

Artists, Emotions and Creativity: An Analytical Study of Artist's life in Pakistani Muslim Society

Aasma Abdul Majeed

Assistant Professor Visual Arts Lahore College for Women University Lahore

Dr. Sadia Arshad

Assistant Professor Fine Arts Lahore College for Women University Lahore

Abstract

This article narrates the persona of an artist and how emotion becomes the core value of his creativity. His emotional comforts and discomforts provide him a podium to build an edifice of his experiences in the form of art. The artist takes responsibility to express the emotions of mankind and creates art with complexities or ease but he finds a kind of joy in it. Through his emotional response he reveals the humanity and liberates us from narrow confines of our limited perceptions.

Keywords: Art and Emotion, artists and creativity, who is the artist, emotions is the core of art

Introduction

Once there was a time when a picture of tall, pale complexion man, having long pointed fingers, dreamy eyes, sitting on a high stool in front of a large canvas was famous as an artist. This picture of an artist gradually changed by one of a more aggressive, short tempered, bearded savage, living in an attic, surviving on a very little food and given to outbursts of temperaments, such as slashing of his canvas with palette knives. In both pictures the artists remained set apart from the rest of humanity by their character, emotional response and appearance. He was a strange peculiar personality, an oddity, partly laughable, partly frightening. People never knew what he might do? This impression of the artist still lingers in the back of some people's mind

since now, but for the most part we now think of the artist simply as a man looks more or less like a human being and who creates the work of art. There should be no problem for us, then, in determining who the artist is. He is anyone who creates a work of art.

In our surroundings we see thousands upon thousands of people create images on canvas, on paper, on any surface available. Miles of walls are covered with tons to paint; millions of postcards, greeting cards, illustrations, calendars, magazine covers are turned out every day. Designs in colour, in black and white, on fabric, on dishes or cups, on other objects of use and of no use are created by someone or millions of someones. Are all these someones artists? It is essential to think it again which of these billions of images that are flooding the world, are art and which are not. Upon that hinges the question of who is the artist. It is not necessary that a person who puts paint on canvas, as distinguished from the man who draws on paper, nor is the criterion to be found in the fact that one so called work of art is lavishly framed and hanging in a museum and the other is printed in a daily news paper and thrown away after a glance. Some very great artists have made drawings for what was then analogous to daily news papers; Daumier and Hogarth are two examples. Art is a matter neither of technique nor of materials. It is an area which keeps on changing and always will be as long as the world is growing and developing.

Some types of art will move out of the surroundings indeterminate areas of our understanding into the sure area; others of which we now feel sure will take a secondary position. Even the most expert of art lover has these boundaries separating the art of which they are sure from the equivocal art. What about those images with which our eyes are bombarded daily, in books, magazines, papers, on billboards, on walls? The men who created these images are working in the field of art; they are using the mediums of the artist, and many of these productions can and do give us pleasure. They tell us a story, give us information, remind us of past experiences, and now and again give us the thrill of a real aesthetic experience, because within this mass of material we can find the work of a real artist. Even that the examples which were

considered as a symbol of bad art in the past like a calendar by Coca Cola can be a good work of art. It pays to keep our eyes open, as well as the mind, every time we look at a magazine or a poster, sometimes we find a treasure. Of course, most of the ephemeral productions in the art medium that we meet in our daily routine are not art and have no pretention of being so. The men who produce them have important part in our lives; we need them, too; but they are the creature we are tracking down. Our search is for a real creative artist; and we have to segregate him from the rest of others.

An Understanding of Artist and Creativity through a Study of Child Art

It is repeated again and again that the creative urge in mankind is instinctive and strong. It is one of man's underlying driving forces. If it is blocked in one way, it finds an outlet in another way. In a very limited sense if we say that an artist who is producing non-utilitarian work in the creative area is in fact the true artist; then we eliminate the creative house wife and his flowers, the creative man of the house or in workshop of furniture design, even in this limited understanding we find that almost without exception everyone has produced work of art in his lifetime. Child Art would be a fine example to narrate this phenomenon.

All normal children pass through a creative period during which they often create works of art that are valid by any standards. "Children instinctively conceptualize and abstract but do not work with conscious purpose and intent, which is a mark of true creativity"¹. Usually people have built up false conception of art and they do not recognize the value of these childish productions. They are accustomed to seek art in museums only, to recognize it only when it is set apart and labeled as 'Art', instead of reacting to it wherever it is found. Also they confused technique and art.

The directness and simplicity of children's art work makes us take for granted its inadequacy, but we often find in children's art everything which we have right to demand from the work of art, a direct expression of an emotion or attitude towards life expressed with most economical means. What we do not find is the depth and power of a mature artist.²

There is much to be gained in understanding of the nature and development of art from the proceedings of children, and many psychologists and artists have studied and are studying this question. They have discovered that children all over the world, of any language or nation, develop along identical paths in creative growth. These are the innate ways of art expression, and in a logical and orderly sequence these ways unfold and lead to the next step. Every child in the world goes through these stages of development, regardless of training or any other outside influence.

There are the stages of development that all of us have passed through as children: first the scribbling stage, which explains itself. The child is interested simply in the fact that the object he holds makes a mark on the paper. His coordination of hand is not sufficient to control these marks, and he has not yet made the connection between representation and the mark on the paper. At first the child's scribbles with his whole arm is controlled by shoulder and elbow, a swinging scribble with broad, simple strokes. Gradually these strokes become more differentiated and shorter and more frequent. Forms are made at first in almost straight lines and without any break, then by circular lines, and finally in spirals. Next comes the later scribbling stage. The child, more or less accidentally, makes a form which suggests to him an object. He elaborates on this form to bring it closer to the object it has suggested. The next stage reached by the child is the pre-schematic stage. This stage is characterized by a constant search for a method of representing form. It has no fixed aspects. We see at this stage the greatest variety of form symbols representing the same object. The child gradually develops his own expressive symbol for every form. This is a turning point in his development. Schematic drawings begin to predominate. The next stage is schema stage. Schema is meant a definite symbol developed to stand invariably for each object to be represented. A circle of a head is a simple example or two dots with curve line on above side for eyes. At this point no further changes in form are created by the child to present the reality. Symbols are crystallized personal characteristics represented in schema form. Some symbols may be tactile (which represent the feeling of touch); some are connected with the

muscular feelings linked to the rhythmic scribbling which preceded this stage³. The child at first names his pictures only after they are complete. But with increasing practice, he gives names to them while he is drawing or before beginning to draw⁴.

The symbols evolve as crystallized personal characteristics. Even in the earliest stage of drawing art creation is an expression of individuality; even though all children pass through the same stage of development. What they have to express and how they express it remains a personal matter. The schema developed by the child has its roots in his personality total. The very earliest schema is bound up with the individual self. Even the personal characteristics of child are represented. For instance, a crippled child draws human beings miss formed on the same side he is. The anxiety of child may be represented by uncertain quivering lines⁵.

These facts are important to note; the natural basis of art is in the deep, unconscious personality, the instinct, of the artist. Consciously or unconsciously he will reveal himself through his art. "All artistic abilities have its roots in universal human disposition. It is determined only by the exceptional intensification of the abilities of certain individual senses"⁶.

The child becomes satisfied when he reached at schema stage, he has worked out a way of expression that says everything he wants to say or represent. The connection with visual reality may be slight. The child does not try to draw things as they look but as he feels them. This is another thing that cannot be emphasized too strongly if one really wants to understand art. From the first appearance of the art impulse the representation of seen objects is not the drive in artistic creation. What the child tries to portray is that what he knows or feels about the thing around him. Even if a child has a very good muscular control and can count, he may continue to draw a hand that is a circle completely surrounded by fingers. He may know that a hand has only five fingers, but he feels the importance of fingers for grasping and touching, and this feeling is interpreted by an exaggeration of the numbers of fingers on the hand. Children's art is nonrealistic and abstract, not because of lack of ability to reproduce nature as it is but because the fundamental urge in art is

for self expression. The child sees no reason to reproduce what is already before him, but he has strong desire to express himself. A famous art educationist from the past, Lowenfeld, was a professor at Pennsylvania State University and known for his writings about the developments of artistic attitudes, he says "we may assume that neither the development nor the formal aspects of the human schema (the child's symbols to represent human beings) have anything whatever to do with the experience of the sense of sight"⁷. These are strong and positive words to express the phenomenon that a child is trying to express what he knows, not what he sees. The order he arrives at in his pictures is an order of his particular knowledge, and in that knowledge are included all the sensory experiences that promote or impinge upon it, touch, taste, and muscle feeling etc.

The forms that child achieves are a synthesis of all these different sensory experiences. Up to the ninth year muscular experiences play a big role in child's drawing. The part of the picture that is most strongly felt by the body is elaborated in detail and exaggerated in size. A girl throwing paper into the bin or a man embracing somebody into his arms, in both cases the main feel is coming from the movements of hands and the muscular use of them. Muscular effort can be felt as clenching of the teeth; in a drawing of a person making such an effort the teeth will be prominent and important, because the body feels them so. The spectator too, should feel the effort in his nerves and muscles. Sensations in the body itself are a child's first experience and play such an important part in his drawings that the psychologists suggests that this bodily feeling is the underlying principle of drawing.

Bodily Sensations, Creative Expression and Emotion

Even in adult art the bodily sensations play a vital role than our realization. The muscular reactions take place unconsciously; when we see an illusion of a heavy object is falling on us, all of our muscles react as though to prepare us to get a side. This bodily feeling is called *kinaesthetic*, and the people who feel this primarily in this way, whose strongest reactions to surrounding stimuli are felt in the body itself, have been labeled *haptic*⁸. This is a short and convenient word, and we shall use it to distinguish this type of personal

reaction to life from the reaction primarily to sensations through the eye, which characteristic of the *visual* type of person.

This kind of naming provides us a rough simplification of the underlying realities that the name stands for and makes facts easier for us to handle. Classifications do not exist in nature; they appear in only through some manmade arrangement. Some scientists and some art critics lose sight of this truth and spend their whole lives in categorizing or classify the things in nature or giving them different names, without a thought for reality that the names stand for. When we divide humanity into *haptic* and *visual* type, we are playing the game of naming. In reality there is no hard and fast divisions; there is only a matter of degree. No one is purely visual or purely *haptic*. In all adults these reactions are mixed, but when one or the other predominates, we can use the label for convenience. Children are more *haptic* than the adults⁹, but as we look carefully at examples of art works by great adult painters, we become conscious that in many paintings the artist has felt very strongly in his own body the strain of muscles, the weight of object, and communicated this sensation to us or to the viewer. Works of art can be easily divided on analysis into those most strongly felt by the body and those which appeal principally to the eye. In the former the artist himself has felt and expressed the bodily sensations by means of visual symbols; in the later the artist has expressed an emotion which takes place in the mind and has been aroused by the visual aspects of things, by the way things look.

The bodily sensations or the *kinaesthetic* has been understood as a legitimate basis of art making, and symbols to express these sensations have been consciously evolved by modern artists. Some of these symbols have been found in child art and in primitive art and adapted to the use of the modern artists. Contemporary age is the age of great research and experimentation in art. Attempts have been and are being made to explore all the means of artistic expression, and the symbols used by the children, which are also used in a very similar way by the primitive peoples, have shown that there are natural, instinctive ways of expressing emotions through forms.

Thus we can say that children are the artists. They express themselves naturally, instinctively, in drawings and in surprising similar ways. The children in Pakistan, India, China, Japan, America and Europe pass through the same stages of artistic evolution. The basis of their art is not visual; it is an expression of what the child feels and knows about the world, not of what he sees. Anyone who has worked with the children knows that how sure they are when they draw or paint. They know exactly what they want to do. Until very late in childhood they have no self-doubt or doubt of their ability to put on paper what they wish to express. Some children are more talented than the others. They pass through the stages of development more quickly; they have a richer and more original vocabulary than the average. But all children with all degrees of talent pass through the above-mentioned stages. No steps are ever skipped in the chain of development, and all children finally arrive at a self-conscious stage at which visual reality becomes stronger than their inner sensations and a conflict is set up. This is the point at which most of us cease forever to be artists and unfortunately also cease forever to be interested in art. We want to confirm, we want to be accepted, and the opinions and value judgments of those around us become important to us. On all hands we hear that a picture must look like the subject. Exact reproduction of the visual, surface appearance of the things held up to us as the aim of art.

An Analysis of Artist and his Spiritual Hunger

The people in our surroundings, our teachers and friends tell us that one thing is important; factual reliability and imitation of visible nature, while our instinct tells us another that the important thing is the feeling imparted. Eventually our feelings are muted, are buried out of sight, and deteriorated by the lack of use. Our lives begin to be filled with other interests, with our social instincts and adjustments. The life of the spirit is starved and we do not even realize our spiritual hunger any more.

Most of the time we find this situation with the people around us but what happens at this point to an artist? I am presenting an imaginary story of three children in an art class at school who were highly talented and had a strong tilt towards becoming an artist. They were named as Ali, Sara and Seema.

Ali's father was an artist of the realistic school, mediocre but successful as a painter of photographic portraits. He received the news from his son's teacher that Ali is a talented boy. He was pleased to know about the talent of his son and thought Ali will follow his footsteps and will become famous portrait painter and will earn handsome money from the portraits of rich ladies. Ali has no doubts that painting portraits that look like photographs is art and his father is a good artist of his society. Ali had observed the unpleasant side of his father's life as well. He knew that his father was less free than the most menial servant, that his life was spent in using his technical ability to flatter the egos of important people of the society who wanted posterity to think of them as handsome, imposing and superb. Finally Ali decided to become an auto mechanic.

Sara's father was an auto mechanic. It troubled him when Sara's teacher wrote him that she should be sent to an art school for special training, keeping in view her abilities and talent. Sara's father knew that artists are eccentric guys who lead a loose life and never spent a happy prosperous life. He felt his responsibility as a father and he did not want her to make a mistake and spoil her life forever. The father was an adult and his daughter was only of sixteen years old. The girl did not know what was good and bad for her. So the father decided for her and she became a dentist by profession. She got married. Sometimes she told to her husband about her foolish ambition she had when she was a little girl. She wanted to be an artist. But sometimes when they used to go to the hill stations for vacations, she watched the green high mountains, blue sky with fantastic streak of clouds, the colours of sunset and sunrise, birds and flowers, beautiful people boating in the lakes, she had a strange stirring of feelings within her that something was lacking in her full life.

Third story is about Seema. She too had a teacher who found that she was a talented girl and she had the parents who had her welfare at heart. They were good parents and they wanted Seema to marry a man of their own social position who would support her. They wanted her to have children, a nice home, and security. They considered that Seema would more likely to meet

the right type of man in a college than in an art school. But Seema's heart was set on for going art school so reluctantly her parents gave their consent for art school. She got several prizes and medals for her creations in art competitions. She also met a young art student who wanted to marry her. She was also interested in him. But in order to marry her that boy had to have a job so that he could support a wife and home. So he got a job in an advertising firm for drawings of women's fashion. They got married and Seema became a good wife and mother but never draws again except to amuse her children on a rainy day.

These are the imaginary but very probable stories of three most talented children in art class, but none of them became artist. Who, then, does become an artist? It is very likely that from this particular art class no one became an artist. The statistics are not available but certainly not more than one person in several thousand follows art as a career. We may continue imagining and see what happens to next three most talented young children, Ahmad, Zeshaan and Raiha.

Ahmad was a dreamy boy who was not good in sports, nor very good at arithmetic. He had an older brother who was very good in both the things and was very popular, besides. Ahmad's parents always compared Ahmad with his brother. But Ahmad was very good in drawing and his brother was not, and the ability to draw, while it was not giving him as much prestige as the ability to be good and famous in sports, was Ahmad's only social asset. It was the only thing for which he received the praises, and so, even after the other children stopped expressing themselves in drawings, he continued to make pictures and found an outlet in that way for his feelings of isolation and rejection. When he reached to his adolescence, his family allowed him to go to an art school because he was dreamy and impractical and would not be able to become a successful businessman. For those negative reasons Ahmad became an artist.

In art school Ahmad learned a great many things about how to make a photographic likeness of the model and the techniques used by the famous old and contemporary artists. He also studied about the abstract art and how

to formulate it. But he always searched that all the works of art he used to see in books, in museums or art galleries did not provide him the same admiration which he was trying to develop by his own practices of art making. He accepted some and rejected some teachings of his art school and the rest of his life he spent in a satisfying search for a true and personal way of expressing his own feelings. He became a true artist.

Zeshaan, too, became an artist but his family background was different. There were many reasons for choosing art as a career depending upon several conditions and environment of his family set up. Zeshaan's family was very poor and objection upon his study at art school was purely financial. Eventually he started art practice at Naqsh school of art, situated in old area of Lahore city which was famous for its support to underprivileged. Soon after that Zeshaan found that he was very good in assimilating techniques and styles. He worked out a fresh, appealing technique which was a combination of styles of several popular artists of the day. He started selling his work in good price. He made a quick success because his pictures were easily understood; and were like other pictures that the public like to see but still his art works had a certain freshness which superficially could be confused with the originality. So Zeshaan made quite a lot of money and kept on painting with the same style for years, until he evolved a formula of painting with his eyes shut. Once he got very bored and tried to paint a new kind of picture, he experimented again, his art dealer, critic and public all set up a clamor and threaten his livelihood by refusing to buy his new work. Then he went back to the same old formula of painting again, until finally he received medals and honors from public and his students looked at him with awe and respect, he became respected old master painter of Pakistan's famous art school, and even he looked upon himself with awe and respect and tried to keep down all the younger painters who did not paint exactly the same way he did.

With one more imaginary story of a child who became an artist, we shall be able to draw some generalized conclusions as to who is the artist and why he chooses art as a career. So let us see what happened to Raiha.

Raiha's father was a lawyer and an educated man. He even, in his drawing room, had an original large misty landscape painting by Ijazul Hasan (a painter of Pakistan famous for his paintings of trees and flowers) which he inherited from a distant relative. He knew that this art piece was extremely valuable because his relative has paid a lot of money for it a good many years ago. Raiha's father knew that it was an art piece on a large canvas with realistic representation of a misty morning in oil painting covered with a lot of varnish on it but he was unaware of any development of art or other famous art works in Pakistan. He was rather pleased when he came to know that Raiha too wanted to become an artist. He sent her daughter to one of the best art schools in his surroundings.

By one of those miracles which occurred in this story, there was a very good art teacher Raiha found in her art school. He had a realization that an artist is not made by forcing him into a mold of rules and techniques, but that in every human being there lays the seed of the artist and that the teacher's job is to prepare a favorable soil in which this seed can grow and develop in its own way. After a few years of hard work Raiha started bringing her original art pieces at home, which represented her new point of view and a personal technique, but her father and other family members considered that is not art, because there was not any realistic image of misty morning with rich colours on her canvases. A conflict was set up in Raiha, because she respected her father and other members of family and she was brought up to admire the large canvas by Ijazul Hasan.

When she got married, her husband too, was an admirer of the misty morning landscape, but he was very kind and indulgent about her own painting, and he assured her that one day she too, will be able to paint good pictures worthy of a gold frame. But for the next ten years Raiha could not find time to paint. She was taking care of children and entertaining her husband's family and friends. Very often she realized and remembered that she is an artist. She used to make drawings of her babies with a good resemblance but the important thing for her was that how she feels about her children. She wanted to remember the days of their childhood.

When finally she had a little leisure time after sending her children to school, she bought a paint box, and at last, she said to herself that she is an artist. Her friends and neighbors started to bring their children to her because she has a knack of catching a likeness. This was easy for her and finally she started to paint and please the people. This practice brought to her money and prestige, and by that time the influence of her art teacher had grown dim. Her father and family members were right and her art teacher could not be adjusted in her circle. The end of this story is that Raiha, like Zeshaan becomes a very noted artist and an influence and admiration for all the young artists in her town.

What do the stories of these six artists signify? Perhaps they show that one out of six painters makes a living (or trying to) by their art, is a real artist and that is generous estimate. It shows that the career of an artist is full of pitfalls and he performs under certain circumstances aesthetically. A few of which are the pressures brought to bear upon him by his family, friend circle, art dealer or the society at large, by his economic responsibilities; that the reward are great in our country for the artists who have technical skills and a facility for making the photographic likeness. These are some of the external pitfalls, but the inner struggles, doubts, and difficulties in process of assimilating the art influences of the past and forging the perfect implement for self expression are greater still.

The reality is that anyone ever manages to be a real artist. Art in most of the environments in Pakistan is undervalued and dishonored. One cannot make a living at it; is the attitude of parents for their young boys who are searching for the right mean for their future. But towards girls there is usually a mocking attitude that she is pursuing a dilettante avocation which cannot be taken seriously, or that she is simply marking time till she is married. It is very strong creative urge for anyone to come to a determination to be an artist and to continue in the career.

Dr. Anne Roe's research on this subject is valuable. She has published several papers in international technical journals of the relevant subject. She was a clinical psychologist and wrote about the life and art of almost twenty best

known artists. She presented some discussions about the people who become artists professionally and found extremely interesting conclusions.

She compared the causes that people become artists with the reasons that people enter with the other professions and try to define the artist's personality as distinct from the personality of other professionals. She says that there are two drives in human beings: A drive toward a mastery of the environment, "to impose his intrinsic determination upon a widening realm of events", is known as a drive towards *autonomy*. The second urge or drive in human nature is toward *homonymy*, and this expresses the tendency of human beings to share and to participate in, to fit into and to confirm with, super-individual categories such as the family, the social group, a meaningful world order. The characteristics of the homonymy trends are social, ethical, religious and aesthetic attitudes. It is found that in nearly all artists this later trend, the trend to lose oneself in something external and larger than oneself, is very strong. At this point we contradict with the older idea of the artist as an egocentric, submerged in his work and lives an antisocial life. But it is very interesting to know what Dr. Roe found out about the type of men who become artists and why they choose art profession. She summarized her findings:

Choice of vocation, so far as I was able to learn, did not result solely from special abilities, nor primarily from a particular personality pattern, nor from any desperate (separate) elements in the personality so far as we are now able to isolate them. Study of the individual lives, however, makes it clear that this profession does satisfy emotional needs for most of the men which have not been satisfied in other ways, and gives us a clue not only to meaning of creativeness but to the meaning of all works of creativity¹⁰.

In simple words, no one type of personality becomes an artist; the artists have one thing in common, that they get satisfaction out of their work, and if they do not get it they do not continue with it.

The above research shows that the reasons of becoming artists are as various as their personalities and circumstances around them. They have only one thing in common that all of them find an emotional satisfaction in their

work; but even this differs in that art satisfied different emotional needs in each individual. While observing Dr. Roe's study of twenty artists we can notice another interesting thing that all of the mentioned artists had an unhappy childhood, with their family, in their school or social set ups, or because of the loss of parents at an early childhood age. Dr. Roe presented no conclusion on this particular point which can be another common factor in the life of artists. It could be one of the determining factors in the choice of art as a profession.

Many children who have unhappy childhoods do not become artists but they have a tendency of *homonymous* type, who has a trend towards losing themselves in a larger whole, towards the absorption of their personality into something outside their personality. Art is one kind of the larger whole, outside the individual. One can become the member of a larger whole or a large group. Again it is essential to point out that many people have this urge to lose themselves into something which is larger than they are, and do not become artists. They join strong religious groups, or some welfare organizations.

Conclusion

To sum up this discussion it can be stated that every one of us has at sometimes of our lives a creative urge. A few of us continue to be an artist. The others not only lose their capacity to create but are educated out of their capacity to feel and to appreciate. It is their duty towards those people who become the artists to recover that capacity by reeducating themselves to understand the true artist and his contributions towards society. Every artist asks to be understood and appreciated in turn of giving satisfaction or pleasure to others. In an ideally constituted society the potentially creative persons would not be forced into other professions. It is better to have thousands of bad artists and not to lose the few good ones who now get away from us. The man painting for the society is working for humanity. Simpson explained about the characteristics of an artist as she stated: "In the more mystical sense in which the saints of old assumed the burden of the sins of others and found in doing so, not only suffering, but also a deep, spiritual

joy, so the artist assumes the burden of expressing the emotions of mankind, and through this entails work and suffering, he, too, finds a joy in it. The artist is speaking for the race, for you and for me, and, in so doing, he liberates us from the narrow confines of our limited personality and reveals us to ourselves__further she expressed__ seek not to know the artists by their names. They are in their creations. If you deeply feel the picture, it becomes a part of you and your experience; it expresses your deepest self, and through the medium of picture there takes place a communion of artist and spectator which unites you forever"¹¹.

Making of art is not the expression of an idea but of an experience, something that the artist has lived and felt deeply; an experience which provides valuable material for art is purely emotional experience and not an episode nor a continuous action, no matter how dramatic or beautiful that may be. Episodes and activities that unroll in time belong more rightly to the realm of literature. By an experience that the artist has lived I do not mean an adventure or a love affair. I mean simply the emotions aroused by life, either by visual means or through the other senses. Of course it is possible for the artist to translate the emotions aroused in him by an episode in his life. He does not try to tell the story of what happened but transpose into line, colour, shapes and symbols his feelings about what happened. If experience is one that common to all men, the painting will have universal scope; it will be felt and understood by men hundreds of years from now.

Before summing up it is very important to discuss a point that intelligence is of little or no help in the appreciation of paintings; a real understanding of art is based on instinct. The development of intelligence or knowledge can be understood but it is doubtful whether instinct can be developed. Somebody can learn a little more about the techniques used by the artist, a knowledge which can be pleasurable as the acquisition of any knowledge is pleasurable, but it does not mean that he is developing an art instinct. By this mean one can clear away the growth of false standards, preconceptions, and inhibition that prevent our natural instincts from operating.

Emotion is the basis of art; everything else that one finds in a painting is subsidiary to the emotion. Idea, meaning, all the things involved are useful only to supplement, express, accentuate the emotion. No art exist without emotion. No matter how intelligent is the spectator, no matter how much he knows about all the aspects of art, art history, art technique; if he does not instinctively react emotionally, he knows nothing about art. But the capacity to react emotionally lies hidden in us all, and by constant contact with paintings or art work, by digging away the heaps of wrong facts and misconceptions we have acquired about art, we get down to our simple real instinct at last. Little by little one can begin to feel a string of neglected emotional life, and when that happens, the reward will be so rich that one will no longer question the value of the time he has spent on this reeducation.

Experience of pleasure in painting is like loving a person. That person cannot be classified; the sum of his or her qualities does not explain our feeling as a mathematical problem gives a certain answer. The difficulty is that the whole is infinitely greater than the parts. An analysis of a loved one feature by feature is futile; the whole personality gives the effect. And so it is with paintings, each work of art is superlative and unique, incomparable in quality to another. An analysis of its parts and techniques will never explain why it is created and why we like it. Each work of art must be the only one in the world. One must look at it with complete absorption, with no thought of comparing it to another.

Through the above discussions I have tried to make it clear that making of art is not an exact science. Even the technical aspects of art, its laws and traditions, evolve after the fact; that is, artists paint their paintings and then teachers, critics, and aesthetes attempt to discover why these paintings moved them and to formulate the rules. Every time the artists live and work, these rules change to fit their new techniques and concepts. Like psychology, art is not an abstract, logical theory, but a pattern of the knowledge of men's minds based on observation of the mind itself. The laws of psychology are established from the study of the minds of many men; they are not a set of standards fixed in the abstract and then applied to men's mind like a

yardstick. In both psychology and art the rules change as knowledge increases. They change to include new data based on new personalities as they appear. All valid aesthetic principles must be broad and abstract enough not to interfere with novelty and creation. Broad principles of art have been reached by trial and error in experience and experiment by the artists through the ages. Restrictive rules have been applied to art and broken and discarded by the proceeding artists, a process which is still going on. Only emotional response of an artist and how he utilizes the principles that are broad and basic remain.

References

- ¹ Stephanie Z. Dudek, "Creativity in Young Children-Attitude or Ability." (1973), Accessed February 23, 2020. <https://eric.ed.gov/?id=ED099846>
- ² Brent Wilson, "Child art after modernism: Visual culture and new narratives." In *Handbook of research and policy in art education*, pp. 307-336. Routledge, 2004.
- ³ Catarina Martins Silva, "From scribbles to details: The invention of stages of development in drawing and the government of the child." In *A Political Sociology of Educational Knowledge*, Routledge, 2017, 117-130.
- ⁴ Paul Bloom and Lori Markson, "Intention and Analogy in Children's Naming of Pictorial Representations." *Psychological Science* 9, no. 3, May 1998, 200-204. doi:10.1111/1467-9280.00038.
- ⁵ Jeffrey E Young, Janet S. Klosko, and Marjorie E. Weishaar. *Schema therapy: A practitioner's guide*. (Guilford Press, 2006), 63.
- ⁶ Mratha Simpson, *Art is for everyone*, (New York: McGraw-Hill Book Company, 1951), 44.
- ⁷ Victor Lownfeld, *Creative and mental Growth*, New York: The Macmillan Company, 1947, 15-20, Accessed February 20, 2020. https://archive.org/stream/creativementalgr00lowe_0?ref=ol#page/n15/mode/2up
- ⁸ Jay A. Seitz, "The development of bodily-kinesthetic intelligence in children: Implications for education and artistry." *Holistic Education Review* 5, no. 2 (1992): 35-39.
- ⁹ Gunvor L. Klevberg and David I. Anderson, "Visual and haptic perception of postural affordances in children and adults." *Human Movement Science* 21, no. 2 (2002): 169-186.
- ¹⁰ Anne Roe. "The Personality of Artists." *Educational and Psychological Measurement* 6, no. 3 (October 1946): 401-8. doi:10.1177/001316444600600309, Accessed February 27, 2020. <https://journals.sagepub.com>
- ¹¹ Simpson, *Art is for everyone*, 60.