him to creation. Then the creative power is usually, have to use artistic medium. The artist is the man who is sensitive to and familiar with the medium in which the work of art is created.

Some philosophers hold that creation is only an inner process. According to Croce, artistic intuition occur of solely in imagination. The medium also wholly internalized within his mind.

"According to Michelangelo's (1475-1564) dictum, "one paints, not with the hand, but with the brain".⁶

It shows the inwardness of creation. Nevertheless, both material or physical medium and imaginative medium are necessary for the creative power. The salient feature of creation are as follows.

1. Creative ability includes imagination.
2. The artist must possess the artistic skill for his creation
3. There may be the involuntariness or selflessness of creation.
4. Creative power is not subject to the will of the artist, rather is dominates his will.
5. The creation of fine art is a matter of irrational, chance and inspiration.
6. The creative ability is something like the gift. This gift is kind of genius.
7. There is a correlation between creativity and certain physical or mental characteristics.
8. Emotion is one of the conditions of creation.
9. The creative artist is one who thinks in terms of some artistic medium.
10. Creation is mostly an inner process.
11. The physical medium is also important for the creative power.
12. The artist imagination can give direction to the creative power.

So, Art must be considered as one of the most important factors of human culture. Like other aspects of culture, art is a form of communication and a cultural tradition. So art can become integrated with the other aspects of culture. Art is the indispensable means to communicate the individual with the society. Man has the ability to create the works of art. Every kind of art depends on the creation of the artists. So, also the artist's creation is very important in a work of art.

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ကျမ်းကိုးစာရင်း

- ၁။ ဇော်ဂျီ၊ (၁၉၇၆)။ ရသစာပေအဖွင့်နိဒါန်း၊ ရန်ကုန်၊ ရွှေအိုးစာပေ။
- ၂။ တာရာမင်းဝေ၊ (၁၉၉၉)။ ကျွန်တော်နှင့်နတ်ဘုရားရုပ်ထု၊ ရန်ကုန်၊ နေမျိုးစာပေ။
- ၃။ မြန်မာစာအဖွဲ့၊ (၁၉၇၉)။ မြန်မာအဘိဓာန်၊ အတွဲ (၃) ရန်ကုန်၊ စာပေဗိမာန်ပုံနှိပ်တိုက်။
- ၄။ ရွှေအောင်၊ ဦး၊ (၁၉၆၄)။ ရသစာပေဇာရီ၊ ရန်ကုန်မြို့၊ ရာပြည့်စာအုပ်တိုက်။

⁶ Jerome Stolnitz. (1960). *Aesthetics and Philosophy of Art Criticism*. Boston: Houghton Mifflin Company.p.105