

The Relationship between the Painter's Inner Energy and His Creativity in Canvas Painting

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Abstract--- *In this study, we examined the relationship between the painter's inner energy and his creativity in the canvas. For this study, a sample of 100 art students was selected by convenience sampling. The design of this study was descriptive-surveying and the statistical method was a correlation. Tools were used to measure research variables, one to measure the painter's intrinsic motivation and energy and the other to measure his creativity in the phenomenon of a canvas on a painting canvas. The results of the data extracted from the research tools after entering the SPSS software showed that the painter's internal motivation and energy had a positive, direct and significant relationship with his creativity. Both of these variables were associated with a decrease in the other variable.*

Keywords--- *Inner Energy, Creativity, Canvas Painting*

I. INTRODUCTION

Painting is one of the mother arts and the art of expressing ideas and emotions that have long been associated with humans. The age of painting among humans is six times as long as the use of written language. From paintings inside caves that primitive humans used to drive evil spirits and pluck predatory animals, as well as to attract the favor of nature's ruling gods to modern, postmodern styles, which present themselves in all walks of life. The artist expresses his visual message based on sensory, emotional, expressive capabilities, subjective limitations, and technical abilities (Kandinsky, 2002). Painting as a medium can create a new epistemology (see: Postman, 2005, 3-15). In the contemporary world, the media is as important as people express their normative and value judgments based on media content (McQuail, 1983, 17-18).

If we accept that painting is the source of knowledge, we must show that there is an essential and fundamental characteristic of its essence and value as art that makes it. The important point in cognitive approaches is that they are generally based on the ability of art to provide empirical-emotional motivation, and this is important in adding the emotional dimension to the cognitive dimension to transform belief in behavior. Experimental-emotional motivation should be explained as follows:

1. The audience can understand the elements of knowing something in the painting experience.
2. The respondent can provide reasonable cognitive responses and appropriate emotional responses.
3. With the experience of painting, the audience's mind becomes involved in cognitive issues (John, 2005: 417 and 423).

The art of painting is a reflection of the artist's soul and mind on the canvas, which, using color, line, texture, light, volume and space and all its constituent elements, is such a creator of a world that we can say nothing of our real world. That such features give rise to various styles and styles of art. This art can also be defined by the creation of certain aesthetic qualities in a two-dimensional visual language (Spiller, 2002).

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The artist's way of looking at the world manifests in his style, and by examining his style, one can discover the part of the tradition and culture behind the work of art. Because every artist is, sometimes consciously, bound by the rules of society that artist lives in (Eichenberger, 1997: 6). Accordingly, in any art style, the ultimate question of a human group or a historical period appears (Tillich, 1970: 70-71).

Painting is the expression of the image, the expression of what is not possible through words, words, poetry and other ways. The painting presents truth, joy, suffering, oppression, and injustice as much as any other art. The appearance and form of a painting is a window through which the painter expresses content and thinking. One of the most important elements of a painter's success in performing and performing the work is having the creativity on the canvas of painting (Pir Khayefi, 2008).

According to the material presented in this part, it has been attempted to investigate the relationship between the artist's inner energy with his creativity on the canvas in order to present the results to the artists and painters so that they can pay more attention to this.

II. RESEARCH GOAL

Determining the relationship between the painter's inner energy and his creativity on the painting canvas.

III. RESEARCH HYPOTHESIS

There is a significant relationship between the painter's inner energy and his creativity on the painting canvas.

IV. RESEARCH METHODS AND MATERIALS

The design of this study was descriptive-surveying. In this study, the Pearson correlation method was used to determine the relationship between research variables. The statistical population of this study was Ferdowsi University of Art students (male and female) in the school year of 99-98. A sample of 100 students was selected by convenience sampling method. In this study, tools were used to measure research variables including:

The creativity questionnaire, developed in 1992 by professors at the University of California, Los Angeles, was used to measure creativity. This questionnaire has 60 three-choice questions. Of the 22 items in the fluid part of questions 1 to 22 with the range from 22 to 66, 11 items in the extension part of question 23 to 33 with the range from 11 to 33, 16 items in the initiative part of question 34 to 49 Articles 16 through 48 and 11 are divided in the flexibility section of Question 50 to 60 with ranges from 11 to 33. This test was translated by Kafyat in Ahvaz and by Kiyamansh in Tehran and after review and correction by the shaker employed in 1998 at the Tarbiat Moallem University of Tehran was standardized on high school students in Tehran.

Creativity

For the artist to present a beautiful and special work of art, it is important to have a sense of creativity to apply new techniques to the painting canvas. Because one of the most important differences between man and animal is the power of thinking and creativity (Abedi, 2003). Creativity is a mental process that originates in human thinking and leads to solutions, ideas, and products that are new or perhaps unique. Edwin Toffler says in his famous book (The Third Wave): The first wave of agriculture is that humans are dependent on the earth, the second wave of the

industrial revolution took place and the third wave is the age of post-industrial and information technology, and the only thought in This era can work is creativity (Deci, 1992).

It is very difficult to provide a complete and comprehensive definition of work creativity, as it can be said to play a central role in almost every corner of every human being, especially an artist. In everything that exists in the world around us, even in things that cannot be seen with the eye, creativity is essential. If we want to present a clear, precise and unique definition of creativity, we will put it into a taste framework. Every scholar and scientist has given a specific definition of the word, and to understand this concept one must review these definitions. The many different definitions of creativity presented by researchers and scholars are generally based on three bases; some define the personality traits of the creative person, some the creative process itself, and others based on the creative product (Hosseini, 2002).

For Stephen Robbins, creativity is the ability to combine ideas and ideas in a way that creates unity and harmony between them (Eddy, 2015). "If you want to be innovative, you have to be open-minded, try-hard, and make mistakes. If people fail, they probably won't learn," says Watman. "Creativity means solving a problem." Or a series of small and big issues, and, in Rogers' view, creativity means the assertion of existence and independence and the preservation of man personality" (Abedi, 2003).

Creativity is very important in all things, including painting, because today, because of the special place it has found in the visual arts, it has a special dignity, and artists paint in a variety of ways, and this painting is rooted in personality and psychology. Fred has a painter. Painting has been used as an illogical painting since the beginning of this century to recognize personality and solve emotional problems. All the hidden questions, joys, anxieties, love, and fears of the individual are restored in the painting. Artist's creativity in his presented arts can express many of her inner beauty and senses positively and engagingly. One of the concepts that can have a huge impact on the artist's work and his canvas, such as creativity, is his concept of energy, interest, and intrinsic motivation. Motivation is, in fact, the main driver and energy of the behavior. Intrinsic motivation is the intrinsic desire and motivation to perform the activity without expecting an external reward (Cohen, 2011).

The concept of external motivation refers to incentives that come from the outside. On the contrary, intrinsic motivation comes from within the individual. Intrinsic motivation can be defined as a sense of worth and pride in something. While extrinsic motivation can be defined as the performance of an activity for achieving some distinct results. The results show that people who are internally motivated have more interest, excitement, pleasure, and confidence than others who are controlled by others for extrinsic activity, which leads to increased performance, creativity, perseverance, Public health, and self-esteem are among other sources (Deci & Ryan, 2000). Ryan and Deci believe that individuals who have intrinsic energy and motivation for their activities have characteristics such as self-determination or autonomy in choosing the type of activity that has a high level of challenge equal to the high level of skills and self-efficacy values Intrinsic and extrinsic motivation and energy are influenced by the kind of sense and function that the artist puts on his painting canvas. Motivation or intrinsic energy is an aspect of an activity that people enjoy and are excited about. And extrinsic motivation is the extrinsic reward given to an activity (Kaufman, 2006).

Experts have identified several benefits for intrinsic motivation, and behavior that is internally evoked is more desirable than behavior externally evoked. Because reinforcement is not always available, intrinsic motivation raises the artist's inner energy and can also be effective in the painter's positive excitement and the quality and beauty of his paintings (Hosseini, 2002).

Harter's Motivation Scale and Inner Energy

Harter's scale measures motivation with bipolar questions, one pole being an external motivation and the other an inner motivation. And the artist's answer to the question of each question can only have one external or internal reason. Lepper et al. argue that in many occupations and occupations, both intrinsic and extrinsic motivations play a role, dismissed the hypothesis of the bipolarity of motivation and set the Harter scale for each dimension separately. Raised. The scale has 33 items (17 intrinsic motivation and 16 extrinsic motivation questions) that are rated on a 5-point Likert scale. The reliability of this questionnaire was calculated by Zahiri and Rajabi using Cronbach's alpha test (0.92).

After completing the questionnaires and collecting the data and extracting the research data, the initial data were entered into SPSS software to prepare and analyze the results.

V. RESEARCH FINDINGS

In this section, the findings of the research are analyzed. In the descriptive statistics section, indices such as mean and standard deviation of scores are used, and in inferential statistics, the correlation method is used. The results of the descriptive statistics are presented in Table 1.

Table 1: Average and standard deviation of motivation and creativity.

variables	number of samples	mean	standard deviation
Motivation	100	89/31	17/82
Creativity	100	76/15	14/24

As can be seen in Table 1, the motivational variable is 89/31 mean and standard deviation 17/82 and creativity is 76/15 mean and standard deviation 14/14.

To investigate the significance of the correlation analysis hypotheses, first, one of the assumptions of the correlation test is the normality of the distribution of the scores. The following is provided.

Table 2: Kolmogorov-Smirnov test for normality distribution of motivation and creativity scores.

Distribution of scores is normal	Kolmogorov-Smirnov	
	Statistics	Significant
Motivation	0/409	0/121
Creativity	0/381	0/098

As can be deduced from the findings in Table 2, since the level of significance obtained in the Kolmogorov-Smirnov test is more than 0.05 in the research variable, it can be concluded that the distribution of the case variable The statistical analysis of the sample is a normal distribution and we can test the research hypotheses through parametric tests.

Research hypothesis: There is a significant relationship between the painter's (inner energy) and his creativity on the painting canvas.

To test this hypothesis, Pearson's correlation method was used. The results are visible in the table below.

Table 3: Correlation of Motivation and Creativity.

variable	Motivation	
	Correlation value	Significant value
Creativity	0/42	0/001

As can be seen in Table 3, the results of Pearson's correlation coefficient show that there is a positive and significant relationship between motivation and ethics among painters ($r = 0.42$, $p < 0.001$). In other words, the greater the artist's motivation, the greater his creativity. And lowering motivation reduces creativity.

VI. CONCLUSION

One of the most prominent features of a man and his vital orientation is the power of thought. During his life, man has never been free from thought and thought, and with the right mindset, he has been able to solve problems and grow to excellence. Thus all man's achievements and achievements are centered on his fertile, dynamic and effective thought. One of the most complex and supreme manifestations of human thought is creative thinking. Creativity is a valuable and tailor-made new design. In other words, creativity is the use of mental faculties to create a new concept or concept.

Creativity has constituent elements, such as martial arts, creative thinking skills, and motivation. For the emergence and enhancement of creativity in the individual, the intersection of these three elements must be identified, because this intersection is a powerful combination that drives one to creativity. The growth and development of creativity depend on various individual and social factors, such as intelligence, family, personality traits, and so on. Although the ability to think creatively, potentially intrinsically, has been put to rest in humans, its emergence requires appropriate conditions. Research on creativity education has "generally" found that creativity can be nurtured and educated. Torrance believes that human beings need to develop creative power in the present day for the survival and sustainability of organizations. He believes that creating an opportunity for nurturing creativity for every community is the death of livelihood. Because of this, most societies have been planning for a long time to identify creative people and use creative ways.

In our society, despite talented forces, creative abilities do not flourish as they should. The main reason for this is that the place of creativity is unclear in the wake of the growth of its breeding methods. Creativity in any profession is essential to increase effective performance and efficiency. One of the professions and disciplines examined in this research was the painting profession and its relation to the artist and his creativity on the canvas of a painting, where creativity, along with his energy and enthusiasm and interest, can produce effects. Become better and more artistic than an artist.

After achieving the results of this study, we make several suggestions, which are intended to benefit the audience and to benefit from the results of the research and to gain broader and more accurate facts and information in future research:

1. Researchers can do this research for other universities and cities to further generalize the practice to the whole community.
2. Research can use other complementary tools such as interviewing for broader information.

3. It is suggested that other aspects that influence the creation of paintings and paintings on the canvas of an artist's paintings will also be examined in future research.

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