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# The forms of artistic creativity

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## ABSTRACT

Our study aims to emphasize the enduring presence of laws and mechanisms that facilitate the expression of human creativity. These fundamental aspects remain consistent across various cultural eras that humanity has experienced. We propose an exploration centered around key historical milestones, aimed at identifying archetypal motives imbued with distinct symbolic meanings. These motives compel individuals to explore Reality, delving into its multifaceted layers of manifestation and the indescribable pathways through which energy and information transform and flow. Notably, the realm of visual arts falls within the realm of creative disciplines, wielding significant influence over both the artist's consciousness and the audience's perception. Much like any form of poetic engagement with Reality, visual art possesses an inherent scientific nature, particularly evident when it encapsulates the defining essence of each age in which it originates.

**Keywords** - Art, Science, Spirituality, Creativity, Future, Humanity

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## 1. Introduction

The documented history of human civilization clearly demonstrates the consistent presence of the concept of "Creativity" throughout various cultural epochs preceding modern times. While the early 11th century marked the establishment of the first universities, offering only seven academic disciplines that positivist intellectuals, mystics, philosophers, and artists all equally mastered, today's landscape boasts an extensive array of over eight thousand specializations at bachelor's, master's and doctorate levels. The ongoing digital revolution, laying the groundwork for a new Renaissance, will usher in the disappearance of certain roles and the emergence of novel professions and uncharted realms of research, some of which remain entirely unexplored.

This extensive process of transformative reorganization is not only unfolding visibly before us, but it also heralds an intriguing phenomenon—a global melding and dialogue across seemingly disparate fields and disciplines, defying conventional boundaries. Grasping an authentic understanding of Reality, within its multifaceted tiers, demands a substantial shift in modern paradigms and a comprehensive exploration of core subjects and themes from diverse and four-dimensional perspectives.

In this evolving landscape, isolation is no longer tenable for any discipline. Interdisciplinary, multidisciplinary, and transdisciplinary exchanges are no longer merely charming alternatives, but essential imperatives for all. The remarkable swiftness with which artificial intelligence, robotics, nanotechnologies, and genetic engineering have emerged, rapidly integrating into every sphere of activity, demonstrates humanity's decisive stride into a fresh technological and cognitive era. This era not only reconfigures conventional practices and cognitive processes but also profoundly redefines the ontological standing of our species.

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## 2. Proposed Method

Our proposed method for further investigating the forms of artistic creativity involves a multidimensional approach that integrates historical analysis, philosophical inquiry, and empirical research. This method aims to deepen our understanding of the underlying mechanisms and influences shaping artistic expression across different cultural and temporal contexts.

### 2.1 Historical Analysis:

- Conduct a comprehensive review of historical texts, artistic artifacts, and scholarly literature spanning various epochs and civilizations.
- Identify key milestones and shifts in artistic thought and practice, with a focus on recurring themes and motifs.
- Analyze the societal, cultural, and technological factors influencing the development of artistic creativity over time.

### 2.3 Philosophical Inquiry:

- Engage in philosophical discussions and debates surrounding the nature of creativity, artistic inspiration, and the role of the artist in society.
- Explore different philosophical perspectives on art, including aesthetic theories, existentialist interpretations, and phenomenological approaches.
- Consider the intersection of art with other domains of human experience, such as science, spirituality, and ethics.

### 2.4 Empirical Research:

- Design empirical studies to investigate the cognitive and psychological processes underlying artistic creativity.
- Utilize methodologies such as surveys, experiments, and observational studies to examine factors contributing to creative inspiration, innovation, and originality.
- Collaborate with artists, psychologists, neuroscientists, and other experts to develop interdisciplinary research projects aimed at uncovering the neural correlates of artistic creativity.

## 3. Method

To comprehensively explore the forms of artistic creativity and their enduring presence across various cultural epochs, we conducted a thorough investigation into historical milestones and key figures in the realm of art and creativity. Drawing from diverse sources spanning ancient civilizations to modern times, we synthesized information regarding the evolution of artistic thought and practice. Our method involved a detailed examination of the works and philosophies of three outstanding personalities: Leonardo da Vinci, George Ivanovich Gurdjieff, and Joseph Beuys. Through an analysis of their contributions to art, science, and spirituality, we sought to elucidate distinct perspectives on the nature of creativity and its role in human consciousness and societal evolution.

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#### 4. A Brief Historical View on The Creativity Phenomenon

The intrigue surrounding artistic creativity has persisted and captivated humanity throughout its entire historical timeline. From the earliest depictions on cave walls to the most contemporary forms of artistic expression, there has been an ongoing quest to unravel the origins and essence of artistic inspiration and ingenuity. In ancient civilizations, creativity was consistently ascribed to celestial influence, often attributing divine inspiration as its source. Among the Greeks, it was the muses, revered goddesses of art and inspiration, who were believed to bestow their creative endowments upon artists and poets (Elder, 2001).

During the Renaissance, a shift occurred in the perception of artists, elevating them to the status of geniuses possessing inherent gifts and talents that set them apart from the ordinary populace. With the Enlightenment, the spotlight turned toward a more "rational", progressively secularized and scientific comprehension of creativity. Great cultural personalities like Immanuel Kant and Johann Wolfgang von Goethe (Von Goethe, 1853) envisioned creativity as an amalgamation of imagination, reason, and intuition. They held the conviction that creative thought was an indispensable catalyst for advancement and innovation across all realms of human enterprise.

Advancing into the 20th century, the exploration of creativity's cognitive underpinnings became the focus of inquiry for psychologists and neuroscientists.

Their findings revealed that creativity is not solely the outcome of inherent aptitude; rather, it involves a multifaceted interplay of cognitive processes and environmental dynamics. Pioneering researchers like Abraham Maslow, Mihaly Csikszentmihalyi, and Howard Gardner (1996) have formulated creativity theories that underscore the significance of motivation, self-expression, and the social milieu within which creative endeavors take shape. Presently, the investigation into artistic creativity continues to progress and broaden, notably acknowledging the vast surge of information precipitated by the advent and proliferation of the Internet—a vast resource accessible to researchers spanning all domains of Reality exploration.

A distinguishing emblem of the prevailing cultural epoch is one of global interconnectedness, entailing the amalgamation and juxtaposition of data—a creative discourse uniting experts from the quadrants of Science, Theology, Philosophy, and Art, each deemed equally paramount in the hierarchy of knowledge, as asserted by the Transdisciplinarity manifesto, a groundbreaking methodology of our times (Nicolescu, 2007). This crossroads of notions and information across formerly disparate realms unveils hitherto unrecognized dimensions of creativity, enunciating new truths about the evolution of the human experience.

As technology advances and novel forms of artistic expression emerge, a wealth of insights awaits regarding the essence of creative thought and strategies for its cultivation and encouragement among individuals and communities. This pursuit aims to unearth workable solutions to surmount the myriad crises presently confronting humanity. The historical lens on artistic creativity offers invaluable perspectives on the human quest for self-expression and ingenuity, furnishing a fertile backdrop for ongoing research and exploration within this captivating domain.

Artistry and inventiveness have stood as indispensable elements within historical traditional communities, functioning as conduits of self-expression, communication, and cultural ethos. Within these societies, art was not perceived as an isolated entity; instead, it formed an intrinsic facet of day-to-day existence, intricately interwoven into the tapestry of communal and spiritual rituals. In numerous traditional cultures, artistic expressions often carried utilitarian purposes, encompassing domains like pottery, textiles, and implements, as well as fulfilling ceremonial and religious functions through the crafting of masks, sculptures, and engravings.

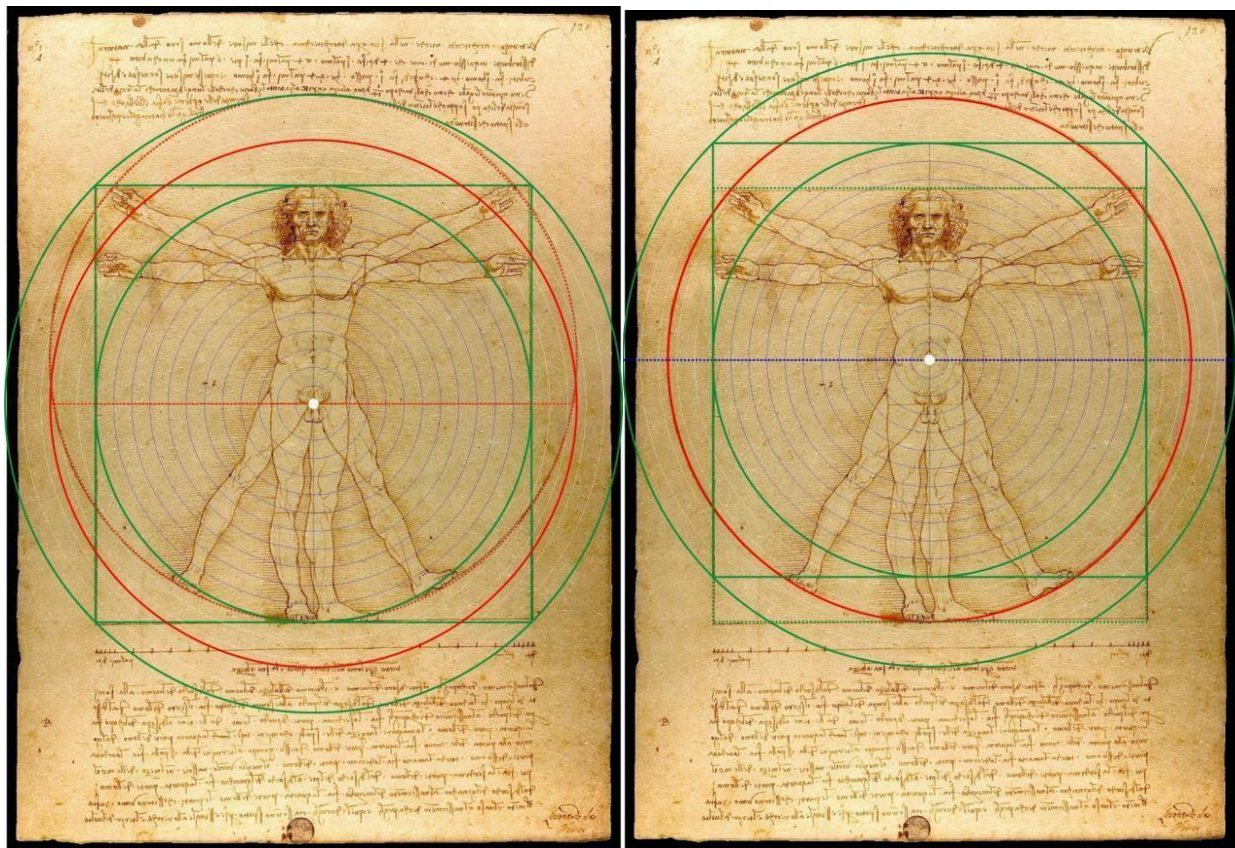
These artistic creations materialized through the deft hands of accomplished artisans, heirs to conventional techniques, who meticulously passed on their wisdom and craft from one lineage to the next. An epitomizing attribute of art in these traditional settings was its intimate affiliation with spirituality and mythology. Art frequently emerged as a potent vessel for conveying pivotal cultural and spiritual narratives, including myths and tales of creation, the cycles of existence and demise and the intricate interplay between humanity and the natural cosmos. These narratives were frequently conveyed through the medium of symbolism and metaphor, aiming to impart profound insights into the human experience and the essence of the cosmos. The ingenuity exhibited in traditional societies was not confined to artists alone; instead, it often emerged as a collective endeavor. Within numerous traditional communities, the act of creating art transcended individual boundaries, morphing into a communal undertaking that encompassed the entire populace. In this manner, art functioned as a unifying force, knitting individuals together, nurturing social harmony, and bolstering cultural identity.

In essence, art and creativity within traditional societies interwoven intricately with spirituality, mythology, and communal existence. These elements were regarded as integral components of human life, appreciated not solely for their aesthetic attributes, but for their profound role in transmitting vital cultural principles and fostering unity among people.

### **5. Three Outstanding Personalities Related To Creativity - Case Studies**

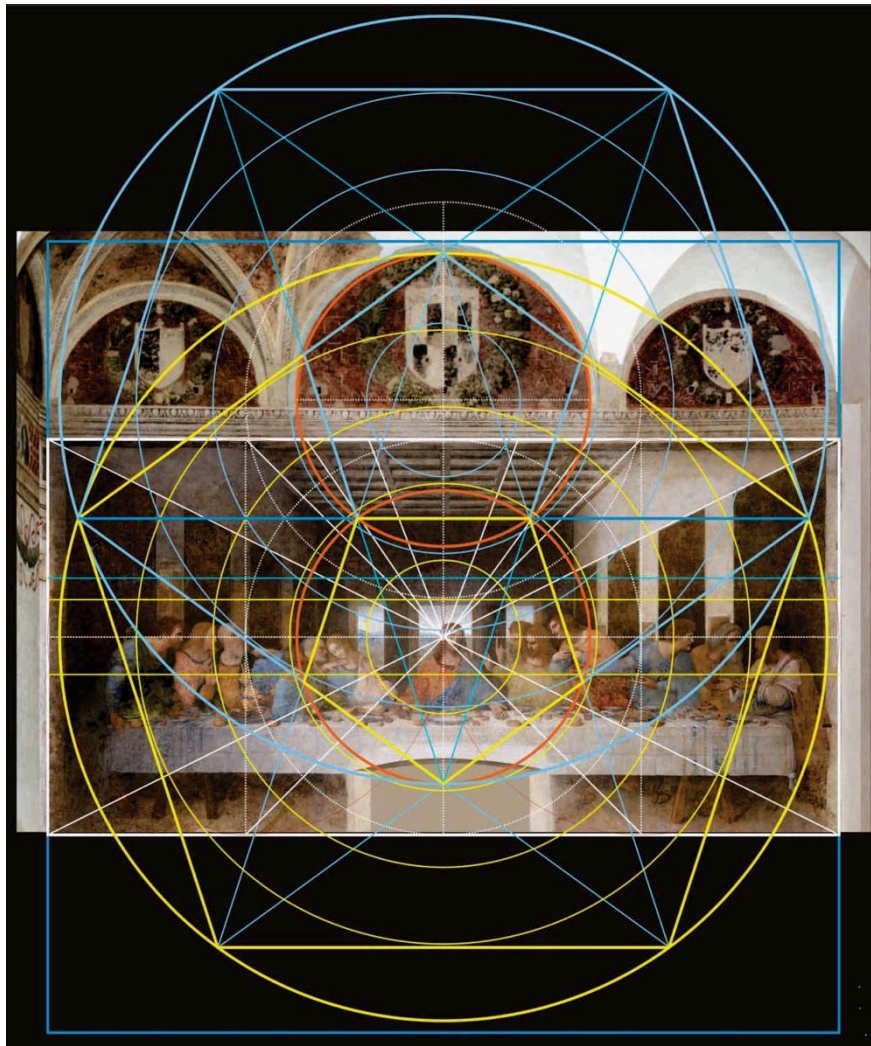
**Leonardo da Vinci** (1452 – 1519) is celebrated not only for his mastery in art but also for his polymathic exploration across diverse realms of knowledge, including the realm of science. He perceived art and science as intricately interwoven disciplines and was of the conviction that the study of art could be approached with the same precision and systematic methodology as the pursuit of scientific understanding. Da Vinci conceived of art as a scientific realm that could be scrutinized, quantified, and comprehended through meticulous observation and methodical experimentation. According to his perspective, artists should immerse themselves in the study of the natural world to unravel the fundamental principles governing light, form, and perspective that underpin their creative endeavors. Through an investigation into the properties of materials and the interplay of light and color, artists could fabricate depictions of the world that were more authentic and compelling.

One of Da Vinci's most iconic creations, the Vitruvian Man, epitomizes his perspective of art as a scientific endeavor. The illustration portrays a man poised with arms and legs outstretched within both a circle and a square, dimensions that Da Vinci believed symbolized the optimal proportions of the human form. By delving into the intricacies of human anatomy and its interrelationship with geometric configurations, Da Vinci managed to generate an artistic masterpiece that was not only visually appealing but also scientifically precise.



**Fig. 1 and 2** - Leonardo da Vinci, Vitruvian Man (1490), probably the best-known representation of a squaring of the circle procedure, respectively of the median squaring, equal to the arithmetic average of the inscribed circle and the one circumscribed by a square. The asymmetrical positioning of the quadrature circle, tangent to the base side of the square, is the key to a possible interpretation of the Vitruvian canon resumed by the Italian Renaissance master.

Concerning my personal inquiry into unraveling the symbolic implications inherent within this illustration, I hold the perspective that aligning the circle and the square in concentric unity serves to shift the focal point of the composition from the base of the figure's torso to the abdominal region—essentially, the physiological center and genesis of the human form (Ungureanu, 2015). In a hermeneutic context, it can be interpreted that humankind is compelled to elevate the core of their existence, transitioning it from a mere locus of procreative functions to a sphere encompassing their entirety. Such a shift engenders the exploration of all conceivable avenues for manifesting evolutionary, intellectual, and spiritual potentials.



**Fig. 3** - Leonardo da Vinci, Last supper (c. 1495–1498), The geometry and symbolism of this composition is directly related to the architecture of the hall and was intuited and theorized by Matila Ghyka, the author of the famous book "The Golden Number" (1928), the one who would radically change Salvador Dali's conception of art. The two pentagonal structures mirror each other at the level of the "surface of the waters", the horizontal from the meeting of the ceiling and the wall in the background of the room where Leonardo built the "scenography" of the moment represented.

Da Vinci's approach to art imbued with scientific principles also manifested in his utilization of systematic techniques to organize and document his creative undertakings. Elaborate notebooks meticulously chronicled his observations, musings, and experiments spanning the domains of both art and science. These volumes offer a captivating insight into the intellect of a remarkable artist and scientist, a source of ongoing inspiration for scholars and creators to this very day.

In a nutshell, Leonardo da Vinci's conceptualization of art as a scientific endeavor presents an exceptional approach to examining artistic creation, a paradigm that has left an enduring impact on both artistic practitioners and scientific minds over generations. His conviction in the significance

of keen observation, systematic experimentation, and methodical documentation laid the cornerstone for the scientific exploration of artistic expression. In doing so, he contributed significantly to a more profound comprehension of the principles and techniques that underpin the genesis of artistic endeavors.

**George Ivanovich Gurdjieff** (1866/77 – 1949), selected as a secondary exemplar in the exploration of intricate creativity within the convergence of the four domains of Reality research, was a philosopher and spiritual mentor who held a firm belief in the transformative potency of art (De Salzmann, 2016).



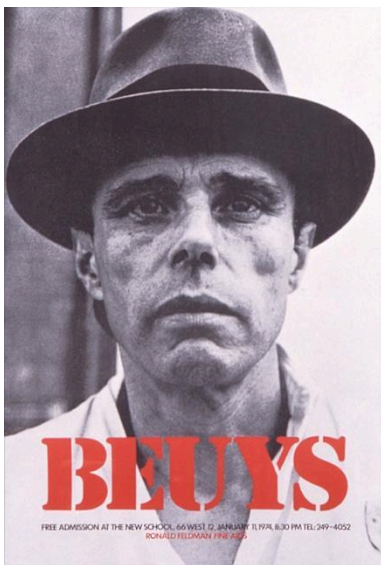
**Fig. 4** - Sequence with sacred dances from the film "Encounters with Remarkable Men" (1979) by the British director Peter Brook, which illustrates the concept of "objective art" formulated by G.I. Gurdjieff. From this perspective, art is meant to guide energies and information that allow human beings to resonate with the formative flows of cosmic, physical and metaphysical energy

Within his teachings, he accentuated the significance of objective art as a conduit for awakening the consciousness of both the artist and the observer. Gurdjieff's perspective posited that objective art is characterized by a distinct purpose, transcending individual expression and aesthetic considerations. It is art crafted with the explicit intention of conveying particular insights or knowledge to the audience, insights that evade facile articulation through language or rational thought. In Gurdjieff's vision, the unique potency of objective art resides in its capacity to communicate directly with the subconscious mind, circumventing the limitations imposed by language and cultural conditioning. This art form holds a universal allure, resonating with the profound, intrinsic facets of the human experience. Gurdjieff himself was an exponent of objective art, crafting pieces like the "Movement Exercises" and the "Sacred Dances." These creations, far from being driven by mere aesthetics, were vehicles for elevating spiritual consciousness in participants. Their purpose lay in facilitating heightened states of awareness and spiritual progression.

Throughout his writings, Gurdjieff emphasized the pivotal role of art as a conduit to higher realms of consciousness and comprehension. He contended that objective art was indispensable for individual

growth and the broader evolution of humanity. In essence, Gurdjieff's teachings regarding objective art served as an extension of his comprehensive philosophical and spiritual framework. To him, art was not confined to personal expression; it was a conduit for establishing a profound connection with deeper strata of reality and insight. His approach to objective art retains substantial influence today, particularly within the realms of spiritual and transformative artistic expression.

Joseph Beuys (1921- 1986), a seminal figure in the world of modern and contemporary art, possessed a personality that was as enigmatic and thought-provoking as his creative oeuvre. Born in 1921 in Germany, Beuys was a multidimensional artist whose work transcended traditional boundaries, reflecting his profound philosophies and distinct conception of the purpose of art and creativity. At the heart of Beuys' artistic philosophy lies the groundbreaking concept of "social plastic" (Harlan et al., 2002). This concept, which he first introduced in the 1960s, encompasses his belief that art has the power to transform the soul and consciousness of an individual or of a community, art is not confined to mere aesthetics or individual expression but possesses the power to shape and transform society itself. Beuys viewed art as a form of social sculpture, a malleable material through which he aimed to influence and reshape the social, political, and cultural fabric of the world. This notion of "social plastic" underscores his conviction that artistic creation should extend beyond the gallery walls and actively engage with societal issues, ultimately contributing to positive change.



**Fig. 5** - Offset poster for Beuys' 1974 US lecture-series Energy Plan for the Western Man, Ronald Feldman Gallery



**Fig. 6** - Joseph Beuys - TITUS IPHIGENIE (1969), performance at Thaddaeus Ropac gallery

Beuys' personal life and artistic career were intertwined, each serving as a canvas upon which he painted his radical beliefs. His experiences as a Luftwaffe pilot during World War II and his subsequent survival after a plane crash deeply impacted his outlook on life, imbuing him with a profound sense of spirituality and a dedication to addressing the traumas of the past. His artistic expressions, which spanned a wide range of media including performance, installation, sculpture, and drawing, often incorporated unconventional materials such as felt, fat, and honey. These materials held symbolic significance, reflecting his broader themes of transformation, healing, and connectivity.



Throughout his career, Beuys fervently championed the notion that every individual is an artist, capable of participating in the co-creation of a more harmonious and compassionate world. He believed that creativity was a universal human trait, not confined to traditional artistic mediums, but rather permeating all aspects of life. This democratization of creativity was central to his "social plastic" ideology, emphasizing the potential for collective action and collaboration. Beuys' artistic journey was marked by a continuous exploration of the relationship between art, society, and the environment. His actions, performances, and installations were often provocative and challenging, aimed at stirring dialogue and inspiring self-reflection. Whether it was his famous performance piece "How to Explain Pictures to a Dead Hare" or his involvement in political activism, Beuys consistently pushed boundaries and disrupted conventional norms.

In essence, Joseph Beuys was not just an artist; he was a visionary who sought to blur the lines between art and life, inviting individuals to actively participate in the creation of a more inclusive, conscious, and socially aware world. His concept of "social plastic" remains a testament to his unwavering belief in the transformative potential of art and creativity to shape a better future for humanity.

## **6. Results**

Our study revealed significant insights into the multifaceted nature of artistic creativity across different cultural and historical contexts. We identified recurring themes such as the integration of art and science, the transformative power of objective art, and the concept of "social plastic" as exemplified by da Vinci, Gurdjieff, and Beuys, respectively. Leonardo da Vinci's approach underscored the intersection of art and scientific inquiry, emphasizing meticulous observation and systematic experimentation. Gurdjieff's teachings highlighted the transformative potential of objective art in awakening higher states of consciousness. Joseph Beuys advocated for the democratization of creativity and the use of art as a catalyst for societal change. Through the lens of these exceptional individuals, we observed how art has served as a conduit for exploring existential questions, fostering cultural identity, and promoting social cohesion throughout history.

## **7. Discussion**

Our findings contribute to ongoing discussions surrounding the nature of artistic creativity and its relevance in contemporary society. By elucidating the methodologies and philosophies of da Vinci, Gurdjieff, and Beuys, we shed light on the diverse ways in which art intersects with science, spirituality, and social activism. Furthermore, our study underscores the importance of interdisciplinary dialogue in understanding the complex dynamics of creativity and its impact on human experience. By recognizing the interconnectedness of diverse fields and perspectives, we pave the way for a more holistic approach to artistic inquiry and expression in the future.

## **8. Conclusion**

The vast deluge of information and the channels of communication and knowledge dissemination among specialists usher in and necessitate novel principles within the realm of Reality understanding, forging fresh value systems, social dynamics, and cultural and spiritual paradigms. It is with a sense of astonishment and elation that we encounter expansive arenas of synchronicity spanning themes,

exploration methodologies, and research findings across domains and disciplines that, until recently, seemed disparate.

A comprehensive array of advanced technologies, encapsulated under the encompassing term "Artificial Intelligence," empowers us to delve into any pertinent subject, yielding outcomes almost instantaneously—achievements that once resided within the realms of magic or Science Fiction literature. This capability has progressed to such a degree that we are beginning to grasp the essential data underpinning the enigmas we investigate. Unavoidably, the concurrent exploration of information pertaining to a specific subject, drawn from formerly isolated realms of Science, Theology, Philosophy, and the Arts, is evolving into a remarkably fertile and inspiring methodology for all participants. This approach is gradually shaping into a new way of life for researchers and creators alike.

In the hyper-technological era ahead, artists will retain the societal prominence, intricate educational systems, and intellectual breadth reminiscent of their Italian Renaissance counterparts half a millennium ago. They will take on the role of creators or collaborators in multifaceted, multimedia ventures, predominantly rooted in scientific, philosophical, or theological domains. These projects will be conceived and translated using the languages of visual, musical, and theatrical mediums, leveraging both traditional and novel media—increasingly hybrid and cross-pollinated. Eventually, the "signature" of a project's distinctiveness will be an expression of the innate talent and calling bestowed upon a future Reality researcher at birth, honed and cultivated with augmented knowledge, curiosity, and professionalism. These attributes will elevate them to the zenith of the Science of Creativity, surpassing and transcending any form of algorithmic "thought and sentiment."

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