



CREATIVITY IN VISUAL ART

Dr. Bijender Singh Chauhan *¹

*¹ Associate Professor, Dept. Of Applied Art, College of Art (Delhi University), INDIA

*Correspondence Author: bschauhan36@gmail.com

Abstract:

This paper examines the nature of creativity in visual art. Creativity requires originality and effectiveness in the work of art whether it is a design or a painting. Originality is undoubtedly required. It is often labeled novelty, but whatever the label, if something is not unusual, novel or unique, it is commonplace, mundane or conventional. It is undoubtedly cannot be called creative work.

According to my opinion, creativity requires confluence of some instinct like intellectual abilities, knowledge, and style of thinking, personality, motivation and environment. It varies across time and place but nature of creativity essentially the same around the globe.

Keywords:

Creativity, Visual art communication, Nature, originality, Intellectual abilities, Creative experience, Aesthetic.

Cite This Article: Dr. Bijender Singh Chauhan, “Creativity in Visual Art.” *International Journal of Research – Granthaalayah*, Vol. 3, No. 1(2015): 37-40.

1. INTRODUCTION

Man is different from other animals because of his ability to think. He can think about future and can draw plans for the times to come. He can adapt himself to the changing environment and has also got the capacity and power to change the world, because nature has given to man an invaluable gift of creativity in abundance.

2. WHAT IS CREATIVITY?

Creativity involves breaking out established pattern to look at things in a different way. Anyone can make the simple complicated. Creativity is making the complicated simple. Creativity is the ability in man to bring something new into existence. It is closely linked with imagination which involves dreaming dreams and seeing vision. Everyone is struggling with his world – to make sense out of nonsense, meaning out of meaninglessness, music out of silence, order out of disorder, and form out of chaos. Creativity is characterized by intensity of awareness, a heightened conscious.

3. CREATIVITY IN VISUAL ART

Latest research in education and psychology has found that creative work is the result of a magical combination of intuition and experience. Creative process in visual art is a dynamic relationship



through which an individual is engaged in putting together objects and ideas that are outside him. He manipulates elements of design i.e. lines, colours and forms and organizes them in relation to his perception, sensitivity and understanding of product. Creative work in Visual art is characterized by novelty, originality, or imagination. Original work is work that has not been done before, something novel. Imagination in Visual art, the ability to form a mental image of something, is the process by which people get ideas about subject. Ideas in art can be considered original if they are not produced previously. An idea can be original in the sense that you have never thought of it before. Originality in idea on higher level is that no one has ever thought of it before. Just because it's an original idea to you doesn't mean it is original to everyone. Originality in visual art should be universal.

Creative experience through the visual art offers satisfaction and fulfilled through aesthetic perception. Creative process cannot be experienced simply by making something with art materials, nor can it be achieved merely by knowing information about the visual art. Creativity is focused on process not on product. It is a journey and retains a sense of adventure as we go along. The person who creates meaningful visual images in his work does so because of his ability to relate himself in terms of the things he sees, the ideas he has heard about these same things, and the materials he uses to give aesthetic form to his own ideas.

4. REQUIREMENT OF CREATIVITY

Creative work is the result of a magical combination of intuition and experience. People who are creative are turned in to their world – they harbor an incredible mix of experiences, ideas and personal observations. Successful Painters or Ad Maker are those who are interested in life around them. These experiences become their “idea bank”. Intuitions involve insight and hunches rather than reasoning. Creative artists whether painters or ad makers use their reservoir of experience to fuel the intuitive process. For an example Piyush Pandey (Executive Chairman & National Creative Director, Ogily & Mather) created a wonderful television commercial for Fevicol product where he used the background of the desert of Rajasthan and regional dialect and music to convey the message to mass. This concept broke with old ways of doing and seeing things and thinking about things. Piyush Pandey says that sometimes creative ideas come from out of blue and not just by sitting in the AC room.

Development of creativity needs favorable environment, sharp observation and has a power of breaking the set of rules. A seed can grow into a plant only when suitable environmental conditions are there; similarly, if suitable environment conducive to the development of creative potential surrounds, creativity can develop to the maximum in the field of visual art with help of imagination.

It is a matter of common observation in visual art or may be in other subjects also that children come to school with lot of curiosity and enthusiasm which are lost gradually as they proceed through education system at higher level (university level). All children have the gift of imagination. This can be seen in their drawing and painting when free expression is permitted.



Children are active by nature and would like to explore their environment and participate in activities if these are organized. Sitting quietly in the class imposes a kind of burden on them but activities in visual art unfold the child's creativity.

Visual art not only encourages creative expression but also provides a suitable outlet as a refuge from pent-up feelings and emotions. If the approach is correct, this will not only help the students remember the facts better but also make visual art education a wonderful creative outlet for them at every level of education.

5. AIM OF CREATIVITY IN VISUAL ART

The creative process does not aim to create only “BEAUTY” in the visual art in ordinary sense. Beauty in visual art is only a secondary by product of value and purpose of creative experience. Fulfillment and self-realization are the central purposes of the individual who is absorbed in the action with an art medium.

Various forms of Visual art help the student to explore various means of communication (verbal and nonverbal). It encourages the student to express in his way, sharpen his senses through keen observation of the surroundings, and discover his preferences through exposure to a variety of materials and media of expression. He discovers himself in the process of visual art, identifying the personal form of expression and become aware of his own environment.

We need new concepts in government and administration, education and health care, crime prevention, and protection of environment. Visual art with the help of creativity can create new forms, new patterns and new symbols which can solve the visual problems. These new concepts demand creativity and visual art can unfold the creativity at maximum optimal level. Therefore creativity in visual art can play important part in building a new society.

6. REFERENCES

- [1] Simonton , D. K. , *Creative productivity and age: A mathematical model based on a two-step cognitive process . Developmental Review,1983, 97 – 111 .*
- [2] Torrance , E. P. , & Safter , H. T. *Are children becoming more creative? Journal of Creative Behavior,1986, 1-13*
- [3] M. A. , & Basadur , M. ,*Assessing ideational and evaluative skills and creative styles and attitudes . Creativity and Innovation Management,1993,166 – 173*
- [4] Boden, *Dimensions of creativity, Cambridge,1994, MIT Press,42-49 .*
- [5] Charles , R. E. , & Runco , M. A., *Developmental trends in the evaluation and divergent thinking of children . Creativity Research Journal , 2000–2001, 417 – 437 .*
- [6] Kelly, T.,*The art of innovation, 2001. New York:*
- [7] Doubleday Buxton, W., *Innovation vs. invention. Rotman magazine, 2005, 52–53.*



**INTERNATIONAL JOURNAL of
RESEARCH –GRANTHAALAYAH**
A knowledge Repository



-
- [8] Ahmed, S. H. and Siddiqi, M. N. , *Healing through art therapy in disaster settings. Medicine and Creativity*, 2006, 528–529
- [9] Kirchberg, V. , *Cultural consumption analysis: Beyond structure and agency. Cultural Sociology*, 2007,115–135
- [10] www.creativevisualart.com
- [11] www.jstor.org/stable1319702
- [12] http://destoppub.about.com/od/designprinciples/l/aa_balancel.htm