

Hungarian University of Fine Arts Doctoral School

Individual and Public in the Creative Process

Thesis of DLA Discussion

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In my thesis I focus on the academic approach of the creative process and the experience relationship of them. I analyse how the creation of a work of art depends on the motivation of the individuals involved into the process, the conscious of teamwork, creativity and the circumstances of the cooperation of the pairs or teams of artists that are large in number.

I demonstrate these raisings with analyses of certain international and Hungarian art actions and the experience of own team projects.

As a main conclusion, I search for social correspondence as how useful in pedagogy of art the individual and the public and the creative relationship between the artist and his or her audience.

My solutions are the following:

1. The systematization and explanation of the definitions of creatology, pedagogy and psychology and art theory help to understand the coherence of the creative process that has an effect on individual and community. This understanding and the clearization of the definitions and fitting them to the adequate situations influence the culture of the artistic raising of a question basically.
2. The creative practice of the artistic teams introduced gives examples for the phenomenons of the change of paradigm which generated the change of the relationship between fine art and its audience. They seem to be fundamentalists of a new genre. On the other hand, in these examples creative methods can be find and reuse and it can be a model to form

creativity as a maxim. In this case there can come to fruition their main social competence and gains.

3. Moreover, supported by the theatre analogy of Jacques Rancière, during the fine art actions that come to existence in the social space, in the conductance of artist and audience the most important thing is the emergence of the theory of liberation. It works if the intelligence of the participants is considered as equal. If we see it as a pedagogical process as well it can be successful in the coequal interaction of the roles.
4. In the creating and also explanatory situations the action of the interpretation that is the interpretation of the signs into other signs is the most important. The interactive, creative-receive experience can be interpreted as acquirement of the active role of an interpreter. The utopia of the artist-life, referring to Rancière's words, can be realised in the self-converter, progressive community of the interpreter and the story-teller.
5. In the main part of the projects demonstrated the primary is the process-centralized approach in which the product that is expected is the activity itself in most cases. This product is born from the cooperation between the individual and the community. The creative experience works out during this process that is by living through the overwhelmed situations. According to my experience, living through these situations that are open from every direction is exciting and novel for the participants.