

Creativity Enhancement Handbook

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by

Linda K. Lowell

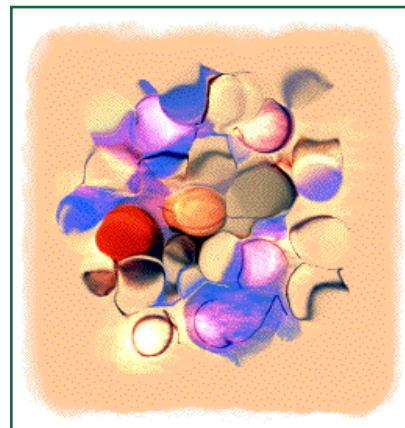
“The problem with photography today is that young photographers have a better grasp on the ‘know-how,’ but have nothing to say. There is too much regurgitating cliches.”

- Duane Michals

The Nature of Creativity

Strategies for Creative Thinking

Reading Lists

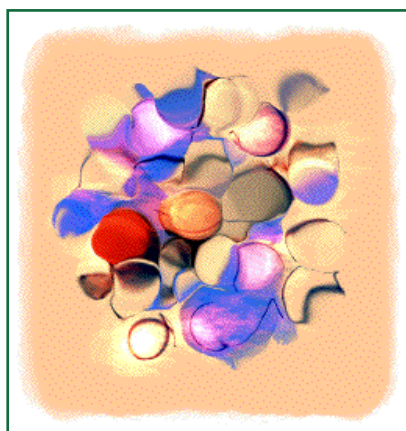


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Teacher's Notes

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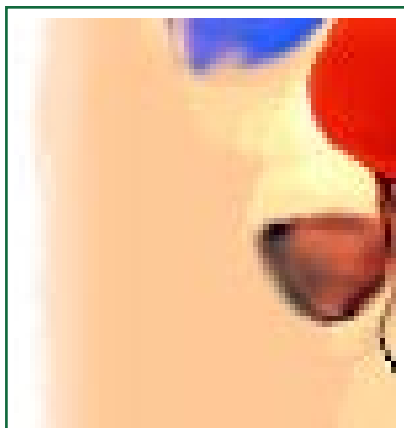
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The Nature of Creativity, Myths Surrounding the Process, and Frequently Asked Questions

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"I want to breathe new life in the way we look at the ordinary things around us. But how should one look? Like a child the first time it encounters a reality outside itself. I live in the same state of innocence as the child who believes it can reach out from it's cot and grasp the bird in the sky."

- Rene Magritte



The Nature of Creativity

In order to be perceived as truly *creative*, one must develop a track record or reputation for consistently producing fresh and unique solutions to problems - visual or intangible. Such a need to create original concepts links the corporate, advertising, and visual arts worlds. The question is how do we accomplish this for ourselves and our clients without falling prone to predictable, literal solutions? A simple litany provides the answer:

**PRACTICE ... LEAP ... PLAY ...
PRACTICE ... LEAP ... PLAY ...**

The right side of our brain, the creative side, requires constant exercise to maintain its peak performance levels, just as a professional athlete practices his/her skills in order to maintain top form. Exercises to stay *fit* creatively can be deceptively simple. All that is necessary is to commit to the process of actively stimulating this underutilized portion of our brain's capacity.

Western education elevates the importance of **one right answer**. This does not nurture the creative process sufficiently. In fact, this approach actually stifles our ability to access the creative side of our brain. The creative process requires that multiple solutions be considered until one advances as the most original. Paths to connect us to the creative side need to be repeatedly carved out, developed, and maintained in order to accomplish rapid access.

These paths can be obscured and obstructed by many factors. Here are three major impediments to the creative process:

VOJ (voice of judgement)

Fear of Risk

Paradigms of Complacency

As we embrace the process of creativity, our ability to ignore these obstacles directly corresponds to frequency of success in discovering original and unique solutions.

The Nature of Creativity, Myths Surrounding the Process, and Frequently Asked Questions

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“Change is inevitable, growth is optional.”

- Anonymous



VOJ - Voice of Judgement

This principle develops early in childhood and is born out of the need for approval, first by parents, and then by any authority figure. Remember in the first grade when you were asked to draw a picture of your family? Many of us set out in earnest to accomplish this task *successfully* in order to gain our teacher's approval but felt stymied by the efforts of some other classmate. Their drawing seemed much better than ours. It had much more detail and utilized an expanded palette of colors. Maybe the house was included, and even the family pet etc. This is how your VOJ told you your performance was not as successful as that of your classmate.

Western educational systems seldom reward artistic expression to the same degree as they applaud academic success. To further confuse the issue, each student's effort is approved as highly as the next person's, but your VOJ tells you that Billy's, or Suzie's was better. A pass/fail structure further erodes any appreciation for the importance of art development. It becomes simpler, therefore, to concentrate on those areas in academics that clearly define whether or not you have done a good job through a quantifiable system of *one right answer*. How can a student quantify success in creative development with a system so heavily-dependent upon numerical ranking. An impression that art class is not as important as the traditional education classes can easily form.

Fear of Risk and Rejection

Our creative development can be inhibited by negative lessons learned from our VOJ. Incentives to try harder and explore further vanish. The student can default to the fastest, simplest solution rather than *risk* standing apart from everyone else by trying something new. Fear of taking risks, therefore, stymies creative response. Safe, predictable solutions can be expected in such a limited environment.

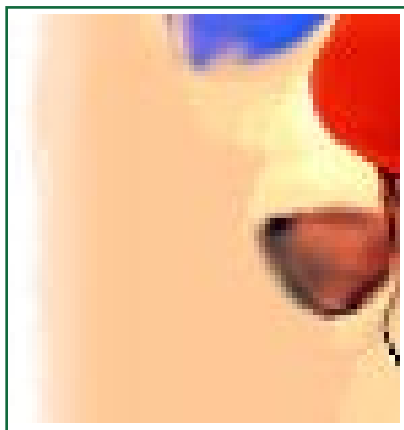
Originality is stifled in the face of fear, whether it be fear of risk or rejection, and the portals to something really unique, only available in their absence. The creative process is fully released when we override our fear responses and trust our intuition above intellectual constraints. Intelligence should be the support system that encourages intuitive responses and informs our choices, not the force that drives them away.

The Nature of Creativity, Myths Surrounding the Process, and Frequently Asked Questions

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“Did you ever observe to whom the accidents happen? Chance favors only the prepared mind.”

- Louis Pasteur



Paradigms of Complacency

If you always do what you always did, you will always get what you always got.

The final impediment to the creative process is the attitude that *just enough effort to get by* is okay. Complacency diminishes the enjoyment of accomplishment and saps creative strength. Accepting complacency guarantees the production of safe, but boring, solutions that do not excite the imagination. Through complacency, a student lowers his or her level of expectation which insures the greatest potential will not be fulfilled. The challenge is to constantly raise the bar of expectation to greater heights.

Components for success in developing creativity are deceptively simple. Teach the importance of PLAY through practice and theory. Mihaly Csikszentmihalyi uses the term *flow* in his book by the same name to describe the state of consciousness where focus is so concentrated that a deep sense of enjoyment and well-being exists. A *sound-byte* mentality is permeating our lives to the degree that the phrase *the dumbing down of America* can exist. To defeat this prophecy, education needs to reintroduce the value of *process*. The reward will be higher levels of motivation and awareness and more unique solutions to creative problems. The participant will transcend toward a creative zone where all sense of time dissipates. Total immersion occurs at this level with an increased sense of satisfaction. The end result is a pleasant encounter with ones creative potential.

Myths Surrounding the Process

Myth #1

Creativity cannot be taught, it is an innate skill.

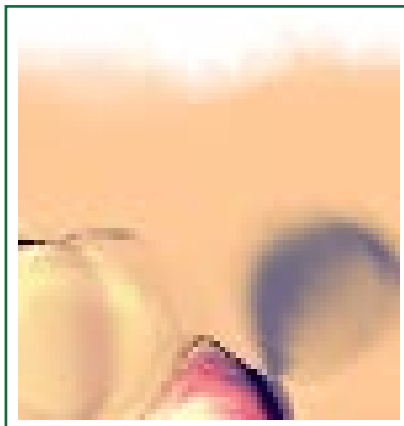
Everyone's creative skills can improve equally. We all begin life with a given level of talent. Some people are more artistic than the rest of us. Some can throw a baseball better, swim faster, jump higher, carry a tune better, or play an instrument with ease. We all can improve our abilities based on our individual starting points. It just takes PRACTICE ... LEAP ... PLAY ... and an educational system that encourages this.

The Nature of Creativity, Myths Surrounding the Process, and Frequently Asked Questions

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“A person might be able to play without being creative, but he sure can’t be creative without playing.”

- Kurt Hanks



Creativity can be taught. An educational system that encourages exploration and the importance of finding more than one right answer advances creative process development. As we eliminate defeating judgments of either *success* or *failure* we unleash the power of intuitive response. Each new technique encourages rapid access to the creative side of our brains which, in turn, advances our critical thinking skills. As we learn to trust our intuitive responses and risk results that are not ordinary, we begin to learn how to be more creative.

Myth #2

Commercialism and creativity are mutually exclusive concepts.

The uniqueness of your vision is what separates you from the masses. Individuals who consistently push their creative potential do equally well in business as in visual arts. Companies are not looking for complacent employees although they most likely have many within their employ. The people who rise to the top of the ladder in any field have distinguished themselves as original thinkers dedicated to the process of finding something new. They consistently deliver fresh material that does not bear the boredom of complacency.

Myth #3

If it feels like fun, it can’t be of much value.

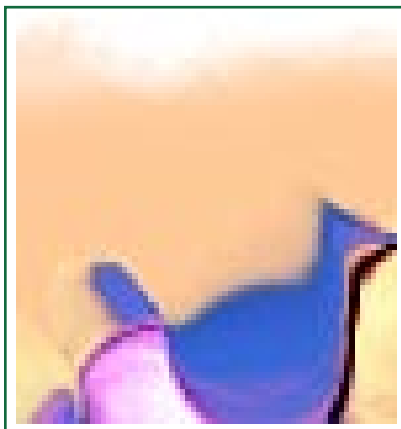
Finding your *creative zone* or *flow* feels just as great in the corporate arena as it does in the quiet of your own home or studio. It is not exclusively the artist’s domain. The creative zone is that place where your concentration and fun level is so heightened that you are unaware of time or that you need to eat or sleep. When those conditions exist, you are completely absorbed in the creative process - you are in the *zone*.

Your project may be creating a better benefits package for your company’s employees, or it might be creating an image you are struggling with in the darkroom which embodies just the right interplay of light and shadow to evoke the emotion you intend, or it might be a new musical composition you are working out, or it could be designing a new way to redirect traffic around a construction site during rush hour. They all require using the *creative zone*. This can be any place where the rest of the world fades away from your consciousness. In the zone you feel free to explore without judgement and without a sense of failure and is not influenced by social status, wealth

The Nature of Creativity, Myths Surrounding the Process, and Frequently Asked Questions

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"The anxiety is unbearable, I only hope it lasts forever."
- Oscar Wilde



or circumstance. If you've been there, you'll want to go again. The creative zone is FUN.

Frequently Asked Questions About Creativity

Does IQ play a significant role?

Yes, to a point. Beyond 115 there appears to be no significant relationship between creative potential and IQ. This marker is one standard deviation above the mean (based on 100 as average). Some types of creative endeavor require greater intellect. Albert Einstein would not have been able to advance his most creative theories without his significant intelligence. A list identifying the most intelligent people you know as compared to the most creative people you know would share many names.¹

Intelligence is a multifaceted thing, composed of many different talents and skills. Creativity is equally multifaceted and not limited to just words, images, numbers, or spatial dimension. Howard Gardner, a Harvard professor, wrote Frames of Mind in 1983 to identify multiple intelligences. He has recently written about an eighth type of intelligence to add to the list. These are musical, logical-mathematical, linguistic, spatial, bodily, intrapersonal, interpersonal, and naturalist forms of intelligence.²

Many psychologists feel Gardner's theory merits further investigation and believe IQ tests do not measure a child's abilities sufficiently. In addition, IQ tests generally require a single answer which can be frustrating to a creative person. Research identifies most testing that measures creativity only slightly correlates with measured IQ. Research indicates other factors beyond intelligence have greater impact on creative potential. They include: originality, volume of ideas, sensitivity to problems, both adaptive and spontaneous flexibility, and fluent expression. After a level of 115, the components of motivation and personality gain greater significance.³

Are certain personality traits common in creative people?

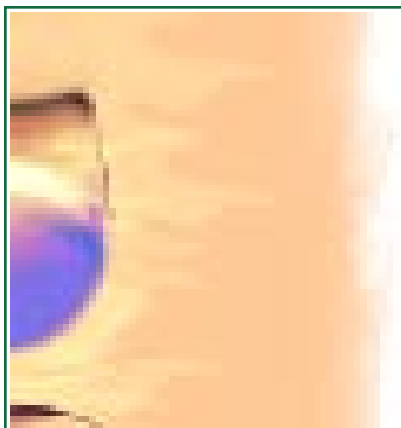
Yes. The primary common trait is the desire to create driven by a need to find order and explanation, and represent it in new terms. In addition, creative people are characterized as risk-takers, nonconformists, and independent thinkers. They resist being told how to think. Even a level of rebelliousness

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“Find expression for a sorrow, and it will become clear to you. Find expression for joy, and you will intensify its ecstasy.”

- Oscar Wilde



against the norm can be expected.⁴

Creative dissidents have been responsible for significantly changing our world's history down through the ages. Dissidents operate in all fields of interest - science, politics, religion, socio-economics, and the arts. Impressionism was a rebellion against *faithful imitation* which was the standard of the day. The Salons of Paris in 1874 rejected entries by Manet, Monet, and Degas for submitting, as one art critic deemed “a laughable collection of absurdities” that only create an impression of reality. In response, these artists presented their work in a different part of the city and called it the *Salon des Refuse*. The public found their work much more refreshing and unique and responded very favorably. Later on Henre Matisse exhibited a new style of art with another group of artists and was equally ridiculed. The work was described as if it had been made by *wild beasts*. Rather than being defeated by someone else's label of failure, Matisse and Gauguin and others embraced this terminology and called their work *Fauvism*, in the style of wild beasts. What one generation finds ugly and unacceptable, another finds beautiful and invaluable, proving that change is risky and acceptance can be slow.

Does Nature vs. Nurture impact creative development?

Maybe. Creative potential can be thwarted at home and in school because its development is not considered as important as academic accomplishment. Frank Barron cites in his book Creators on Creating (p.15) that “*identical twins do correlate highly with one another on virtually all measures of intelligence and creativity, but when it comes to creativity alone, so do fraternal twins to almost the same degree.... When families are studied over several generations, it does seem that there are certain family lines in which creativity ‘runs’.* It appears likely that a mix of genes and environments indeed affects creativity.”

Are creative people more unstable than other people?

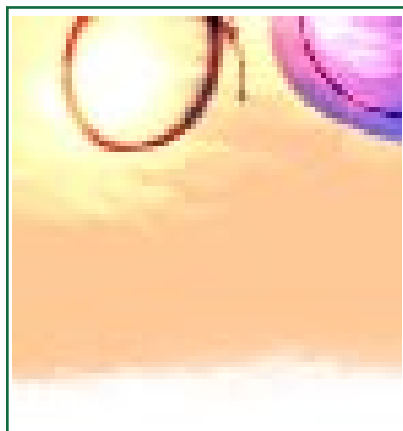
Yes, and viva la difference. Frank Barron cites *modern empirical studies that suggest that certain aberrations of mood and consciousness are found more in creative people than in people in general.*⁵ There is evidence of higher incidences of depression, psychosis, and schizophrenia. It is thought that a little bit of the above supports the creative pro-

Frequently Asked Questions and Strategies for Creative Thinking

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“The whole secret in searching for your own voice is to have faith in your deepest eccentricities, your dumbest banalities, your epic romanticism.... Accept what’s inherently inside of you without fear. If you don’t find that voice as an artist, you are leading a life that is a secondhand life, which is basically a mild form of torture and decay.”

- Michael Buckley



cess. Plato said that without *divine madness* in our souls one cannot create poetry. The intervention of ‘divine’ coupled with an acceptable degree of madness accommodates the aberrant behavior.

The level becomes the most important issue. Society does not anoint as divine severe levels of deviant behavior, especially psychosis, depression and schizophrenia; but a little imbalance can be seen as the component that makes the creative person unique and original and ultimately acceptable.⁶

The characterization of most artists as *tortured souls* does disservice to these behavioral variations. The moniker is most often leveled by non-creative people trying to justify their own deficits by assigning negative attributes to truly creative people. Strong emotions at both ends of the spectrum drive creative expression. Extreme happiness, as well as profound sadness, can generate equal levels of creative production. The ability to work through these emotions and create something, rather than just exist in the moment, is the gift artists share with the world, small or large.

Does gender affect creative potential?

Partially. All empirical studies agree that inherent creativity is equal for men and women, but opportunity has favored males in society for centuries of time which is why museums are predominantly filled with work by white males. In the latter half of this century, the work of women artists gained belated recognition. The next century will most likely recognize the creative efforts of women more readily (in the work place and in the art world) and the playing field will become more truly *equal opportunity*.

Some cross-gender traits are often found in creative people. A creative man (a musician or artist perhaps) is perceived as being more *sensitive* and more capable of expressing emotion than the average male. In addition, certain measures of what is traditionally labeled masculine are often found in creative women. They are risk-takers, individualists who exhibit self-confidence and a willingness to aggressively compete. These are traits more commonly ascribed to males.⁷ Madonna, Tina Turner, Sting, and Andy Warhol are some modern day examples. Julia Margaret Cameron, Imogen Cunningham and Margaret Bourke-White from photography’s early days also exemplify this concept.

Strategies for Creative Thinking

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"A person who never made a mistake, never tried anything new."

- Albert Einstein



Does age play a significant role?

Partially. Individual circumstances aside, most creative children grow up to be creative adults. Creative talent does not diminish with age. Some people become more creative with age, but they will not become less creative. As we grow older we may become better at exercising our talents and trusting our choices, which will allow us to recognize and take better advantage of inspiration. Experience and increased wisdom that comes with age can also relax some of the restrictions and fears that impeded the creative process earlier in life.

It is often thought that the mature artist has more to say. In actuality, the mature artist is only more willing to say something without fear of rejection or an overriding need to conform. In addition, spiritual quests and a greater sense of mortality often develop during the maturation process which can also benefit creative process.⁸

What element is most fundamental to the creative process?

FREEDOM. Freedom of expression, freedom to create, freedom to take risks without fear of failure, freedom from more than *one right answer* and freedom from VOJ which only blocks the process.⁹

Strategies for Creativity Thinking

1. Reject your first concept. When trying to solve a problem, your first concept is often the most predictable and literal and may not represent new territory. Therefore, always push yourself to the next level by rejecting this first approach. You may embrace something from this early concept, but it will be more highly developed. This will force more unique solutions. Allow enough time to develop a concept and trust your intuition to know when it is time to implement the solution.

2. Word associations. Make a list of all the words you think apply to your next creative project. Then make a list of words that seem to represent a contradiction to this project. Can you make any associations between the similarities and contradictions? How can you exaggerate the differences?

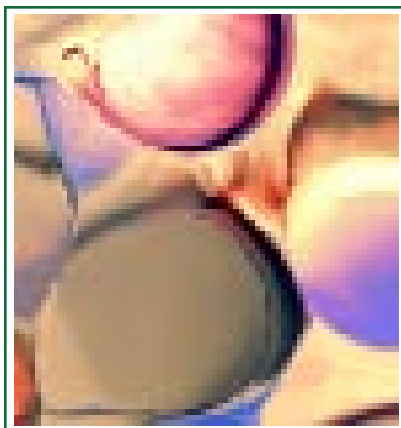
3. Random selection from the dictionary. For your next project (work related or self-assigned) try opening a

Strategies for Creative Thinking

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"If you can't change your mind, are you sure you really have one?"

- Bumper Sticker



dictionary and randomly select a word, any word. Now ask yourself what that word has to do with this project. Think hard to find a correlation; one will surface when you force associations. You will be surprised to find how many applications can come out of apparent random selection.

4. Use the alphabet. This is another variation on word association and random selection from the dictionary. Take each letter of the alphabet and try to find a word for each letter that connects with your project. These devices jump start a stagnant thinking process bogged down by predictable and literal solutions.

5. Journals as Keepers of Inspiration. Inspiration can take many forms: a new sound, scent, or sight can stimulate the thinking process to create seeds for new inspiration. Write it down or sketch it out. This journal is for your eyes only, unless you'd like to share it with others for feedback and collaborative support. They should be shared only when a level of trust exists that can accept encouragement and constructive feedback.

6. Make a daily commitment to creativity. To make a daily commitment to anything is difficult. To make a commitment to something that is not mandated by your employer or requested by your family can be even more difficult. It is best to create a project for yourself that has an attainable deadline even though longer-term projects can be equally rewarding.

Closing Thoughts

Visual media dominate our lives today in advertising, business, and entertainment. Today's children respond more readily to visual media than to plain, traditional text. Reading and writing skills have become passé and subordinate to the instant-gratification appeal of video games, MTV, and the Internet. This visual revolution is transforming the manner in which knowledge is disseminated and information is constructed. The impact on the learning process today is the expectation that education must entertain and visually stimulate. A race to hold the student's attention ensues, but the process is too passive to benefit the student intellectually. Creative potential disengages in direct proportion to the lack of active participation in the learning process. The challenge for education is to keep pace with these eye-popping purveyors of information and continue to encourage creative response without succumbing to the empty-calorie approach of a fast-food learning style.

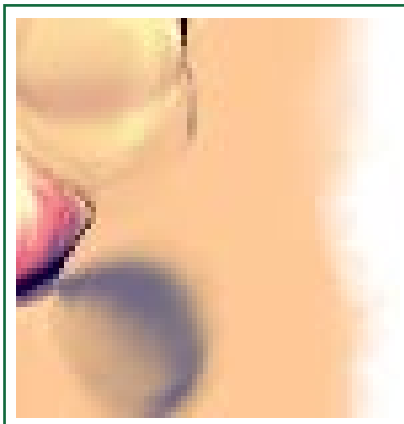
Henry Miller, author and painter, produced a book of his paintings later in life titled, *Paint As You Like and Die*

Strategies for Creative Thinking

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“A sequence of photographs, then, functions as a little drama of dreams with a memory.”

- Minor White



Happy. He was best known as a author of *The Tropic of Cancer. Paint As You Like...* is a joyful little book that embraces the need to create daily. The book was published in 1983 and is no longer in print, but the essence of Miller’s message lives beyond that printing and his life. He made a daily commitment to the process of creating his entire life. His paintings are childlike, whimsical and magical. They embody the very core of Rene Magritte’s sentiments quoted on page 3 of this document:

I want to breathe new life in the way we look at the ordinary things around us. But how should one look? Like a child the first time it encounters a reality outside itself. I live in the same state of innocence as the child who believes it can reach out from it’s cot and grasp the bird in the sky.

- Rene Magritte

There are no wrong answers in this new visual arena. When it comes to solving problems, only those individuals who attract more attention for the fact that they are original and unique will stand apart from the competition.

In the final analysis, the components for success through freedom of expression in the next millennium will be

Passion / Vision / Persistence / Stamina

In order to prepare, we must continue to

PRACTICE LEAP PLAY!

Endnotes:

1. Barron, Frank, *Creators On Creativity*, pp.11-13.
2. Collins, James, “Seven Kinds of Smart,” *Time*, Oct. 19, 1998, p.95.
3. Barron, Ibid.
4. Barron, p..14.
5. Barron, pp.15-16.
6. Barron, Ibid.
7. Barron, p.17.
8. Barron, pp.17-18.
9. Barron, p.20.
10. <http://www.amazon.com> , various book descriptions.
11. Thomas, Lewis, *Photography and Language*, by Donna-Lee Phillips.

Reading List
Psychology of Creativity

Resources for Creative Thinking

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“A MIND is like a parachute, it works best when it’s OPEN.”

- Bumper Sticker



Allen, Pat B. Art is a Way of Knowing. Shambhala, 1995.

The author is an artist and a therapist who discusses how creativity leads to self discovery; includes methods, materials, and projects.

Arnheim, Rudolph. Visual Thinking. UC Press, 1969.

A scholarly analysis of perceptions concerning seeing and thinking.

Barron, Frank; Montouri, Alfonso; Barron, Anthea. Creators on Creating. Tarcher/Putnam, 1997.

A collection of essays on the creative process by well-known artists, writers, filmmakers, and musicians. The range is diverse from Federico Fellini to Frank Zappa and Mary Shelley. It is thought-provoking and inspirational as well as practical.

Csikszentmihalyi, Mihaly. Flow. Harper & Row, 1990.

The author defines creative process as *flow* and shows how to introduce it into everyday life.

Edwards, Betty. Drawing Out of the Right Side of the Brain. Tarcher, 1989.

Edwards uses brain research to explain how anyone can learn to draw more accurately and then learn to develop their creativity.

Gardner, Howard E. Creating Minds: An Anatomy of Creativity Seen Through the Lives of Freud, Einstein, Picasso, Stravinsky, Eliot, Graham, and Gandhi. Basic Books, 1994.

The author continues a theme developed in his previous book, _____ Frames of Mind and Multiple Intelligences, establishing seven different varieties of intelligence, and develops the theory through thoughtful examination of these notoriously creative giants.

Jung, Carl G. Man and His Symbols. Dell/Laurel, 1968.

Layperson explanations on the theory of symbolism as revealed in dreams by the famous Swiss psychologist. Illustrated with B&W and color photographs.

Pinker, Steven. How the Mind Works. Norton, 1997.

An informative modern survey of the brain. References to *Star Trek*, *The Far Side*, *Mozart* and *Marilyn Monroe* prove that science does not have to be dull. His insights can startle as well as impress.

Creative Stimulus

Andreas, Brian. Story People. West Coast Print, 1994.

Little poetic stories presented and illustrated as adult fairy tales. Fanciful, magical, poignant, and insightful, these tales capture the subtle ironies of life and love. Loaded with wonderful drawings.

Other titles: *Mostly True Stories* and *Still Mostly True Stories*.

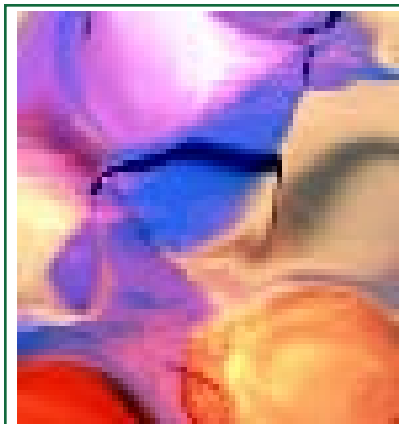
Ayan, Jordan E. Aha! 10 Ways to Free Your Creative Spirit and Find Your Great Ideas. Crown Books, 1997.

Founder of CreateIt! Inc., Ayan presents a ten-point plan to

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"The important thing is not to stop questioning."
- Albert Einstein



strengthen your creative core. Loaded with business applications.
Bantock, Nick. The Egyptian Jukebox. Viking, 1993.

A visually-driven, text supported *mystery* wherein the reader uncovers clues to solve a riddle. An adult picture book of exotic artifacts revealing connections between the ancient and contemporary worlds.

Berger, John. Ways of Seeing. BBC, 1973.

These essays are timeless in their message. The way you see women in paintings or understand the value structure behind art will be forever altered. The aim is to initiate a process of questioning. Some essays are purely pictorial. The aim is met.

Burroughs, William S. The Naked Lunch.

A fugitive enters the hallucinatory world of the Interzone where freedom confronts totalitarianism. This fantasy gave birth to the term *creative zone* and exemplifies supreme mental gymnastics.

Cameron, Julia. The Artist's Way. Tarcher/Perigee, 1992.

The author is a well-known Hollywood screenwriter and director who has put together a guide designed to defeat the forces that inhibit the creative process. A comprehensive 12-week program is included. She links creativity to spirituality by showing how to connect the creative energies of the universe to personal creative growth and productivity.

Cason, Jeff. The Photo Gallery & Workshop Handbook. Images Press, 1991.

A resource book for galleries and workshops (needs updating).

Chicago, Judy. Through the Flower. Penguin, 1993.

The artist explores her creative evolution with inspiring results. Strongly feminist, this book effectively illustrates the struggle of women artists.

Crawford, William. The Keepers of Light: A History and Working Guide to Early Photographic Processes. Morgan & Morgan, 1980.

A tough find, but worth the search. A 20-year-old book that is still the most comprehensive guide to early processes. A valuable addition to any photographer's library.

Diaz, Adriana. Freeing the Creative Spirit: Drawing on the Power of Art to Tap the Magic and Wisdom Within. Harper, 1992.

A spiritually-driven sourcebook integrating self-growth and personal healing, while encouraging creative meditation and multi-cultural awareness. Exercises are plentiful and designed for artists and non-artists alike.

Edwards, Betty. Drawing on the Artist Within. Fireside. Simon & Schuster, 1986.

A sequel to *Drawing on the Right Side of the Brain*, this book expands on her earlier techniques.

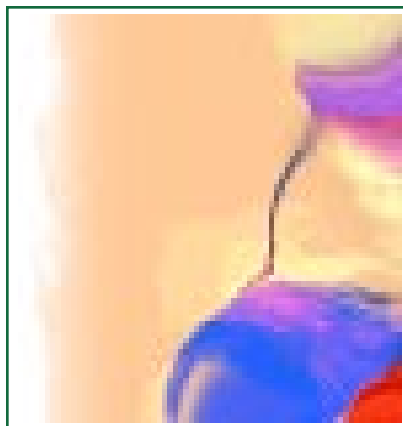
Foucault, Michel. This Is Not A Pipe. UC Press, 1983.

A very scholarly exercise in understanding the complexity of

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“Do not follow where the path may lead. Go instead where there is not path and leave a trail.”



Magritte's seminal painting and surrealist concept. Foucault has been called the great French wizard of paradox and this philosopher's essay compliments that moniker.

Gaiman, Neil. The Day I Swapped My Dad For Two Goldfish. White Wolf, 1997

A graphic short story disguised as a children's book of great imagination and exceptionally lavish illustrations which follow the quirky mind of a young boy with a problem.

Gibson, William. The Art of the X-Files. Harper Prism, 1998.

Features the work of 75 paintings, photos, sculptures from contemporary cutting-edge artists responding to X-Files. *Startling, diverse, absorbing, and thought-provoking* are just some words that apply to this collection.

Hughes, Robert. Nothing If Not Critical. Penguin Books, 1990.

Presents a controversial look at art today liberally sprinkled with equal amounts of humor and authority. As a leading art critic, his words demand consideration.

Kafka, Franz. The Metamorphosis. Bantom Books, 1972._

The quintessential mind bender about a man who transforms into a giant insect. Alienation, inadequacy, isolation, and guilt are woven together in this absurdly comic story. An enduring depiction of the nightmare of everyday life.

Kapell, Dave. The Book of Poetry. Workman Publishing, 1997.

Pure creativity packaged in an unassuming and non-intimidating manner. Create your own poetry on the spot (without a refrigerator).

Kaufman, Paul. The Creative Spirit. Plume, 1993.

Published companion to the acclaimed PBS television series by the same name. Combines Zen wisdom, inventors, and maverick entrepreneurs to show how creativity can be cultivated and practiced by anyone to improve quality of life.

Nettles, Bea. Breaking The Rules - A Photo Media Cookbook. Inky Press Productions, Urbana Illinois, 1992.

Explores alternative processes with informative variety.

Reed, Martin and Jones, Sarah. Silver Gelatin - A User's Guide To Liquid Photographic Emulsions. Amphoto, New York, 1996.

The bible for liquid photographic emulsions. Rich with imaginative illustrations and complete descriptions of procedures and formulas.

Renner, Eric. Pinhole Photography - Rediscovering a Historic Technique. Focal Press, Boston, 1995.

The bible for pinhole photography. Loaded with examples.

Robbins, Tom. Skinny Legs and All. Bantam Books, 1995.

An imaginative romp through world crisis surrounding Arab and Jewish relations where wisdom is dispensed by inanimate objects: a painted stick, dirty socks, a can 'o' beans, and a silver spoon.

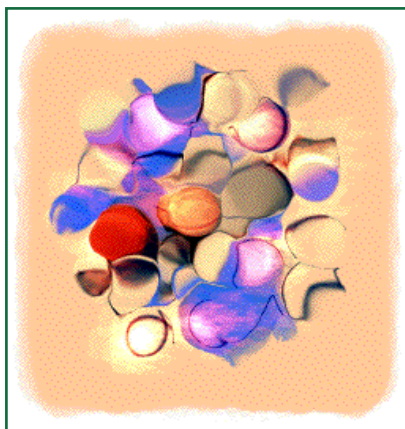
Siler, Todd. Think Like a Genius. Bantom Books, 1996.

Resources for Creative Thinking

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"I must study politics and war that my sons may have the liberty to study mathematics and philosophy ... in order to give their children the right to study painting, poetry and music."

- John Adams



Methods to jump-start creativity. Exercises improve problem-solving, free thinking and communication skills. A quick read.

Sontag, Susan. On Photography. Farrar, Straus, Giroux, 1977. A brilliant discussion on the impact of photography on our culture. She covers 140 years with incisive analysis. The book is memorable.

Szarkowski, John. Looking at Photographs. MOMA, 1973. Also a tough find, but a seminal discussion on what makes a good photograph. The analysis is driven through a discussion of images from the famed collection at the Museum of Modern Art by its equally famous director of photography.

Thomas, Lewis. Photography and Language. NFS Printing, 1976. The excerpt from the in-class exercise *Read A Photograph* came from this book. It was self-produced and is therefore difficult to obtain. NFS Printing is in San Francisco.

von Oech, Roger. Creative Whack Pack. US Games Systems, Inc., 1992. Deck of 64 cards with a variety of creative exercises. Some provide reference information and others suggest specific exercises. A kick start for setting ideas in motion.

Wolfe, Tom. The Painted Word. Bantom Books, 1975. Wolfe sets out to prove that art theory has taken over art today. Shock art and the clique art of art buyers is comically dissected.

Wujec, Tom. Pumping Ions. Doubleday, 1988. Exercises and techniques to get your creativity in shape. A liberal workout for your mental muscles and the right side of the brain. Exercises are also designed to restore memory, increase attention spans, and decision-making skills.

Videos and CD-ROMs

Anderson, Laurie. Puppet Motel. Voyager CD-ROM, 1995. A performance artist, a musician, and futurist, Laurie Anderson entertains and amazes us in this original performance piece designed for CD-ROM. You are invited to navigate her world at your leisure. It is saturated with intelligence and creativity.

Barker, Joel Arthur. The Business of Paradigms. Understanding paradigms (patterns with boundaries). Develops an ability to separate the extraordinary from the ordinary. Also produced as a book. *Paradigms: The Business of Discovering the Future*, Harper Books, 1993._

PBS Series. The Creative Spirit. 1991. Four-tape video set from the 1991 PBS television series. Includes: *Beginning, Communicating, Inspiring, and Working*.¹⁰