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Creativity, crisis or the optimal experience
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Creativity as a potential exists, in a major or minor degree, in every single individual and shows up through the products of their creation (Csikszentmihalyi, 1996). There is no creation without a product. Only through products can we evaluate the degree of originality or, in other words, how far away they are from a common product.

There are many questions arising for those working directly with the processes and products of creation, depending on the areas of knowledge wherein these products emerge.

How do the products of creation emerge? Why do they emerge? What sort of external conditions are required for the emergence of the creative production? What sort of emotional contexts favour creativity? Which internal or external factors are at the origin of a more creative response?

This paper aims at presenting the result of a research carried out among a group of artists with the purpose of verifying what kind of emotional contexts favour the creation of more creative products.

This operational research was carried out through the following questions:

«Is art a result of a positive or a negative process? »

«Is creativity the result of a crisis? »

«Is emotional instability a condition for the emergence of creativity? »

«Is living the optimal experience necessary for the emergence of creation? »

« Can the same individual create in different moments, acting under the effect of two distinct emotional experiences? »

Taking into account that a product of creation arises from a situation felt by the individual as a tension, this one tries to overcome that tension through the materialization of a product, so recovering stability.

The way chosen by the individual to overcome that tension varies from person to person, depending on their personalities and on the positive or negative influence brought to their lives by their social circumstances (Torre, 2004).

Solving a problem is linked to the way difficulties are overcome because the word 'problem' presumes a situation felt as uncomfortable (Isaksen, Dorval, Treffinger, 2003). Feeling a tension or a crisis will lead to searching for a solution through creativity. In the light of this, it will imply that the individual feels the situation as a negative one and that creativity will bring again stability.

On the other hand, the internal stage of the optimal experience arises when there is order inside the individual's mind. Searching for a goal brings order to conscientiousness, as the individual focuses his/her attention on the task he/she is carrying out, so forgetting about all the rest.

The flow stage, or the optimal experience, activates attention, and provides the ability to control both conscientiousness and its intentions. (Csikszentmihalyi, 1990).

Intentions arise within the conscientiousness when the individual wants to reach something, such as the fulfilment of his/her biological needs or social targets. They act as a magnetic field, keeping our minds focused on a given stimulus.

This will configure a positive perspective of the situation, allowing creativity to flow easily.

We have seen the same individual acting in two different ways under two different kinds of circumstances. He can create both under an unstable emotional tension, which he perceives as negative, and under conditions perceived as an optimal situation.

The aim to evaluate the internal and external conditions of artistic creative productions has led us to build and validate a self-evaluation scale comprised of four dimensions. For the creative process evaluation we have designated these four dimensions: 1st: Personal dynamics; 2nd: Interpersonal aspects; 3rd: Space and Temporal conditions; 4th: External Stimulation. Each one of the dimensions is made up of six items. We ask the specialists in the Fine Arts field as well as any other area, which are the means and the proper conditions for creative production. The comparison between the two groups of experts will allow us to verify the specific characteristics related to each one.

The aim of this paper is to give account of how individuals develop these processes within the artistic creation.

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