



Unveiling the Dimensions and Developmental Stages of Artistic Creativity in Chinese Painting and Calligraphy

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Abstract

Cultivating talent with artistic creativity is the most important goal of art education. To explore the composition, creation stage and expression characteristics of artistic creativity is worthy of art education management. This study mainly adopts the pragmatic paradigm, based on the implicit theory of creation and calligraphy syllogism, using the qualitative research method, interviewing 11 artists, building the painting and calligraphy art creativity “3 D four paragraphs” structure and characteristics through the Delphi method and communicating through five ancient and modern works of empirical validity test. It is an important supplement to the piece of research on the artistic creativity of Chinese painting and calligraphy.

Key words: Painting and Calligraphy Art, Artistic Creativity, Composition Research

Introduction

The development of art education is to cultivate a large number of creative talents. The goal of art education is to make students become more creative in the process of creation. Previous studies have shown that artistic creativity is composed of both explicit and implicit factors. The art of painting and calligraphy is an important component of Chinese traditional culture. Chinese painting and calligraphy contain rich innovative spirit, and its essence is to seek innovation and change. Nowadays, the composition and development stage characteristics of the creativity of painting and calligraphy art are not clear. These deficiencies show that the research on the

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creativity of painting and calligraphy art still needs to be strengthened. At present, the research theory and composition of artistic creativity are more the results of western research. There are differences between eastern and Western cultures. The study of the composition and the characteristics of the creativity of localized painting and calligraphy art is a kind of exploration, which has the theoretical significance of the research on the creativity of painting and calligraphy art and the practical significance of promoting the creativity of painting and calligraphy art.

In conclusion, the elements of the creativity of local painting and calligraphy art and the expression characteristics of the development stages are found, and the table of the creativity elements and characteristics of the development stages of local painting and calligraphy art is constructed.

Literature Review

The core concept of painting and calligraphy art creativity

Creativity is about self-efficacy and internal motivation. Believing that having a creative ability in the workplace leads to one trying new practices (Amabile, 1988). Identify intrinsic motivation as the driving force for creativity and innovation, and intrinsic motivation encourages creativity by increasing the available cognitive information and creating cognitive flexibility to identify the connection between ideas (Amabile et al, 2005; Hughes et al., 2018). The existing knowledge and experience may hinder creative problems, while other research believes that knowledge and experience in professional areas are necessary for creativity, and proposes a “ten-year plan”.(Weisberg, 1999) The concept of creative imagination appeared in Britain and Germany in the late 18th century Enlightenment (Terry-Engell, 1981; Taylor, 1988). Imagination is the psychological ability responsible for generating novelty, and this concept later formed the core of the concept of “creativity” (Taylor et al., 1988).

Artistic creativity refers to the ability of all individuals to solve artistic problems, and to produce novel and high aesthetic values or product capabilities (Feist, 1998; Zeki, 2001; Sternberg & Lubart, 1996). Typically, visual art creation activities mainly show a specific point of view with novel visual effects, with strong novelty seeking and social construction (Yi & Hu, 2013). The artistic creativity of painting and calligraphy usually refers to the ability to show novelty in the creation of painting and calligraphy.

Guided by a certain world outlook, the creator uses certain creative methods to integrate the observation, experience, research, analysis, selection, processing and refining of life materials, and shape the artistic image of the creator into the artistic creation works. The art of Chinese painting and calligraphy is the ideal of calligraphers and painters to perfectly express their painting and calligraphy art through brush and ink techniques. It is unique and unique to China, and it is based on Chinese culture. Found the root of art in the specific heart and nature of human life, grasped the key of spiritual freedom and liberation, and thus produced many great painters and works in the direction of painting and calligraphy (Xu, 1987).

Study on the structure and characteristics of artistic creativity

According to Amabile (1999), one of the founders of the social psychology theory of creativity, the composition of creativity includes three important components: domain-related skills (domain-relevant skills), creative thinking skills (creative thinking skills), and task motivation (task motivation). (Amabile, 1999) Later Amabile improved her model of creativity, adding a “social environment” component to emphasize the direct influence of the social environment in the creative process.

Different connotation of creativity under different cultural backgrounds has become the consensus of academic circles. Hallman (1970) believes that the lack of emphasis on novelty is the biggest difference between the definition of creativity between Indians and Westerners. (Hallman, R.J., 1970) Niu and Sternberg (2002) through the comparative study of creativity between China and the West found that the western concept of creativity emphasizes aesthetics and humor, and these factors are not considered elements of creativity in the Chinese cultural background. (Niu W H, Sternberg R.J., 2002) The use of implicit creativity theory can better control the influence of cultural factors on the structure of creativity.

Research Method

This study used three research methods: qualitative interview, Delphi method and historical measurement. Qualitative interview is a factor full of uncertainty. It is to awaken, temper, excavate and generate and construct knowledge in the interview observation and understanding. In this study, we used objective sampling and convenience sampling to interview 11 representative artists and institutional teachers

from China. From 47 to 70 years old, they have achieved great achievements in art creation and art education. The interview lasted for 5 weeks, and the information was nearly 220,000 words. The rooted theory analysis is used to extract the theme content of the text, extract the open and spindle theme words, and finally form the constituent elements and stage characteristics of the artistic creativity of calligraphy and painting.

Delphi method is a survey method for experts, the author put the qualitative interview the extraction of painting and calligraphy art creativity constitute elements and each stage characteristics data sent to five experts, multiple rounds of communication and modification, finally in the artistic creativity, development stage and calligraphy and painting art creativity in each stage of the formation of the performance characteristics of unity.

Results

A nine-foot three-dimensional composition of the creativity of painting and calligraphy art

According to qualitative interview study and Delphi method, the creativity of painting and calligraphy art finally forms 9-3 dimensions: professional skills, materials and tools, and cultural accomplishment can be summarized to knowledge and technology; personality consciousness, unique and era expression can be attributed to personality thinking; emotional expression, creative state and feeling ability can be attributed to emotional state.

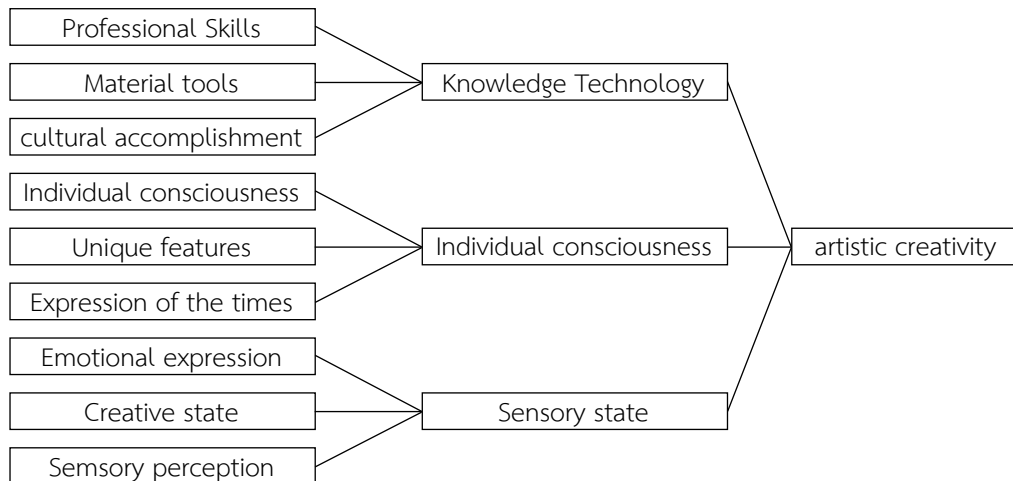


Figure 1 Nine-foot 3 D attribution structure diagram

Professional skills refer to the ability of all technical aspects involved in the creation of painting and calligraphy; material tools refer to the paper, ink, pen, paint, etc. involved in the creation of painting and calligraphy; cultural knowledge refers to the sum of professional knowledge, Sinology, philosophy, aesthetics; personality consciousness refers to the strong consciousness of the ancients, contemporary and self personality; the unique and irreplaceable; the era expression refers to the art to express beyond the spirit of The Times; the emotional expression refers to the art to express deep self emotion; the creation state refers to the state of creation; the perception degree refers to the different degrees of perception, etc. The induction of 9 scales forms three dimensions of artistic creativity: knowledge and technology, personality thinking and sensory state. The figure of the structural model is as follows.

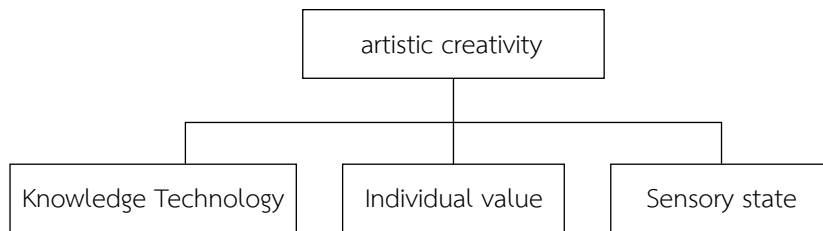


Figure 2 Structural model diagram of artistic creativity

Knowledge technology: (knowledge technology) Knowledge technology is in the creation of painting and calligraphy, especially refers to the inheritance of tradition, is the basis and guarantee for the expression of painting and calligraphy to show artistic creativity. In the professional skills mainly include calligraphy, brushwork, structure, chapter, charm, style and so on. In the use of materials, including the use of writing brush, ink method master, rice paper use and so on. In terms of cultural accomplishment, it includes Sinology, philosophy, writing, knowledge integration ability, aesthetic realm and so on.

Personality thinking: it is never known to the public, showing a different personality, which is the attributes, abilities, regulations and components of the world. In the creation of painting and calligraphy, the individuality and way of thinking are highlighted through unique expression. Verify that repeating the ancients has no value, with self-characteristics and thinking of The Times is valuable. It contains three measurement scales: personality, uniqueness and time.

Feeling state: an expression of an emotional state based on the knowledge, technology and personality thinking in the creation of painting and calligraphy, which is a display of a new image and an internal power stimulation system. It contains three measurement scales of emotion, state, and perception.

Four stages of painting and calligraphy art creation

In the stage division of artistic creation. Although the 11 artists and teachers divided the different creation stages, they all expressed a gradual process, from copying creation to emotional creation. Based on the division of the creation stage, according to the syllogism of calligraphy creation, the development stage of painting and calligraphy art creation is divided into four stages: copying creation stage, dependent creation stage, absorption creation stage, and emotional creation stage. With the four ancient Chinese products: can product, fine quality goods, masterpiece, and a superior piece of artistic work for the corresponding relationship.

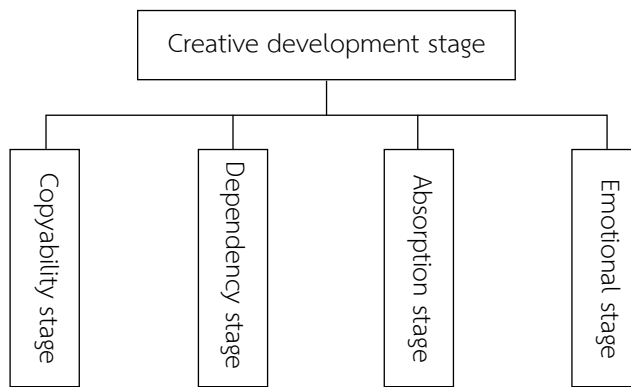


Figure 3 Four stages of the development of artistic creativity

The stage of copying creation: it is based on the back, the original flavor, the use of the classic ink and structure to create, the core of copying creation is to apply what you have learned.

Relying on sexual creation stage: it is the consolidation and extension of copying creation, which can combine the expression of the writing content in the past dynasties classics, the application of the law of artistic root mining, and the embodiment of certain artistic creativity.

Absorption creation stage: it is the direction of artistic creation in the real sense, grasps the main channel, walking out of the face of self in continuous absorption, and more reflects the author’s individual guidance and choice ability in the aesthetic pursuit.

Emotional creation stage: it is the creation under the influence of a specific emotion and social background. It has repeatable uniqueness and irreplaceable. It is the creativity that needs perennial accumulation and develops under the influence of specific emotions.

Table 1 Corresponding table of the four stages of painting and calligraphy creation and the four quality evaluation

Four paragraphs	Copying creation	Relying on creation	Absorptive creation	Emotional creation
Four products	Can product	fine quality goods	masterpiece	a superior piece of artistic work

The copying creation stage corresponds to the energy product, relying on the sex creation stage corresponds to the magic product, the absorption creation stage corresponds to the divine product, and the emotional stage corresponds to the escape product.

Performance characteristics of the development stage of painting and calligraphy art

Three-dimensional nine feet are different characteristics in the four stages of creation. In the stage of copying creation, the foundation, appropriate selection, professional knowledge, observation, legal, respectful, control feeling, and the perception, in the stage of dependent creation, the ability, reconciliation, philosophical knowledge, aesthetic ability, unique domain, expression, temperament, characteristic and selection rhythm. In the absorptive creative stage. The performance characteristics of nine feet are: fusion technology, detachment, profound knowledge, general integration, ancient, ancient, ink, natural fusion, into the ancient happy; emotional creation stage, the performance characteristics of nine feet are: close to skills, five

and, state, knowledge integration, highlight self, irreplaceable, forget ancient, true love, free state, follow one's desire. Artistic creativity 3 D 9 feet shows 36 features in stage 4 (Table 2)

Table 2 Three dimensions of artistic creativity and its characteristics in the four stages

stage scale three-dimensional		Copying sex creation stage Can product	Relying on the sexual creation stage stage fine quality goods	Absorption creation stage stage masterpiece	Emotional creation stage a superior piece of artistic work
know know skill art	specialized skill	Back to the foundation	infer other things from one fact	Fusion technology	Techniques are almost
	Material tools	Choose the right	Adjust the right me	Superior	The state of five and
	cultural knowledge	professional knowledge	Philosophy knowledge	Abundant knowledge	Knowledge integration
individual nature think tie up	Personality consciousness	Observations in place	aesthetic judgment	Summary of financing	Highlight the self
	Unique characteristics	Take the method on	Unique vision	Turn the past into me	irreplaceable
	The expression of The Times	Into the ancient	In accordance with the ancient	The ancient	Forget the ancient
feel sleep form form	expression of feelings	Respect	Express temperament	pen and ink true feelings	Delighted
	The state of creation	Control feelings	Reflect the characteristics	Natural fusion	The realm of freedom
	Feel aware	Feeling	Choose the rhythm	Into the ancient open new	Do as one pleases

Test of the empirical validity of painting and calligraphy art

Creativity

Using the historical measurement method, this study selected the ancient and modern Chu Suiliang, Yan Zhenqing, Wu Changshuo, Huang Binhong, Qi Baishi five painting and calligraphy art masters. The study of their work was measured in three dimensions.

Chu Suiliang was the master of the Tang Dynasty “the vast enlightenment of the Tang Dynasty.” His artistic style was thin and hard. Yan Zhenqing’s “nephew” is the second line in the world. Su Shi said: “Poetry to Du Zimei, the book to Yan Lu Gong.” Wu Changshuo is a high attainments of poetry, calligraphy and printing, freehand flowers unique. Huang Binhong’s landscape is a master from tradition to modern times. Qi Baishi painted his poems, books, paintings and seals, making his own family.

Table 3 3-dimensional measurement of artistic creativity of ancient people and modern calligraphers

	knowledge technology	Personality thinking	affective state
Chu Suiliang	Influenced by the cultural environment of the Sui and Tang dynasties, after becoming a famous family, he went in and out of the officialdom, got involved in the history of classics, devoted himself to calligraphy, devoted himself to the right army, and learned deeply.	Li Shimin is the beloved minister, assisted the great government, loyal and responsible.	Life of life, official career, fate and art are in harmony, many times relegated, ambition is difficult to pay.
Yan Zhenqing	Yan family ancestor “gong zhuan, fine fine, good words, examination style” fine family style, the inheritance of the two Kings system, Zhang Xu brushwork guidance.	Have ambition, heavy integrity, unyielding, the courage to innovate, seek their own method, strong books, broad spirit.	The book contains grief and emotional excitement.

Table 3 3-dimensional measurement of artistic creativity of ancient people and modern calligraphers

	knowledge technology	Personality thinking	affective state
Wu Changshuo	Young school private school, enlightenment in the history of poetry, family edification. Influenced by Wu Dawei and Wu Pingzhai. Read ten thousand books, travel thousands of miles, poetry, calligraphy and printing are good.	Vigorous, lush atmosphere, for all talents, integrity, vigorous, lonely free and easy.	Painting method is due to poetry, stirring ink and the zhouqi, harmony qi.
Huang Binhong	Through the study of Confucianism and Taoism, calligraphy, ancient and modern theory, art history, poetry, a lifetime of reading “scholars.” Good at painting and calligraphy identification, archaeological literature.	Reverse thinking, the revolution of brush and ink, create five strokes and seven ink, break through the ink method.	With a lifetime of knowledge and experience to determine the thoughts, drive the natural emotion.
Qi Baishi	Worship famous teachers, learn carpenter carving, poetry, calligraphy and printing of good. Learn He Shaoji’s calligraphy, and learn poetry from Chen Shaofan.	Poetic life, shaped the innocent character. Calligraphy and calligraphy reflect the taste of stone, simplify the complex, and understand the road.	The same childlike heart and passion

As can be seen in Table 3. In knowledge and technology: more knowledgeable knowledge and inheritance, Chu wisdom involved in the history, love the right army, deep learning; Yan Zhenqing fragrantly, of the inheritance of two Kings system, with the guidance of Zhang Xu’s brushwork; Wu Changshuo youth enlightenment in the history of poetry, poetry, calligraphy and printing; Huang Binhong is the way of Confucianism, calligraphy stone, known as “scholar”; Qi Baishi poetry, book, painting, printing, learn He Shaoji calligraphy, with Chen Shaofan poetry. More embodiment of professional skills and cultural knowledge, limited to The Times, in the materials and tools than now.

Personality thinking, Chu Suiliang is a solitary minister, loyal and responsible; Yan Zhenqing book style strong and broad, innovative; Wu Changshuo vigorous, vigorous, cold and easy; Huang Binhong reverse thinking, to the ink revolution, create five strokes and seven ink; Qi Baishi poetic life, childlike reflect the flavor of the road. Everyone has a different personality, some reflected in the personal temperament, some reflected in the book style temperament. Expressed the personality of the art, unique characteristics and the expression of The Times.

In terms of emotional state, “Yanta Holy Preface” is the harmony of Chu Suiliang’s life, official career, destiny and art; Yan Zhenqing’s manuscript is full of grief and emotion; Wu Changshuo painting is due to poetry, and Zhou Qi; Huang Binhong uses lifelong knowledge experience to determine thought and drive emotion; Qi Baishi has childlike heart and enthusiasm. The ultimate expression of emotion can be formed for a thousand years. From the work, we can see the emotional expression, the state of creation and the degree of perception.

Table 4 The artistic creativity of ancient people and modern calligraphers is characterized in different stages of creation

	Copy creation stage	Relying on the sexual creation stage	Absorb the creation stage	Emotional creation stage
	Can product	fine quality goods	masterpiece	a superior piece of artistic work
Chu Suiliang	Early works followed Chen, Sui and Ou, with a smooth writing style.	“The tablet of Yique Buddhist niche” with a stable pen, solid gas and li meaning.	The loose writing style of Master Meng Monument is the combination of Ouyang Xun and Yu Shinan.	“Wild Goose Pagoda Holy Preface” ancient light virtual spirit, wide zhao elegant, the peak of the work.
Yan Zhenqing	“Wang Lin Epitaph” is the first to show the “Yan body” Ni Duan.	“Guo Xuji epitaph” is neat, unified and rigorous, which is a mature work of “Yan Jin”.	“Magu Xian Altar”, “General Pei poem”, “Yan’s family Temple monument” rich and changeable brushwork, dignified and simple, clever in clumsy.	The creativity of the calligraphy is out under the solemn and stirring mood, which is very artistic appeal.

Table 4 The artistic creativity of ancient people and modern calligraphers is characterized in different stages of creation

	Copy creation stage	Relying on the sexual creation stage	Absorb the creation stage	Emotional creation stage
Wu Changshuo	Xi stone drum, to the book into the painting, with ink view seal, seal zhoustone gas.	Pen pen is bold and unrestrained, zhang take diagonal oblique potential, zhouzhou brush constantly combined.	At 55 years old, the brushwork is basically mature, and the style is formed. The composition of the composition, with the book into the painting, to print into the painting, heavy “shape and god”.	Unbridently, alone, the appearance of the spirit.
Huang Binhong	No distraction of the ancient, the Song and Yuan hand after the heart, ink is beautiful and beautiful.	Teacher the ancients, the strengths of the ancients for their own use, born in the ancient era, is also the Huang Binhong era.	Teacher, from the true not with people.	Xing will be dripping, vigorous Chinese see spirit, the formation of spirit, complete the reform.
Qi Baishi	Learning “Cloud Hui tablet”, “Mustard Garden Painting spectrum” to learn from Jin Dongxin, eight mountain people, birds and animals, plants, trees, insects and fish, unique, but also full of fun.	Already appeared calm and comely. Has developed from the direction of common elegance.	Pen and ink more excellence, “heaven” god monument “” worship three public mountain monument “pen situation” for my use.	Abandon the literati praise the wind of cold and easy, the pursuit of human ecological environment harmony, eighty-year-old shrimp, brush and ink is pure, ancient strength, strong momentum, broad and magnificent.

Copying creation stage is highlighted the skills of inheritance, excellent knowledge and technology, take the method, have their own clear path of inheritance. Feeling state sincere, true expression of their own personality thinking. Go deep into the classics to find the most wonderful expression. Relying on the creation stage is the classic can be inferred from one example. The migration according to the classics reflects their own values. Free choice in the classic, to express their own feelings. Absorption creation stage is the pen and ink express their own meaning, the knowledge reserve has the depth and breadth. Have a high degree of generalization ability to the classics, the pen and ink language to form their own personality. The works show their own characteristics. Different ancient classics can be integrated. Works to show both the ancient and the new realm. Emotional creation stage is to the skill is close to the way, the work reflects the ink, the heart and hand are smooth. Professional knowledge and cultural knowledge have been integrated. Show self-outstanding personality, form an irreplaceable expression. The pen and ink have no obvious characteristics of the ancients, and the creation completely expresses its own feelings.

Conclusion Suggestions

In summary, this research has undertaken a meticulous exploration into the intricate landscape of artistic creativity within the realm of Chinese painting and calligraphy. Artistic creativity, a multifaceted construct, is of paramount importance in the domain of art education. Drawing upon a pragmatic paradigm and employing qualitative research methods, this study engaged with 11 accomplished artists and educators to unearth the nuances of this creativity. This endeavor sought to establish a robust framework for comprehending artistic creativity, herein referred to as the “3-dimensional four paragraphs” structure, specifically tailored to the unique context of Chinese painting and calligraphy. The culmination of this research endeavor extended to a validation process, employing the Delphi method and historical measurements involving five renowned artists from both historical and contemporary eras. Collectively, these findings signify a seminal contribution to the discourse surrounding artistic creativity in Chinese painting and calligraphy.

A salient outcome of this research is the elucidation of a three-dimensional structure characterizing artistic creativity in this domain. This structure encapsulates three fundamental dimensions, namely knowledge and technology, personality thinking, and emotional state. Within this conceptual framework, we identified nine constituent elements, comprising professional skills, materials and tools, cultural knowledge, personality consciousness, uniqueness, era expression, emotional expression, creative state, and feeling ability. These elements intricately interplay to shape the distinctive artistic creativity witnessed in Chinese painting and calligraphy.

Furthermore, this research unraveled the developmental trajectory of artistic creativity in this discipline, demarcating four distinct stages. These stages, namely copying creation, relying on sexual creation, absorption creation, and emotional creation, mirror the process of growth and maturation in the artists' creative journey. Each stage is imbued with unique qualities, drawing parallels to four distinct categories often associated with Chinese products: can (energy product), fine quality goods (fine quality goods), masterpiece (masterpiece), and a superior piece of artistic work (a superior piece of artistic work). These stages have been validated through a meticulous examination of works by renowned artists across centuries, underscoring the enduring applicability of this developmental framework.

In conclusion, the culmination of this study has far-reaching implications for art education and cultural research. By unraveling the intricate layers of artistic creativity in Chinese painting and calligraphy, this research not only adds depth to our understanding of this discipline but also lays the groundwork for further exploration. The delineation of the three-dimensional structure, the four developmental stages, and the performance characteristics associated with each stage constitute a valuable resource for future research endeavors and the potential development of measurement scales to assess artistic creativity within the context of Chinese painting and calligraphy.

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