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THE DEVELOPMENT OF ARTISTS' CREATIVITY BASED ON THE METHOD OF "INTUITIVE AESTHETICS": RESULTS OF EN PLEIN AIRS (LITHUANIA, VILNIUS, 2018)

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Abstract

The article is devoted to the problem of development of creativity of modern painters in Lithuania. Development of painter's personality helping to step of from the stereotypes of creativity is one of the most significant challenges of psychology of modern art. Psychologists conduct large number of studies, make publications on problems of visual communication, psychodynamic theories of personality, psychological characteristics of artists, but not enough attention is being paid to the development of methods that would help to deal with the issue of developing creativity.

Impact of the "Intuitive Aesthetics" method as a way to step out from the stereotypes that hinder creativity was researched in the project for Lithuanian painters. 40 well-known Lithuanian painters took part in two En Plein Airs held in Vilnius (Lithuania) in 2018. The "Intuitive Aesthetics" method included four interactions: 1) seminar on art psychology, mindfulness and embodiment; 2) practice for developing skills of reflection; 3) live painting; 4) independent painting. The article

presents the results of the research showing how the “Intuitive Aesthetics” method helped to change stereotypes of creativity of painters.

Method “Intuitive Aesthetics” can be considered as psychological authentication counselling of the painters that help them to step out from the stereotypes that hinder their creativity.

Keywords

Authenticity, Creativity, Art, Development of Painter’s Personality

1. Introduction

The study of the personal characteristics of contemporary artists is one of the most significant problems of modern psychology of art. Although the significant number of works have been written about the problems of perception of art, insufficient attention is paid to the issues of the formation of artists’ creativity. It is difficult to trace the connection between creativity, personal characteristics and features of the paintings, as far as it is necessary to combine several psychological methods of research and art history techniques of analysis of the works of art. In this article, we apply an interdisciplinary scientific and practical approach that combines the competence of the psychologist-researcher, psychologist-practitioner and art historian to study the impact of the method “Intuitive Aesthetics” to change stereotypes of creativity.

2. Literature Overview

Psychoanalytic studies of the artist’s creative personality began last century. According to Z. Freud, the artist has much in common with the neurotic, since he goes into the world of dreams and fancies, but unlike the neurotic, he is able to return to reality, realizing fictional images in life. (Ivanov, 1994). K. G. Jung believes that two forces struggle in an artist: an ordinary person with his legitimate needs for happiness and a merciless creative passion, inevitably trampling all his personal wishes into the mud (Jung, 1991). Z. Freud, A. Adler, K. G. Jung are still authoritative in modern psychoanalytic studies which consider art from the point of view of psychodynamic theories (Smith, 2012), but psychoanalysis for the artist is interpreted as a need for art education and modern reading (Morra, 2017).

Analysing the art from the perspective of the identity of the artist, contemporary Italian artist, philosopher and psychologist A. Meneghetti offered his concept of the creative process. He identified two types of art: projection art and pure art (Meneghetti, 2010). Therefore the level of development of the artist’s reflection is getting particularly important. Low reflexivity leads to the fact that the works of the artist reflect the stereotypical thinking (Klishchevskaya, 2016).

In the Russian psychological literature on artistic creativity there is a lack of works that reveal the role of an integral personal mechanism for regulating the activities of artists (Roshchyna, 2017). It should be noted that the sphere of artistic creativity (as well as artistic perception) is a zone of responsibility of mainly unconscious forces of mental activity, therefore there is still no criterion defining creativity of artists in either the psychology of art, or in art history. We believe that creativity is based on intrapersonal factors, such as vitality, reflexivity, self-esteem of living standards, health, tone (Kharitonova & Dmitrieva, 2013).

The majority of the works of psychologists, culture experts and art historians have been dedicated to external, not internal factors so far. For instance, the dominant approach in the field of psychology of art is the study of art preferences. The personal factors of artists that differ depending on preferences include: conservatism, openness to new experience, tolerance for uncertainty.

The second approach is related to external investments in art. For instance, those artists and spectators who spend time and money on buying, decorating, etc., more often associate their daily activities and interests with art. The basic qualities are openness to new experience, tension of aesthetic needs (Furnham & Avison, 1997).

The works of cognitive psychologists stand out as a separate block. The connection of cognitive abilities with aesthetic judgments was found (Chamorro-Premuzic & Furnham, 2004, 2005), and intelligence may be necessary, but not sufficient for making artistic judgments: adherence to stereotypical judgments, and perfectionism are considered to be negative correlates of creativity (Furnham & Walker, 2001). The focus is on the memory and experience of the participant in the artistic process from the point of view of neuropsychology (Solso, 1994).

Most of the works of the psychology of art draw attention to the psychotherapeutic aspects of working with artists. In this regard, it is necessary to point out psychotherapy in art, especially concerning young artists as patients of the psychotherapist. American psychologists have been working on it since last century (Alper, 1992; Hagman, 2005). For instance, a lot of works are devoted to the mental disorders of artists (Graham & Meng, 2011). Clinical psychologists devote their articles to the self-expression of artists with mental disorders (dementia) (Hicks, Carroll, & Shanker, 2017).

The creativity of artists is considered as an innovation. Attention is paid to innovative techniques in the works, especially based on the example of theatre artists. The obtained results suggest that artistic innovation goes through four stages: proximal innovation, fuzzy innovation, innovation, and innovation supported by the artist's vibrations (Montanari, Scapolan, & Gianecchini, 2016). The questions of innovation in creativity are covered in the article on psychedelic art (Krippner, 2016), as well as the sides of bold innovation and painful condition of Peter Pavlensky (Mendelevich, 2018).

We also pay attention to the thematic review of the articles of art historians. Analysing 6965 articles published in the period from 1991 to 2015 in *Frieze*, the leading art magazine, we find many topics that characterize the professional discourse on contemporary art. Our analysis shows that, despite the evolution in the field of contemporary art – for example, the “social turn” in which contemporary art begins to pay more attention to social forms and content – the prevalence of certain themes in contemporary art has hardly changed in the past 25 years. There is a necessity for a new vision of the art criticism (Roose, Roose, & Daenekindt, 2018).

The criterion of truth or falsity of aesthetic judgment is difficult to determine, since it does not contain moral elements, and sensory parameters in relation to aesthetic needs are not considered to be most important. However, there are no aesthetic emotions that are experienced without the involvement of the senses.

A. Meneghetti, combining sensory and social parts in the artistic perception of the spectator, writes that the presence of five senses implies the presence in us of some ability to combine the data of these feelings, it is necessary to have the “sixth sense”, on the basis of which a living organism would perceive its vitality. He calls this global inner feeling intuition. Intuition is a way of entering of intellect inward and comprehending the whole, and not any part of it (Meneghetti, 2010).

A. Meneghetti in his works identifies two types of art: the art of projection and the art of epiphany. The art of projection is perceived as a pathological or existential problem of the artist. Almost all contemporary artists reproduce stereotype, and criticism emphasizes it, but does not see it.

But the artist may not reproduce stereotype, but be free. Artists who have achieved an understanding of their own affective and existential problems are able to be mature and create “playing the lyricism of being” (Meneghetti, 2010).

Thus, in accordance with the analysis of the existing provisions, the basis of our practical and research work was the principle of awakening the existential maturity of artists and the formation of a responsible attitude to the images that they use in their work.

3. Methodology of Scientific and Practical Work

Where do artists get images from? Who influences artists? Art history analysis of the works of artists was carried out. The analysis revealed three trends:

- Extinction of the creativity of young artists under the influence of stereotypical images of popular culture;
- Professional artists copy the images used by recognized authorities;
- Application in the work of behavioural stereotypes (the image of the artist), created by art historians and critics.

The data obtained proved the results published by R. Balčiūnienė and G. Šeputis. The works of 80 applicants who created the script on the topic of “silence” were analysed in the study. More than 50% of the future authors of artistic images replied that the neutral image, in fact, the image of “silence” causes negative associations. 16% of them portray death in scenarios, 9% mockery and violence, 4% – suicide. As noted in the article, G. Šeputis refers to 98% of children under the age of 5 are creative, only 30% are creative at the age of 10, 12% – at the age of 15, and only 2% in adulthood (Land & Jarman, 1993). In 1968, George Land conducted a research study to test the creativity of 1,600 children ranging in ages from three-to-five years old who were enrolled in a Head Start program. This was the same creativity test he devised for NASA to help select innovative engineers and scientists. The assessment worked so well he decided to try it on children. He re-tested the same children at 10 years of age, and again at 15 years of age. The results were astounding:

- test results amongst 5 year olds: 98%
- test results amongst 10 year olds: 30%
- test results amongst 15 year olds: 12%

Same test given to 280,000 adults: 2%. In adulthood, 30,000 people were tested. Is it only creativity that varnishes with age, and why is it so important?

It is concluded that negative images come from the media, which gives rise to serious behavioural problems among young people and leads to a loss of creativity.

G. Šeputis showed how the ideas from films got into applicants’ scripts using their works as an example. For instance, Eurovision TV show is extremely popular with the entire audience, including the youth. And we can see a character strongly resembling Arnas Lukošius, a Lithuanian showman, in the applicants’ works.



Figure 1: *Examples of Use of Eurovision Images*

Quite a lot of applicants' works featured girls with wings. Where did this come from? There was a very popular TV show in Lithuania, where the dancers, the show presenters were wearing wings. A photo session was dedicated to the popular "Golden Onion" show.



Figure 2: Examples of Use of "Golden Onion" Show Images

And immediately wings have become top-fashion among young people!

TV3 Channel named "Six Feet Under" film of the year!

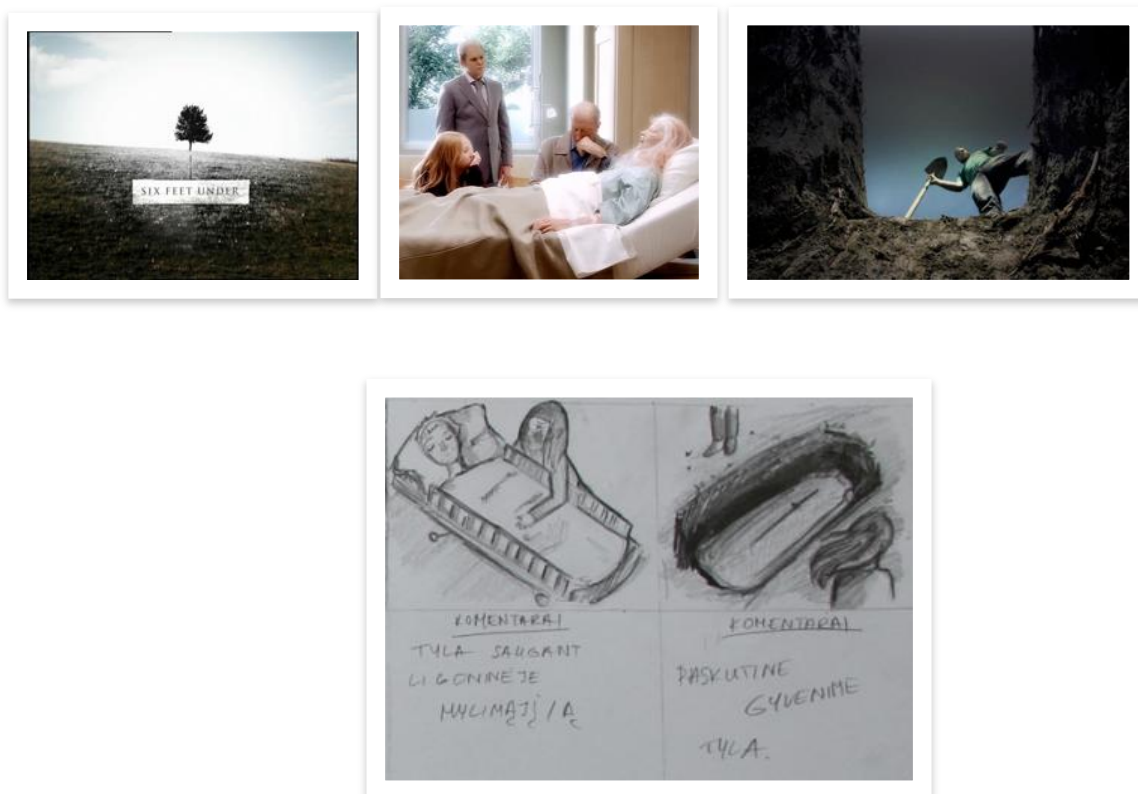


Figure 3: Examples of Use of TV3 Images

So we can see images of such kind in children's drawings.

We think that it is necessary to start with the education system. Considerable preliminary work is needed to educate a person. The biggest mystery of life is the human and, like it or not, the human inherently strives for perfection. How do we help our children regain the desire for perfection? We have to speak with them about existential things – about life, death, loneliness, and meaning. These questions cannot “dissolve”. We need a program that will work in educational institutions.

What can this program be like?

“Beauty will save the world,” said the character of F. M. Dostoevsky’s novel. He set a riddle, which the posterity has been trying to solve ever since. What did he mean by “beauty”? Who should beauty save the world from? “Awareness of Beauty will save the world” N. K. Roerich explained, in just one single word opening to us all the complexities and joyous discoveries of the inexpressibly long and painful path of the evolution of consciousness (Balčiūnienė & Šeputis, 2018).

Trying to be authentic, true and creative, continued A. Meneghetti, it is important to distinguish between beauty and ugliness, in order not to let inside yourself something that contradicts the higher order of life. Beauty is integrity; it is the order of harmony. Beauty is the absence of error (Meneghetti, 1997).

The conclusions of R. Balčiūnienė and G. Šeputis about the necessity of work with the system of education and upbringing of artists, the necessity of understanding of beauty was used in the practice of en plein air.

Based on the review of the existing literature, we highlighted the main aspects that we worked with when conducting plain air with artists. We did not include in the plan the work on the insufficient technical culture of the authors, professionals – famous artists of Lithuania attended the en plein air. Attention was focused on working with overall formations, which in psychology are defined as complexes and on live action techniques, which allow to distinguish the action of the world of life from the projection of stereotype and neurosis.

The development of the method “Intuitive Aesthetics” was based on the assumption that the current life situation is reflected in the work of artists as it is subjectively perceived by the author him/herself. Two hypotheses were put forward: about changes in the judgments and creativity of artists after participating in the en plein air and about the allocation of 4 stages of creative growth. The first part of the method “Intuitive Aesthetics” was a seminar class with artists on the topic of intuitive aesthetics, including work on the awareness of the organismic criterion. The second part was a en plein air itself, which included several practical exercises.

In the process of the en plein air, questionnaires were filled in (40 participants), in which the artists gave answers to questions about what art and aesthetics meant for them, as well as who they

consider to be their favourite artists. During the second en plein air, artists (20 people) answered the questions twice: before classes and after classes.

To confirm or refute the hypothesis about the stages of creative growth of artists, based on method “Intuitive Aesthetics” 10 people gave answers to the questions of the “Existence scale” psychodiagnostic method by A. Längle (Längle, 2003). To identify the features of existential fullness (attitude to the life situation), the method of sense detection was applied. It consists of four consecutive steps: self-distance (SD), self-transcendence (ST), freedom (F), responsibility (R). The following methods were used as data processing methods: a content analysis method for answering questions, a comparative analysis, a feature comparison method, a statistical processing of results.

4. Discussion

After statistical data processing, the following results were obtained. Among the favorite artists were: Mikalojus Konstantinas Čiurlionis – 24%; Gustav Klimt – 15%; Vincent Van Gogh – 13%. Francis Bacon, William de Kooning, Anselm Kiefer, Salvador Dali, Georgia O’Kieff, Constantin Brancusi, Jeff Koons, Marcus Luperz, Joan Mitchell, Daniel Richter, Šarūnas Sauka, Leonardo da Vinci, and Claude Monet received 5% each.

The following answers were received to the question about what art means to you. Art is self-expression, feeling, emotional experience, and the meaning of life and the connection between the internal and external world. The majority of artists say that art for them is self-expression and feeling (Figure 4), i.e. they express externally everything that they have inside. 4 stages of art understanding were identified on the basis of the content analysis. The first is the stage of self-expression (Figure 5), it provides an opportunity for a creative response to the challenges of life. Self-expression is able to give relief from fatigue and negative emotions, raise self-esteem, strengthen faith in one’s own power, temper character and develop independence from the opinions of others.

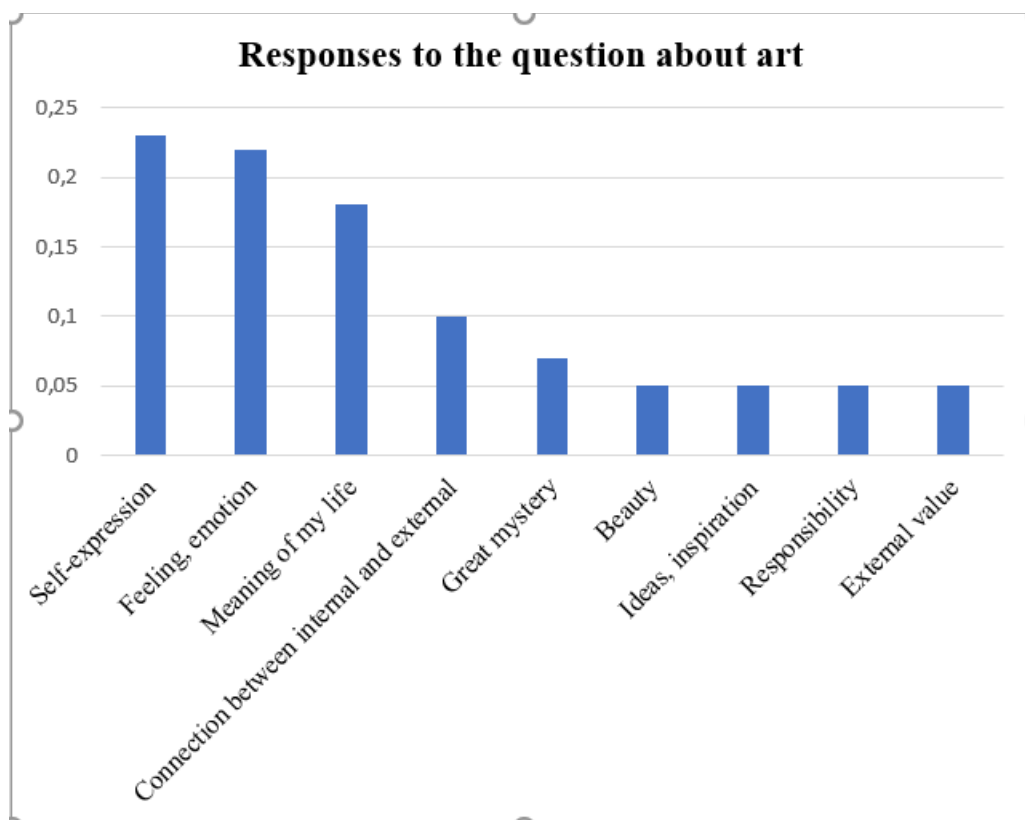


Figure 4: Responses to the Question about Art (N=40)

The stage of reflection (Figure 5) is connected with the emotional living of the meaning of art, i.e. implies awareness of whether art is produced.

The selection stage (Figure 5) is the possibility of a conscious choice of a certain dynamics in art. Understanding art as the meaning of life and the expression of beauty gradually leads to the stage of responsibility.

And the stage of responsibility (Figure 5) implies following the chosen dynamics in the work and full awareness of what the spectator gets when meeting with the works of the artist.

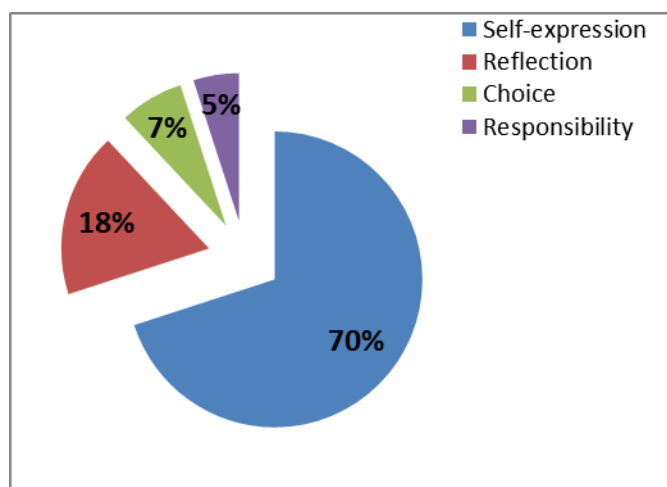


Figure 5: Stage of the Understanding of Art (N=40)

One of the tasks that we set for ourselves was the awakening of reflection. Reflection supports and clarifies the action. Self-expression without reflection – thoughtlessness and meaninglessness. Reflection without action – fixating on yourself. Artists associate reflection with aesthetics.

Answers were received to the question of what aesthetics means to artists.

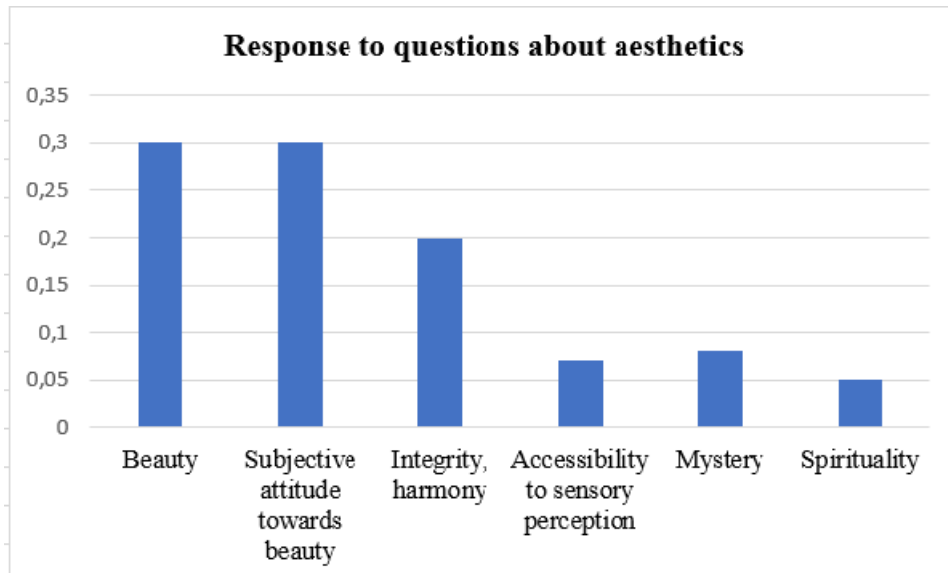


Figure 6: Response to Questions about Aesthetics (N=40)

Most of the artists reflect the concept of aesthetics (57%), can define their attitude to it, 43% of them express themselves in the concept of aesthetics, introduce their understanding, it is important that 7% try to understand aesthetics using sensory systems and make their choice of beauty that can be objective.

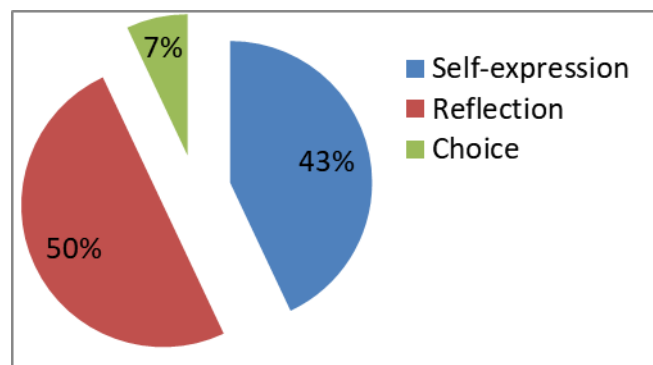


Figure 7: Stage of understanding of aesthetics (N=40)

Through the definition of aesthetics and analysis of the works of artists, we have identified four stages of art, which artists undergo in their work:

- the stage of self-expression provides an opportunity for a creative response to the challenges of life;
- the stage of reflection is associated with the emotional perception of the meaning of their work;

- the stage of choice implies the possibility of consciously choosing a particular dynamics;
- the stage of responsibility implies following the chosen dynamics in the work and full awareness of what the spectator gets when meeting with the works of the artist.

Thus, the intuitive aesthetics was presented in the form of work in the lecture hall, a new vision of the beauty of Vilnius and participation in the en plein air.

The hypothesis of changes in the opinions and works of artists was proved in the course of the second en plein air based on the method of “Intuitive Aesthetics”. 20 people attended it, two surveys were conducted (primary and repeated) and a deeper analysis of the participants’ works was carried out. It was revealed that the en plein air had a positive impact on all artists, which was expressed verbally and in the works. After the contents analysis of the responses, the following was found:

- 30% of the participants changed their attitude to self-expression;
- desire for reflection appeared in 20%;
- 20% of participants have new understanding of aesthetics.

Unfortunately, not everyone has these changes in their work, as far as the positive emotional attitude does not always lead to instant results. This becomes especially evident when the artist returns to his/her familiar environment.

Modern artists, instead of creating something new, endlessly copy the existing. Why does it happen? There is an explanation from the viewpoint of art history and from the viewpoint of the psychology of personality. Considering the viewpoint of art history, we admit that postmodernism has cancelled the significance of originality of a work of art and author’s uniqueness, elevating the construction of works to the rank of value based on easily recognizable quotes from the works of predecessors, and the commercialization of the world of art led artists to reproduce the recognition, well-known author’s style of a master. As a result, when artists find a successful image, which was evaluated by critics and/or had financial success, they exploit it infinitely.

The works of Lithuanian artists who took part in en plein airs can be an example of copying the media images. Let us consider the reproduction of images of popular culture by artists. We mean the images created by Andy Warhol and Roy Lichtenstein, supported by photos of stars from the covers of magazines and stylistics of comics. The interest in pop art resumed in recent decades has led to multiple replication of their work on the Internet, in press, in the media, and in paintings by artists from different countries. Reproduction of images of these masters was manifested by artists aged 20 to 40 years (Figure 8 – No. 3, 4, 5, 6). They are characterized by planar interpretation, convention, the use of large local colour zones, bright colours.



Figure 8: Images of Pop Art in the Works of Contemporary Lithuanian Artists

Reproduction of stereotypes of mass culture, replicated by the media, covered almost all artists who work at the stage of self-expression in creativity, the transition to the next stage – reflection – is possible after changes not only in verbal, but also in creative expression. Unfortunately, the young participants of the en plein airs were closed for the change most of all. Let us give examples of the works of those artists who could not escape the influence of stereotypes. The author's graphic style of the Painter 1, based on careful drawing of numerous details, this stereotype is very popular among young people. The dynamic and spectacular compositional technique found by the author in Haiku becomes a creative stereotype from which Painter 1 cannot escape even in acrylic painting of action.

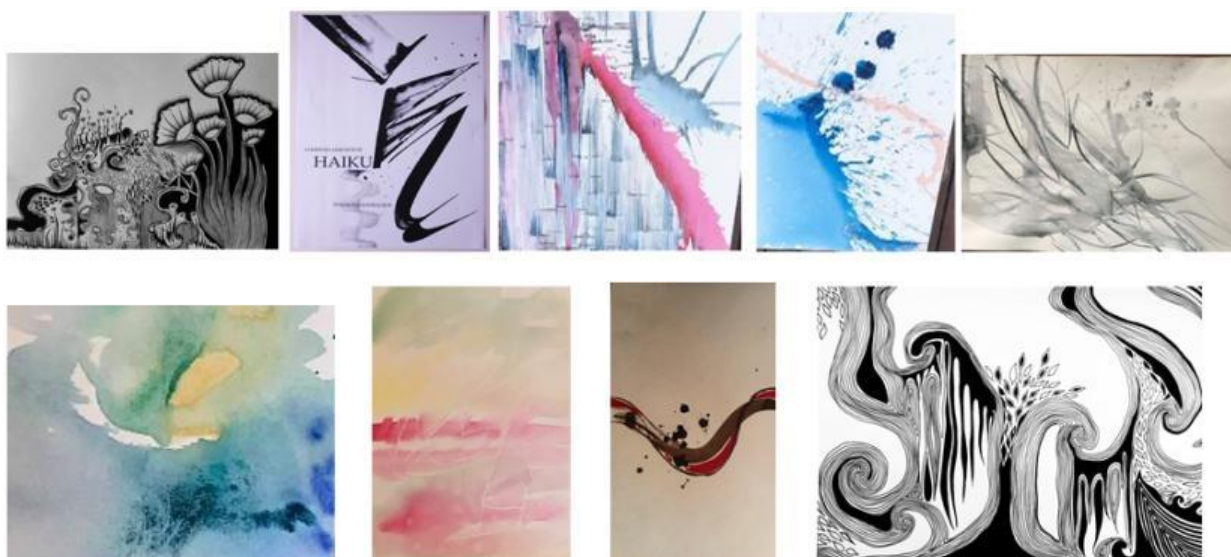


Figure 9: Stereotypes in the Works of the Artist

A different solution appears in watercolours, but, in the future, after the en plein air the works include again the stereotypical reception in a somewhat modified form (Figure 9). Similar trends can be seen in the works of Painter 2, Painter3, Painter 4, Painter 5, and some of the young artists use stereotypes that come from works of famous artists.

The majority of the plain air participants found themselves at the stage of reflection in the work. These artists partly retreat from stereotypes replicated by popular culture and stereotypes from works of famous authors. In addition, for both mature masters and beginners, there is an Olympus of great artists whose influence on creativity is obvious. Their names can be found in any edition from “Top Famous Paintings in Art History Of All Time Ranked – Time Out” to endless internet resources both professional and entertaining (timeout.com/newyork/art/top-famous-paintings-in-art-history-ranked).

If we speak about who has a dominant influence on the works of contemporary Lithuanian artists, then this is certainly M. K. Čiurlionis. This artist of the early 20th century, a representative of symbolism, worked in a subdued range based on brown tones. His paintings are filled with mystical moods. The colour range, compositional techniques, motifs and characters, the minor moods of M. K. Čiurlionis are present in the works of modern Lithuanian masters.



Figure 10: *Compositional Techniques and Motifs of M. K. Čiurlionis in the Works of Contemporary Lithuanian Artists*

It was not possible to break completely familiar stereotypes of adherence to popular culture and authorities for Painter 6. She works mainly as a designer. Her works submitted to the competition, were resolved in a dark, gloomy range.



Figure 11: *Stereotypes in the Works of the Artist*

Stereotypes manifested in the use of colours both in composition and in the practice of live action. She created works that again led her to reproduce images of paintings by M. K. Čiurlionis. But she found her live action in the technique of watercolour in lightness, vitality and airiness.



Figure 12: *Appearance of Changes in the Works of the Artist*

We can state the early stage of reflection in choosing beautiful elements of watercolour and changing attitude towards beauty.

Partial changes appeared in the works of Painter 7. Her example shows that the emergence of new elements in the works does not always happen quickly and is associated with verbal expression. After the first en plein air no visible changes were recorded, and the second en plein air influenced the work, but did not change the usual views on art.



Figure 13: *Changes in the Works of the Artist*

In her works, created during the second en plein air, there is the change of colour towards cleaner, lighter shades, and repetitive techniques disappeared from compositional solutions. It is difficult to say whether this trend will continue, as far as new independent works have not been published yet. Painter 7 was the only author who did not change her statements in the answers to the questionnaires before and after the en plein air. If verbalization continues resistance, then a return to the old type of painting will be inevitable, since the unconscious tells the artist the exact path, and the consciousness occupied by stereotypes does not see it.

Partial changes were recorded in the works of young artist Painter 8. A vivid manifestation of two tendencies of stereotypes: from the interpretation of the form in the spirit of pop art and neo pop art, restrained colour and combination of rounded planes with the rigidity of T. Lempitzky's cubic faces to the perspective of the model of Jan Vermeer and the vision of fashion models and “stars” from the pages of glossy magazines – it was not difficult to notice. During the en plein air she easily abandoned the methods found.



Figure 14: *Stereotypes and Changes in the Works of the Artist*

In her works one can see the movement, elegance and delicacy. Will there be a return to her usual style that has already begun appearing in her work? There is a significant manifestation of reflection, the desire to break stereotypes, it all depends on the psychological characteristics of the author, since changing the usual life situation should lead to the rejection of shock for the spectators and a significant change in the works.

As an escape from creativity in the artist's work, the third tendency can also appear – stereotypes, i.e. images of artists created by art historians and critics. We did not find a significant influence of Van Gogh in the photographs of works sent before participating in the en plein air, but we believe that we can speak about the influence of the myth created in the 20th century. This is a myth about the image of “a poor artist, a genius madman who is not accepted and not understood by the society”. It ideally supplemented the romantic myth that existed in the 19th century about the “beautiful” bohemian life of a genius filled with alcohol, drugs and prostitutes. The image of the revolutionary Artist in art who opposes the environment of the inhabitants gradually appeared. In the middle of the 20th century it was embodied in the slogan “sex, drugs, and rock and roll” which in one form or another exists in the modern world of celebrities, media people, musicians, and artists. For instance, among the works sent by the famous artist Painter 9, we paid attention to the two works in which he applies the technique of “pictorial quotations from canvases by famous artists” (Figure 15).



Francis Alys. Le Temps du Sommeil. 1996

Поль Гоген. Видение после проповеди (Борьба Иакова с ангелом). 1888.

Винсент ван Гог. Автопортрет с перевязанным ухом. Арль, январь 1889



Figure 15: Comparison of the Works of en plein air participants before and after the en plein air

During the en plein air, the artist was able to go beyond his style, to find purer colour combinations while maintaining the overall colour range (Figure 15). In the paintings created after the en plein air, we can outline the change in the manner of painting towards greater picturesqueness, well-built form. The author continues using the quotation technique (reference to “Self-portrait” by Van Gogh in the depiction of a figure against the background of the work of J Jones “The Flag”), but does not give a biting irony. His double portrait depicts joyful people, and the self-portrait shows a profound person who can afford being serious. Thus, we can talk about the transition to a new stage – the stage of reflection, since not only professional techniques change, but also the author’s attitude to creativity may change.

If we take into account the influence of authorities, mass culture, stereotypes created by art historians, the task of en plein airs is not just a departure from stereotypes in creativity, but personal change leading to a change in the current life situation and to the growth in creativity. The stages of attitude towards art and aesthetics that we found, express it in the transition to the third stage – the stage of conscious choice of a certain dynamics in the works.

A great master Painter 10 took part in one of the en plein airs, with a well-established author’s style, whose works are strongly influenced by the paintings of M. K. Čiurlionis, expressionists and artists of the East. In his canvases painted before the en plein air one can find two compositional techniques that were repeated many times – sailing ships and tree trunks in the foreground.



Figure 16: *The use of M. K. Čiurlionis's images in the works of the artist*



Figure 17: *Changes in the works after the en plein air*

After Painter 10 participation in the en plein air, his works afterwards contain great compositional clarity, he not only realizes the limitation of stereotypes, but also tries to get rid of it. The colour of his works becomes more and more luminous and calm, and there appears the beauty of the depicted place (Figure 17).

Considerable changes took place in the works by Painter 11. She came to the plain air after a long break in work. Before the en plein air, the samples of calligraphy were presented, with a similar diamond-shaped composition scheme. In the process of working in the en plein air, she could freely experiment with techniques. As a result, she gathered all found techniques into one full work. The compositional solution was found in the painting of the action, the colour – in the work with watercolour, and the image of the location of the leaves – in the task with black watercolour (Figure 18). Thus, the artist demonstrates here the understanding of the principle of the search for form and aesthetics not from the outside, but from the inside, from her action and mood.



Figure 18: *Comparison of the artist's works before and after the en plein air*

There is a conscious choice of positive dynamics and a desire to follow it after participating in the en plein air. We are witnessing the fourth stage of the attitude towards art – the stage of responsibility.

Serious changes can be pointed out in the artist Painter 12. Among the works submitted to the competition there were the series of the flower pictures, in the composition of which the influence of the works by Georgia O’Kiefer was clearly visible. When performing the en plein air assignments, she frequently repeated this technique (Figure 19).



Figure 19: *G. O’Kiefer’s motifs in the artist’s works*

She switched when she was performing painting actions and a number of other practices.



Figure 20: *Change in the artist’s works*

Her works after the en plein air based on “Intuitive Aesthetic” method (Figure 20) indicate a departure from the usual compositional scheme. The colour range was filled with light, the shades became cleaner. The paintings of the artist create a feeling of lightness and internal movement upwards, and not a repetition of a vicious circle, as it was in previous canvases. The choice of positive dynamics and the understanding of responsibility before the audience led Painter 12 to the fourth stage of understanding of art.

Thus, several non-functional stereotypes were identified in the works of artists:

- exposure to media and mass culture;
- trust in authority and application of their techniques in the work;
- adherence to stereotypes that are replicated by critics and art historians.

We can point out several groups of artists:

- artists who have found new techniques for themselves, partly or completely got rid of stereotypes – 15%;
- artists who have been able to see and create an alternative to stereotype in their work, but have not yet been able to realize this into their work – 35%;
- artists who have partly changed their stereotype, but returned to it after the en plein air – 15%;

- artists who reproduced their stereotype in the en plein air – 35%.

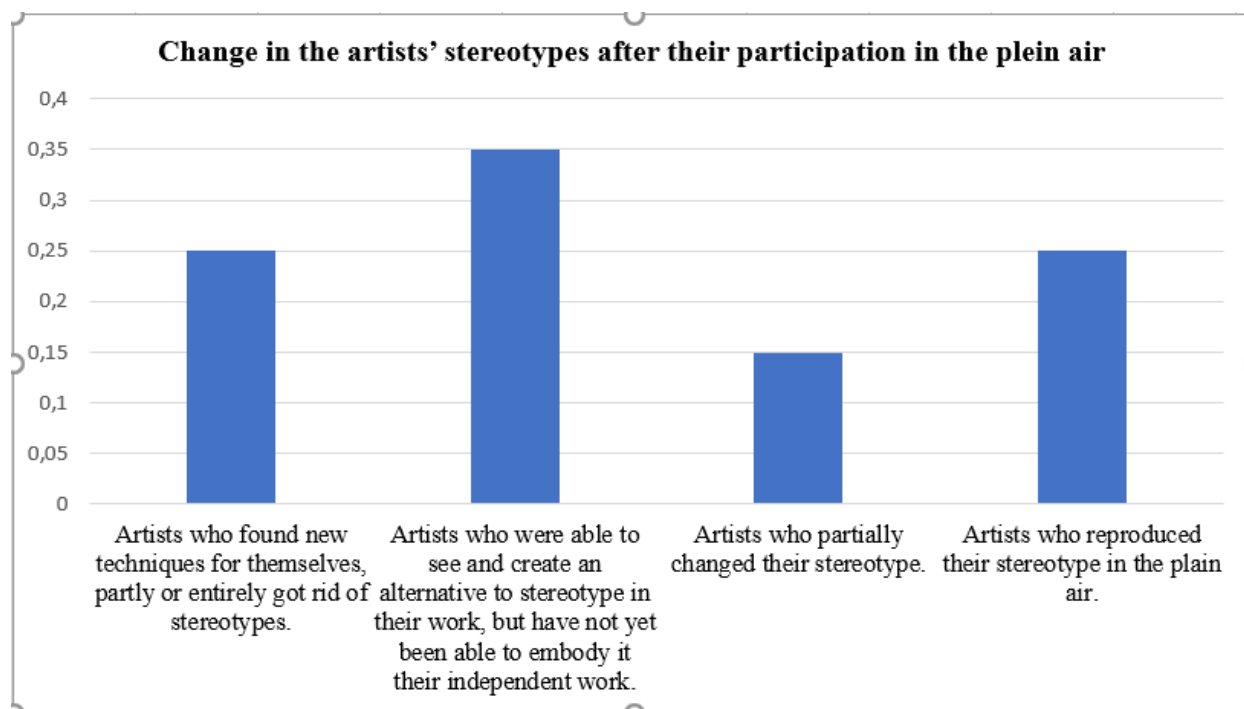


Figure 21: Change in the Artists' Stereotypes after Experience of "Intuitive Aesthetics" Method in the En Plein Air

The first group includes mature masters from 45 years old and older, the second group includes authors up to 45 years old. None of the young artists (20–30 years old) can be attributed to the first and the second groups, most of them belong to the groups where the stereotype is strongest, which causes serious concerns and requires the scientific development of methods for working with young people. The fears are caused by the fact that the educational system of young artists is not aimed at the encouragement of responsible attitude towards the chosen images and the dynamics of the creative process.

The selected groups correspond to the stages of the formation of understanding of art and the awakening of a conscious attitude to their own creativity. The hypothesis of the allocation of 4 stages of understanding of art was proved in the analysis of works and the allocation of four groups of artists. These data were verified by the results of the answers to the "Existence scale" test (N=12). It was found that the average indicators on the scales of the methodology only correspond to the average values for the test presented by the authors, but also fall in resonance with the data of the analysis of the works of artists.

The first stage (self-expression) of method "Intuitive Aesthetics" manifested itself in indicators on the SD scale. The participants with the lowest scores on the scale have very fast reaction to random stimuli, chronic dissatisfaction with themselves, vulnerability to the influence of the media, popular culture, and other famous artists. These artists tend to self-distancing, but they

cannot always express their selves. Work with these authors consisted in explaining the reality of the unconscious in the human psyche, the influence of life situations on creativity and in the practice of identifying elements of beauty in their works.

The second stage (reflection) of method “Intuitive Aesthetics” was manifested in terms of the ST scale. The fact that some artists lacked points shows that a person cannot understand what he/she likes and why. This stage is related to the level of requests and the ability to understand feedback. The low level in creativity on this scale, it can manifest itself as an immature criterion of beauty and the inability to see oneself from the outside. The work with such artists included explanation of the organismic criterion and the objectivity of beauty in life.

The third stage of method “Intuitive Aesthetics” is the understanding of freedom and the ability to make a choice, to abandon all possible options for the sake of one (F). Artists showed both low and high results on this scale. Artists with low results, not only have borrowings, but also do not have understanding of their own creativity which would not depend on social stereotypes. The artists with high values on this scale have another problem – a demonstrative rejection of stereotypes and a desire to shock the spectator. The work with these artists includes explanation of the need to follow certain norms, but to express their individuality.

The fourth stage of method “Intuitive Aesthetics” is the understanding of responsibility in front of the spectator and the expression of this responsibility in the work. Artists with high scores on the scale (R) are divided into two categories: those who understand responsibility as social desirability, and those who are ready indeed to show responsibility to the spectator in their work. Responsibility was shown in practice by those artists who could understand live action in the en plein air and intuitive aesthetics.

5. Conclusion

Thus, both hypotheses were proved: about changes in creativity (judgments and creativity of artists) after the en plein air and about the allocation of 4 stages of creative growth of artists. The method “Intuitive Aesthetics” used in the en plein air can be considered as psychological authenticating counselling of artists that help to step out from stereotypes in creative process. The artist needs mental order and creative health. Mental order means the ability to recognize one’s own unity of action (conscious and unconscious) and make a choice towards positive art. The novelty of the experimental research conducted in conjunction with the practice of live action provides a new method “Intuitive Aesthetics” for working with artists, the relevance of which is manifested in the creation of a completely new contemporary art.

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