

Visual Creativity

Are creative people more likely to be mentally ill? This basic question has been debated for thousands of years, with the 'mad genius' concept advanced by such luminaries as Aristotle. There are many studies that argue the answer is 'yes', and several prominent scholars who argue strongly for a connection. There are also those who argue equally strongly that the core studies and scholarship underlying the mad genius myth are fundamentally flawed. This book re-examines the common view that a high level of individual creativity often correlates with a heightened risk of mental illness. It reverses conventional wisdom that links creativity with mental illness, arguing that the two traits are not associated. With contributions from some of the most exciting voices in the fields of psychology, neuroscience, physics, psychiatry, and management, this is a dynamic and cutting-edge volume that will inspire new ideas and studies on this fascinating topic.

Comprehensive and definitive review of the field of creativity.

The Cambridge Handbook of Creativity is a comprehensive scholarly handbook on creativity from the most respected psychologists, researchers and educators. This handbook serves both as a thorough introduction to the field of creativity and as an invaluable reference and current source of important information. It covers such diverse topics as the brain, education, business, and world cultures. The first section, 'Basic Concepts', is designed to introduce readers to both the history of and key concepts in the field of creativity. The next section, 'Diverse Perspectives of Creativity', contains chapters on the many ways of approaching creativity. Several of these approaches, such as the functional, evolutionary, and neuroscientific approaches, have been invented or greatly reconceptualized in the last decade. The third section, 'Contemporary Debates', highlights ongoing topics that still inspire discussion. Finally, the editors summarize and discuss important concepts from the book and look to what lies ahead.

What is creativity? How does it work? How does it flourish in individuals and organizations? Now in its second edition, this bestselling introductory text--written by one of the world's leading experts on the psychology of creativity--is completely updated and expanded to reflect the tremendous growth in this field. In a redesigned, reader-friendly format, the text surveys the latest theories and research to provide key information about what we know (and don't know) about creativity including its many definitions and measures. It addresses how creativity operates on individual and social/environmental levels, and the effects and outcomes of the creative mind. This much-praised book is an ideal brief text for courses on creativity in psychology, education, business, and other fields, as well as cross-disciplinary seminars and programs in creativity studies. New to the Second Edition: Completely updated and expanded with new theories and research Restructured to enhance flow of information and ease of use New chapters on measuring creativity, creativity and mental health, creative environments, how creativity is perceived by self and society, and its positive and negative aspects Coverage of new models and frameworks Expanded coverage of creativity and motivation, mental illness, and mood; history of creativity research; the creative process; and neuroscientific theories and approaches Thorough reconceptualization of creativity and personality New content on differences between creativity, imagination, and innovation Expanded coverage of creativity assessment Key Features: Surveys theory, research, and applications of creativity concisely and accessibly Written in an engaging style by a world-renowned creativity expert Ideal for courses on creativity in psychology, education, business, and other fields, as well as cross-disciplinary seminars

The creative potentiality of metaphor is one of the central themes in research on creativity. The present volume offers a space for the interdisciplinary discussion of the relationship between metaphor and creativity by focusing on (re)contextualization across modes and socio-cultural contexts and on the performative dimension of creative discourse practices. The volume brings together insights from Conceptual Metaphor Theory, (Critical) Discourse approaches to metaphor and Multimodal discourse analysis. Creativity as a process is explored in how it emerges in the flow of experience when talking about or reacting to creative acts such as dance, painting or music, and in subjects' responses to advertisements in experimental studies. Creativity as product is explored by analyzing the choice, occurrence and patterning of creative metaphors in various types of (multimodal and multisensorial) discourses such as political cartoons, satire, films, children's storybooks, music and songs, videos, scientific discourse, architectural reviews and the performance of classical Indian rasa.

Creativity is a highly-prized quality in any modern endeavor, whether artistic, scientific or professional. Though a much-studied subject, and the topic of a great many case-studies, the field of creativity research is still very much an open one. Creativity remains a field where absolute definitions hold very little water, and where true insight can only emerge when we properly appreciate - from a nuanced, multi-disciplinary perspective - the crucial distinction between the producer's perspective and the consumer's perspective. Theories that afford us a critical appreciation of a creative work do not similarly afford a explanatory insight into the origins and development of the work. As researchers, we must approach creativity both as producers - to consider the vast search-spaces that a producer encounters, and to appreciate the need for heuristic strategies for negotiating this space - and as consumers, to appreciate the levels of shared knowledge (foreground and background) that is exploited by the producer to achieve a knowingly creative effect in the mind of the consumer. This volume thus brings together both producers and consumers in a cross-disciplinary exploration of this complex, many-faceted phenomenon.

The exercises in this text expand upon graphic design applications and each exercise presents a creative problem intended to stimulate visual thinking, encourage sketching and ideas, and, prompt the reader to try new approaches.

A guide to systems engineering that highlights creativity and innovation in order to foster great ideas and carry them out Practical Creativity and Innovation in Systems Engineering exposes engineers to a broad set of creative methods they can adopt in their daily practices. In addition, this book guides engineers to become entrepreneurs within traditional engineering companies, promoting creative and innovative culture around them. The author describes basic systems engineering concepts and includes an abbreviated summary of Standard 15288 systems' life cycle processes. He then provides an extensive collection of practical creative methods which are linked to the various systems' life cycle processes. Next, the author discusses obstacles to innovation and, in particular, how engineers can push creative ideas through layers of reactionary bureaucracy within non-innovative organizations. Finally, the author provides a comprehensive description of an exemplary creative and innovative case study recently completed. The book is filled with illustrative examples and offers effective guidelines that can enhance individual engineers' creative prowess as well as be used to create an organizational culture where creativity and innovation flourishes. This important book: Offers typical systems engineering processes that can be accomplished in creative ways throughout the development and post-development portions of a system's lifetime. Includes a large collection of practical creative methods applicable to engineering and other technological domains Includes innovation advice needed to transform creative ideas into new

products, services, businesses and marketing processes Contains references and notes for further reading in every section Written for systems engineering practitioners, graduate school students and faculty members of systems, electrical, aerospace, mechanical and industrial engineering schools, Practical Creativity and Innovation in Systems Engineering offers a useful guide for creating a culture that promotes innovation.

A collection of international work by today's great creative talent.

The A–Z of Visual Ideas explains the key ideas, sources of inspiration and visual techniques that have been used throughout design history. Showing where ideas and inspiration come from, the book provides numerous strategies to help unlock the reader's creativity. Using a dynamic and easy-to-understand A–Z format, the book reveals techniques that can be exploited to deliver ideas with greater impact, each entry offering a different starting point. Looking at everything from, Art to Zeitgeist, Intuition and Instinct to Happy Accidents and Hidden Messages, the book also features a section explaining how to use the idea or technique, providing readers with an infallible 'tool kit' of inspiration.

Including hundreds of inspirational quotes and packed with great examples of advertising campaigns, posters, book and magazine covers and illustrations, this is an indispensable primer that shows design students and professionals how to solve any creative brief.

Evaluating Creative Practice discusses: *the function of evaluation in general *the role of formal assessment and its relation with informal evaluation *the role of the audience for the creative product *the value of making within the subject discipline *the balance within the subject paid to product and process *the role of reflection and the place of the student's voice. Examples of practice from subject disciplines English, Art, Music, Drama, Media Studies, Design and Technology, Gallery Education and Digital Arts will enable those involved with primary, secondary, further, higher, gallery and community education to learn from each other and to develop a coherent approach to the range of creative work produced by young people. By focusing on questions of evaluation and containing a range of practical examples the book sets an agenda for creative work by young people in the school curriculum and beyond.

Throughout history, humans have been driven to create visual art. From the earliest cave drawings to the work of world-renowned modern and postmodern artists, our species has an endless capacity to produce, and hunger to consume, visual representations of human existence. Artists and art aficionados have long pondered the source of our endless creativity. How and why do humans thrive on producing art? In the past two centuries, two theories dominated the philosophy of visual art. First, Paul Cezanne's popularly accepted modernist theory postulated that our creativity stems from subconscious brain activity, while decades later, Marcel Duchamp's postmodernist theory upended modernism, claiming that artistic creativity stemmed unequivocally from our conscious thoughts and acts. For many years, these theories remained untestable, for without scientific data to enable objective comparative analysis, theorists had no way to examine these strikingly different hypotheses. In CUVISM, collage artist and art educator George J. E. Sakkal uses precise neuroscientific data to examine the validity of modern and postmodern art theories. Sakkal's research offers the first wholly objective analysis of art theory, resulting in new paradigms that will benefit art educators and students while forcing the established artistic community to reevaluate their methods.

Creativity is of rising interest to scholars and laypeople alike. Creativity in the arts, however, is very different from creativity in science, business, sports, cooking, or teaching. This book brings together top experts in the field from around the world to discuss creativity across many different domains. Each chapter includes clear definitions, intriguing research, potential measures, and suggestions for development or future directions. After a broad discussion of creativity across different domains, subsequent chapters look deeper into those individual domains (traditional arts, sciences, business, newer domains, and everyday life) to explore how creativity varies when expressed in different ways. Ultimately, the book offers a future-looking perspective integrating the different variations of creativity across domains.

Inspirational ideas for advertising, animation, and digital design from a leading creative director.

Tangle Art and Drawing Games for Kids is perfect for families who want to sneak a little more creativity into their lives and have fun doing it. It's about exploring, experimenting, and getting lost in creativity. It's not focused on goals, but on enjoying the process. Professional artist Jeanette Nyberg brings to life 46 drawing games that offer playful, easy ways to get a pen moving across a page, help keep the mind focused, and provide hours of edifying entertainment. Move through the book at your own pace. Start with basic drawing games, followed by a section of activities that can be done with friends, then work with some mixed-media activities, and end with awesome tangle art games. Each activity includes ideas for how to "Make it Silly," and ways to vary the themes so you can play the games over and over. Families will make exciting discoveries, find creative ways to spend their time, master visual and manual skills, and most importantly, have fun!

This is an annual publication dedicated to studies of film and media. Each yearbook is devoted to a specific theme. In addition, every volume may include articles on other topics as well as review articles. The book covers the full range of media -- from film and television, the press and radio, to the Internet and other computer media. The editors welcome contribution from all traditions of inquiry within the interdisciplinary field of film and media studies. The book reflects the research activities of the Department of Film and Media Studies at the University of Copenhagen, Denmark.

The current practice of the cult of María Lionza is one of the most important and yet unexplored religious practices in Venezuela. Based on long-term fieldwork, this book explores the role of images and visual culture within the cult. By adopting a relational approach, A Goddess in Motion shows how the innumerable images of this goddess—represented as an Indian, white or mestizo woman—move constantly from objects to bodies, from bodies to dreams, and from the religion domain to the art world. In short, this book is a fascinating study that sheds light on the role of visual creativity in contemporary religious manifestations.

What if you are one sketch away from success? What if you are one connection away from a breakthrough? The Creativity Code provides the mold to pour your creativity into.

This book brings together experts from different areas to show how creativity drives design and innovation to allow the integration

of a wider spectrum of topics related to engineering design, industrial design and ergonomics in design. It presents theories and best practices demonstrating how creativity generates technological invention, and how this, combined with entrepreneurship, leads to business innovation. It also discusses strategies to teach creativity and entrepreneurial competencies. Moreover, the book discusses the role of human factors in understanding, communicating with and engaging users, reporting on innovative approaches, new typographies, visual elements and technologies applied to mobile and computer interfaces developments. It also discusses innovative strategies for design education and sustainable design. Based on the AHFE 2020 Virtual Conference on Creativity, Innovation and Entrepreneurship and on the AHFE 2020 Virtual Conference on Human Factors in Communication of Design, held on July 16–20, 2020, this book offers a fresh perspective and novel insights for human factors researchers, designers, communicators and innovators.

Whilst recognition of the role and nature of creativity and interest in creative pedagogical practice has grown, tensions persist at several levels, particularly in accountability cultures, where international comparisons of literacy, numeracy and science frame, shape and often limit policy, practice and curricula. Responding to this context, the book draws together the work of a number of eminent scholars of creativity and creative pedagogies. It offers diverse perspectives from Colombia, Denmark, England, France, Poland, Hong Kong, and the USA and highlights differences as well as similarities across cultural contexts. Individually and collectively, the authors reveal both the complexities and the possibilities of creative pedagogies. While some focus more upon conceptual challenges, others examine classroom practice, both that of teachers and visiting artists, and identify difficulties as well as potential possibilities. In offering hope as well as challenge, creative approaches to learning are of interest to all educators. This book was originally published as a special issue of *Education 3-13: International Journal of Primary, Elementary and Early Years Education*.

Creativity and design creativity in particular are being recognized as playing an increasing role in the social and economic wellbeing of a society. As a consequence creativity is becoming a focus of research. However, much of this burgeoning research is distributed across multiple disciplines that normally do not intersect with each other and researchers in one discipline are often unaware of related research in another discipline. This volume brings together contributions from design science, computer science, cognitive science and neuroscience on studying visual and spatial reasoning applicable to design creativity. The book is the result of a unique NSF-funded workshop held in Aix-en-Provence, France. The aim of the workshop and the resulting volume was to allow researchers in disparate disciplines to be exposed to the other's research, research methods and research results within the context of design creativity. Fifteen of the papers presented and discussed at the workshop are contained in this volume. The contributors come from Germany, Israel, Netherlands, Poland, Singapore, UK and USA, indicating the international spread of the research presented in this volume.

"Creative longevity is about what you do to prepare yourself for the ripe moment, when the potential of an idea is able to grow into something useful.... This book is for anyone who has a tendency to think visually and needs to satisfy their creative soul." --from the Introduction Discover the road to productivity and success by keeping your creative juices flowing daily. *Cultivating Creativity* is a book based on the idea that creativity requires ample momentum--if you stop, you'll stall. In order to get the creative inspiration you need to do your design work well, it's important to establish daily creative routines. Author Maria Fabrizio has compiled here a beautiful and inspirational guide, a companion to unlocking your creativity every day. Create every day, and you'll be able to keep creating every day--it's as simple as that.

Creativity and the Wandering Mind: Spontaneous and Controlled Cognition summarizes research on the impact of mind wandering and cognitive control on creativity, including imagination, fantasy and play. Most coverage in this area has either focused on the negative consequences of mind wandering on focused problem solving or the positive effect of mindfulness, but not on the positive consequences of mind wandering. This volume bridges that gap. Research indicates that most people experience mind wandering during a large percentage of their waking time, and that it is a baseline default mode of brain function during the awake but resting state. This volume explores the different kinds of mind wandering and its positive impact on imagination, play, problem-solving, and creative production. Discusses spontaneous and controlled processes in creativity Examines the relationship between mind wandering, consciousness, and imagination Reviews research on problem-solving, imagination, play, and learning Highlights the positive impact of mind wandering on creative thought and output

What factors affect creativity and the generation of creative images? What factors affect the ability to reinterpret those images? Research described in this book indicates that expectations constrain both of these attributes of creativity. Characteristics of the imagined pattern, such as cohesiveness or its psychological goodness, also affect image generation and reinterpretation. Other evidence indicates that images can be combined mentally to yield new, manipulable composites. Cognitive models encompass the research and extend it to fields as diverse as architecture, music, and problem solving.

Figurative communication (the use of metaphor, metonymy, hyperbole and irony) provides economy of expression, clarity, persuasiveness, politeness, evaluation, and communication of emotions. However, it also increases the potential for misunderstanding in situations when people lack shared background knowledge. This book combines theoretical frameworks with empirical studies that measure the effectiveness of different approaches to the use of figurative language in advertisements, to show how to maximise the benefits of creative metaphor and metonymy in global advertising. It highlights how subtle differences in colour, layout, and combinations of different kinds of figurative language affect the reception and appreciation of creative advertising, shedding new light on the nature of figurative communication itself. With a balance between theory, experiments and practical case studies, this book is accessible for academics in linguistics and communication studies, as well as advertising and marketing professionals.

The pervasive idea that madness and creativity are intricately linked is one that holds tremendous fascination for both scientists and the general public alike. Although this view was at first largely driven by anecdotal evidence showcasing the manifestation of mental illness in individuals who exhibited extraordinary levels of creativity in various spheres of life, it initiated a strong impetus to empirically investigate the association between mental health and creativity. A variety of approaches (and combinations of approaches) have been adopted to address this association including clinical, personality, psychometric, behavioral, cognitive, historiometric and neuroscientific. Despite the ever accumulating body of evidence over the past six decades investigating this link, what is lacking is a comprehensive overview of the disparate findings from these different approaches that will enable us to address the question of whether there is an empirically founded relationship between creativity and mental illness. And if such a link does exist, what is the nature of this association? The purpose of this Research Topic was to motivate theorists and researchers to answer this question (or at least attempt to do so) given the available evidence thus far. The themes of interest that were open to exploration in view of this topic included: (a) Which mental disorders are positively associated with creativity? (b) Which mental disorders are negatively associated with creativity? (c) The dynamics of information processing biases (positive

versus negative) associated with psychiatric and high-risk populations (d) Theories regarding the madness-creativity link (e) Personality-based studies on creativity (f) Creativity, mental illness and the brain (g) Genes and creativity (h) How can studies on neurological populations inform this debate? (i) What are the areas of impact with regard to real world applications and practice? (j) Historical timeline of this question (k) Evolutionary perspectives on the madness-creativity link (l) Methodological problems associated with this field (m) Philosophical issues to bear in mind when investigating this domain (n) The usefulness of the “troubled genius” concept The invitation to contribute was open to all interested academics regardless of whether they were seasoned explorers within this field of study or just beginning to get their feet wet in its murky waters. As a result of adopting this inclusive approach, the contributions showcase a wide variety of perspectives from academic departments and institutions the world over. What is most encouraging is that so many were willing to openly take on the challenge of tackling this difficult question head on. We hope future discussions that follow through as a result of this collective effort will prove to be just as fruitful.

What actually is creativity? And what contributes to its conceptualization and development? For decades, these and other questions have fascinated researchers, educators, parents and laypeople alike, and equally so in the East and West. This interesting collection of articles is an attempt at exploring and answering the above questions from both the Eastern and Western perspectives. Readers may find some answers stimulating, and others bewildering. This is in fact the reality and fascination of

Across species, humans have an unsurpassed capacity for creative thought and innovation. Human creativity is at the roots of extraordinary achievements in the arts and sciences, and enables individuals and their groups to adapt flexibly to changing circumstances, to manage complex social relations, and to survive and prosper through social, technological, and medical innovations. The ability to generate novel and potentially useful ideas and problem solutions (viz., creativity) is a key driver of human evolution, and among the most valued and sought after competencies in contemporary societies that struggle with complex problems and compete for technological and economic supremacy. Because creativity provides fitness functionality in both ancestral and contemporary societies, it stands to reason that (i) the human brain evolved to sustain and promote creative thinking and we should be able to identify (ii) the brain circuitries, genetic drivers, and neurohormonal modulators of the human capacity for creative problem solving and original ideation; and (iii) the core cognitive and emotional processes underlying creative thought. In this Research Topic, we bring together a collection of papers to provide an encyclopedic, open access snapshot of the current state of the art on the neural, cognitive, and emotional correlates of creativity.

What happens in our brains when we compose a melody, write a poem, paint a picture, or choreograph a dance sequence? How is this different from what occurs in the brain when we generate a new theory or a scientific hypothesis? In this book, Anna Abraham reveals how the tools of neuroscience can be employed to uncover the answers to these and other vital questions. She explores the intricate workings of our creative minds to explain what happens in our brains when we operate in a creative mode versus an uncreative mode. The vast and complex field that is the neuroscience of creativity is disentangled and described in an accessible manner, balancing what is known so far with critical issues that are as yet unresolved. Clear guidelines are also provided for researchers who pursue the big questions in their bid to discover the creative mind.

Creativity has the potential to improve quality of life. It can also be conceived as a tool in educational and rehabilitation settings. Therefore, it is the aim of this Research Topic to further show how creativity can be used and encourage the application of creativity in pedagogical and clinical contexts.

This encyclopaedia provides specific information and guidance for everyone who is searching for greater understanding and inspiration. Subjects include theories of creativity, techniques for enhancing creativity, individuals who have made contributions to creativity.

All across Japan, parents come up with unique ways to bring attention to their childrens lunch boxes. And what better way to make children eat than to turn their midday meals into a cartoon? With Face Food, the artistic response team known as DETACH documents the very real phenomenon of crafting food into visually creative and appealing forms, such as Pikachu, Daraemon and Cinderella, bringing health, heart and imagination to the bento box. How-to guides and articles by designers and chefs accompany photographs, all of which illuminate the dynamic reasons behind this wholly Japanese pursuit.

A step-by-step guide for teachers to the benefits of visual note-taking and how to incorporate it in their classrooms. We've come a long way from teachers admonishing students to put away their drawings and take traditional long-form notes. Let's be honest: note-taking is boring and it isn't always the most effective way to retain information. This book is a guide for teachers about getting your students drawing and sketching to learn visually. Whether in elementary school or high school, neuroscience has shown that visual learning is a very effective way to retain information. The techniques in this book will help you work with your students in novel ways to retain information. Visual note-taking can be used with diverse learners; all ages; and those who have no drawing experience. Teachers are provided with a library of images and concepts to steal, tweak, and use in any way in their classrooms. The book is liberally illustrated with student examples from elementary and high school students alike.

Secrets of Creativity: What Neuroscience, the Arts, and Our Minds Reveal draws on insights from leading neuroscientists and scholars in the humanities and the arts to probe creativity in its many contexts, in the everyday mind, the exceptional mind, the scientific mind, the artistic mind, and the pathological mind. Components of creativity are specified with respect to types of memory, forms of intelligence, modes of experience, and kinds of emotion. Authors in this volume take on the challenge of showing how creativity can be characterized behaviorally, cognitively, and neurophysiologically. The complementary perspectives of the authors add to the richness of these findings. Neuroscientists describe the functioning of the brain and its circuitry in creative acts of scientific discovery or aesthetic production. Humanists from the fields of literature, art, and music give analyses of creativity in major literary works, musical compositions, and works of visual art.

Explaining Creativity is a comprehensive and authoritative overview of scientific studies on creativity and innovation. Sawyer discusses not only arts like painting and writing, but also science, stage performance, business innovation, and creativity in everyday life. Sawyer's approach is interdisciplinary. In addition to examining psychological studies on creativity, he draws on anthropologists' research on creativity in non-Western cultures, sociologists' research on the situations, contexts, and networks of creative activity, and cognitive neuroscientists' studies of the brain.

Modeling Creativity (doctoral thesis, 2013) explores how creativity can be represented using computational approaches. Our aim is to construct computer models that exhibit creativity in an artistic context, that is, that are capable of generating or evaluating an artwork (visual or linguistic), an interesting new idea, a subjective opinion. The research was conducted in 2008–2012 at the Computational Linguistics Research Group (CLiPS, University of Antwerp) under the supervision of Prof. Walter Daelemans. Prior research was also conducted at the Experimental Media Research Group (EMRG, St. Lucas University College of Art & Design Antwerp) under the supervision of Lucas Nijs. Modeling Creativity examines creativity in a number of different perspectives: from its origins in nature, which is essentially blind, to humans and machines, and from generating creative ideas to evaluating and learning their novelty and usefulness. We will use a hands-on approach with case studies and examples in the Python programming language.

Creativity is increasingly attracting attention of scientific community given its role in different aspects of human life. So far we have only began to understand its complexity and how it correlates with other cognitive processes. A further understanding of its key processes is essential to better implement applications of creativity tools to daily life. Therefore, it is the aim of this Research Topics to further elucidate how creativity can be measured, and its components, such as mental imagery, are determined.

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