

Article

The Creative & Persecuted Minority I: An Artful Look at Science & a Scientific Look at Art

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ABSTRACT

Power lies with convention and truth with the punished individualist. Control of perception is the essence of power. This scenario denies the joy, the real joy, expressed in immediate aesthetic responses. Research results suggest battle lines seem to have been drawn between those who tolerate creative thinking and those who do not. These authors were influenced by the mentorship of creativity experts E. Paul Torrance for Henrickson and John C. Gowan for Miller. They conclude, while the achievements of creative efforts are often very rewarding, indeed, the process of arriving there can be disturbing and painful. Research by Henrickson in Iowa indicated the non-creative personality is content with having achieved a conventional image and as for anything else couldn't care less. Yet, those iconoclasts who have unique creative gifts can make a significant difference to society, science and art. Their relationship to their life's work is often deeply spiritual or driven by a sense of destiny and mission which is revealed in their works. Creativity is an emergent property of extraordinary human development.

This article explores the works of creativity experts, promoting deep understanding of the complex territory of human expression, including perception, metaphor, narrative, praxis and theory. Creativity reveals the deep connection between mind and matter that modern physicists are just beginning to explore. The crisis of a global turning point demands something extraordinary from the best and brightest of us. A new model of research must not only include but encourage divergent or "Out of the Schrödinger's Box" thinking. It is often the artist not the academic that the public listens to, along with their own observations of changing thoughts and attitudes. This creates new environments and restructures the cultural ambiance.

Part I of this article contains: The Minority Report; Double-Edged Gifts; Awesome Beauty; Self Regulatory Process; and Perceptive & Silenced Minorities.

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Paul Henrickson, Watercolor, London

"It is useful to know that the members of the young tribal horde are not the victims of a conspiracy nor are they prompted by any theories...their organs of perception have been altered by the electronic environment". McLuhan, "Tribal warfare in the 1970's" – manuscript.

"In a sense, artists are creators of counter-environments. They provide society with analogical models which enable them to escape from their unconscious immersion in their environment. So also with critics. They are the last frontiersmen." Eugene McNamara, Editor's Introduction to The Interior Landscape: The Literary Criticism of Marshall McLuhan 1943-1962, p.182

"I noticed an almost universal trait among Super Achievers, and it was what I call Sensory Goal Vision. These people knew what they wanted out of life, and they could sense it multidimensionally before they ever had it. They could not only see it, but also taste it, smell it, and imagine the sounds and emotions associated with it. They pre-lived it before they had it. And the sharp, sensory vision became a powerful driving force in their lives." Stephen Devore

"I hope to stress that man as a part of nature is an entity of its' processes, processes that in the acts of creativity are unique.... Man has more and more come to admire in his works the feature of self definition as it resembles nature, employing an appearance of it as judgment criteria ...As the productions of mankind come to bear life, the flows and processes, if not life and its' components tapped to reform the environment, relying on distant abstracted perspectives that are removed from immediate experience, embedded with principle notions involving a conceptual stationery aspect, voluntarily remove the first person from the actual perspective, and are not, though self created (excuse the pun as they neither contain themselves or refer to a locus that can be defined as the perspective of mankind), self belonging-i. e. belong to the same set that contains

themselves;. ..In contrast, physical and conceptual spaces, proposed to both be ultimately of a physical nature related to physical spaces, a priority belong to both themselves and the self as they define both the self and themselves, are self belonging. The world's energy is embodied to the existence and complexity of 3-D form rather than to lines of cause and effect...Two conditions are present to the experience of nature, energy bound to form as well as form bound to energy."
Marvin Kirsh (2010)

The Minority Report

Each of us is our own greatest creation, a frameless work of art. What doesn't inspire the artistic eye that doesn't merely "look at", but "sees through" to the imaginal depth of any given perception or experience? The soul informs the multisensory experience of being. Inspiration means life, the opposite of death: purpose, direction, meaning, ecstasy, creativity.

Groundbreaking creativity is an equally important vector in the arts, life sciences, and physical science. It is the root of innovation. It is difficult to separate spirituality and creativity, as both are tied to the notion of self actualization, stepping beyond oneself, and transcendence. Creativity has a universal meaning that extends beyond time and self. (Gowan; Maslow; Jung) Charles Laughlin defines transpersonal experiences as "experiences that bring the cognized-self into question".

Artists are the chaotic attractors of the social field. In an era of visual data-glut, while conventional artists may enjoy great favor, the 'strange attractors,' including leading edge and extreme artists have a special role as catalysts in contemporary life. Artists have always drawn others beyond the limits of their ordinary awareness, confronting them with another reality, initiating them into a world of profound meaning without conventional boundaries.

The emergence of art was and continues to be an unparalleled innovation. Art confronts our psyches with a giant leap in human evolution whose transformative influence continues opening and exploring brave new worlds to this day. Art remains a driving force and living thread woven into the fabric of society from the beginning. The 35,000 year old art of Chauvet cave, showcased in Werner Herzog's dazzling film, "Cave of Forgotten Dreams" is an uncannily modern testament to the awakening of the human soul and spirit. Art was the portal to the spirit world.

Originally, artists were shamans, healers, and magicians. Their art revealed the compelling dreamscape of primal man, his beliefs about himself, this world, life and death, and hope for an afterlife. Some might argue ironically that artists are a 'species' of their own. We might poetically call them the first negentropic humans, Homo Negentrop. They created order and meaning from the chaos of existential life, the inferno of passions.

Negentropy is the generative force of the universe. Negentropy (emergent order from chaos) is a nonlinear higher order system, a dynamically creative ordering information. Thinking, science, and art are therefore negentropic. Negentropy, like art, is 'in-form-ative.' It is related to mutual information exchange. Information is embodied in the fractal nature of imagery and symbols, which compress the informational content of the whole. Creativity is an emergent phenomenon patterned by strange attractors, which govern the complexity of information in dynamic flow.

Art facilitates negentropy by expanding our general field of experience. Negentropy facilitates artistic realization by creating something from nothing. The creative act is one of uniting the unmanifest with the manifest world in a meaningful, often symbolic, way. Such conception is relevant to consciousness, organization, structure, faith, subconsciousness, emotion, even spirituality. Above all, creativity means trusting the process. Investigation of the negentropic criterion helps us move toward a truly transdisciplinary doctrine for the artistic field of influence.

Throughout history the insightful vision of artists expressing in symbolic form the ‘as-yet-unknown’ has been at the cutting edge of social change. It preceded rational and intellectual social ordering. Artists intuitively extract the gold of their unique vision from creative chaos and manifest it for others to see. Yet a great divide remains.

Research results suggest battle lines seem drawn between those who tolerate creative thinking and those who do not. A creative mind tends to create its own parameters and discards those set by others. Several high-profile academics (such as Therese Amabile of the Harvard Business School, Mark Runco head of Torrance Creativity Center at The University of Georgia, and Edward de Bono of The University of Malta) have missed important vectors of the creative process.

They all appear to trivialize the character of the creative person and downplay the very real struggle for self identity that the creative personality endures. Such a coercive convention, control of perception, information, and disinformation in the academic arena is the essence of institutional power. It also promotes cognitive dissonance and rationalization.

Jung revealed a bit of his own struggle with the deeper power of the unconscious in his statement, “Art is a kind of innate drive that seizes a human being and makes him its instrument. To perform this difficult office it is sometimes necessary for him to sacrifice happiness and everything that makes life worth living for the ordinary human being.” Marie-Louise von Franz contends, “the creative process is often accompanied by anxiety, depression, loneliness, and fear of the unknown.” Creativity means confronting the powers and *creativity* of the archetypes and other unconscious forces.

Dr. Paul Henrickson's research reveals that conventional academia encourages conformity and even lying, self-delusion, or deceptive practice. Philosophy of science as well as psychology can reveal such lacuna in our developmental processes and modelling of creativity. Each creative artist or scientist is “creative” precisely because he or she is in the process of inventing something unknown to themselves. He or she is devising marks (whatever they happen to be) which, at least temporarily, represent a movement in the direction of a solution to a question.

Each psychological type has creative expressions, but intuitive thinkers are innovators as well as organizers or re-organizers. By typology, scientific intuitives (INTJ) and intuitive thinkers (INTP) comprise only 1% each of the total population (far lower for women), and are often grossly misunderstood due to differences in existential style, focus, worldview, and orientation (see Appendix). Psychic abilities are most likely to be expressed when one is relaxed, meditative, and open to new experiences and oriented towards creativity. Family or other support is helpful, as

with any talent. Whether psi is a trait or not, creativity correlates with both pattern recognition and intuitive functioning.

According to Sargeant (1999), “Scientists search for a ‘real’ and hidden, internal visibility (invisible to the naked eye) which will confirm the limits of identity. . . This is an act of limitation which inverts its own criteria by relying on a ‘depth’ model of identity, which is invisible, but gives visibility through microscopic magnification. Yet this search for an invisible core of identity remains open to a visible transgression via artists who are constantly exposing these new certainties as constructs.”

Scientists are more typically viewed as killers of myth, not its creators. Yet, Einstein, his more visionary contemporaries, and the priesthood of quantum physics sound as esoteric as any of yesterday’s mystics. Quantum states are the key mathematical objects in quantum theory. Yet physicists have been unable to agree on what a quantum state represents. A pure quantum state *may* correspond directly to reality. But there is a long history of suggestions that even a pure quantum state represents only knowledge or information of some kind.

Once accepted, theories can become dogmatic and they have become the new mythology, suggesting who we are, where we come from, and where we are going. Physics has moved from a hard-core materialistic perspective to one that honors consciousness as a primary factor in our concept of reality. A viable theory of consciousness must lie beyond the supernatural and mechanical. Entanglement (nonlocality) has been suggested as one such framework. Einstein framed the value of theory: “A theory is more impressive the greater is the simplicity of its premise, the more different are the kinds of things it relates and the more extended its range of applicability...”

Frontier science is the multi-disciplinary cutting edge of theoretical and practical research. The leading edge is often the source of breakthroughs, revisioning data and observations in novel ways that open new possibilities. Domains include the mind/body relationship, consciousness studies, complementary medicine, parapsychology, bioelectromagnetics and a growing number of approaches to quantum physics and cosmological questions. In some cases, experimental evidence is strong and theories are weak, or conversely some robust or coherent theories still lack the predictions, experimental proofs, and falsifiability that make for good science.

Creativity means being at the point of arising phenomena, inner and outer. Systems biology describes an approach applied to biomedical and biological scientific research, discovering emergent properties of cells, tissues and organisms functioning as a system. Systems biology is a biology-based inter-disciplinary field of study that focuses on complex interactions within biological systems, using a more holistic perspective (holism instead of the more traditional reductionism) approach to biological and biomedical research.

But the science-artists of the future will be using not only molecular but subatomic assembly, creating designer bodies and beings -- new forms of existence -- using the building blocks of nature herself as their medium. The prospects of H+ technology and "radical evolution" compete directly with humanity as we have known it. We're becoming "cyborgs" before fully cultivating our humanity. Full-immersion environments seem to make reality temporarily irrelevant.

The “Human Enhancement Revolution” (“HER”), is a technological, cultural, and metaphysical shift dominated by a new species of unrecognizably superior humans--*those born of HER*. The term “transhumanism” has been given to explain how HER emerging fields of science, including genetics, robotics, artificial intelligence, nanotechnology, and synthetic biology, will radically redesign our minds, our memories, our physiology, our offspring, our physical appearance, and even perhaps our very souls.

Frontier physics and biophysics investigates nonlocal phenomenon rooted in the notion that in the quantum world everything is fundamentally interconnected. It includes interpretations of orthodox theories and a wide span of plausible to fringe theories that may or may not bear fruit beyond their metaphorical appeal. Mind and consciousness seem to share that property, remaining largely unexplained by simple neurology. Therefore, anomalous effects probably have the most to teach us, and may dethrone even popular theories.

Experimental evidence has been accumulating in almost all areas of science that non-local and mind-directed effects upon the physical world are more ubiquitous than we previously admitted. As institutional research becomes more open, a theoretical framework is emerging.

Double-Edged Gifts

Jung wrote about two types of thinking -- directed and imaginal thinking -- left brain analytical thinking with words, numbers and structure, and right brain thinking in images, symbols, stories and dynamic cycles. The brain works differently in each mode, with different active areas and chemicals suffusing the neurons.

Jung’s two types combine right and left hemispheric brain activity while awake and dream thinking while we are asleep or inspired. In the creative process, the artist or visionary dreams out loud. Art helps us assimilate contents that were previously unconscious, and provides us courage to progress consciously and unconsciously. The process of executing an idea can happen in a brilliant flash or as a chain reaction of multiple tiny sparks.

Psyche intrudes on our scientific hypotheses. We can imagine Infinite Space as the Goddess whose womb gives us our very existence. For medieval alchemists, the Earth was the center of it all, and what little they knew of the heavens revolved around it. In a relatively short time we have discovered our own galaxy, countless others and expanded our understanding of the immensity of space and deep time.

Space is vast and her awesome mysteries are deeper than the Hubble Deep Field photos which allow us to peer back aeons to the birth of proto-galaxies. Everywhere we look there are hundreds of thousands of galaxies in even a portion of seemingly "empty" space.

Maybe perception equals reality, but reality in real-time may not equal truth. The cyclic nature of creative work means breaking things down, cleaning things up, and putting them back together in aesthetically pleasing ways – again and again, refining theory and practice beyond physical

objectives. The same pattern works for playing with ideas, and is echoed in the ancient alchemical axiom, "Solve et Coagula". Jung said, "The creation of something new is not accomplished by the intellect but by the play instinct acting from inner necessity. The creative mind plays with the object it loves."

Creative people holistically use both introversion and extroversion during their process. They use both mind and feelings often simultaneously in concert, and are certainly intuitive *and* artistic, often sensual virtuosos. They illustrate that the "opposites" do not exclude, but compliment, each other. For example, they may be introverted in the incubation stage while extraverted in the performance or presentational phase.

All creative people are flexible in their mental processes, paradoxically wielding the opposites. The introvert's attitude toward his collective images is that of the extravert toward the outside world. He lives through them as in a romance or adventure. The extravert responds to unconscious material in an introverted way, that is, with extreme caution, including personal rituals to exorcise the intrinsic power of the object.

In our studies on creativity the characteristics that have interested us have been flexibility, fluency, elaboration, manipulations, in short, evidence of the subject's involvement with the task. In identifying the person with the creative mind set and subsequently assisting that person to bring into form the product of his imagination, it is helpful to take notice of how the person responds to experiences.

This is very different from evaluating a person's performance on a test where the correct answers are pre-determined. It is important to remember that the one predetermining the correct answer is not the subject but some exterior unit. This means, in effect, that the subject's value in whatever quality or characteristic is being tested is in terms of an application of alien values upon the subject. This is precisely the approach used in the vast majority of school systems and it underscores the difference between being a teacher and being an educator. The teacher teaches a process and evaluates his own and the student's success by the number of predetermined correct responses. The educator carefully evaluates the behavior of the subject and attempts to coach the subject in appropriate elaborations of the behavior.

Different approaches to looking, when viewed in an unbiased way, enable the viewer to considerably enlarge, however temporarily, the stockpile of available interpretations of whatever it is that is being viewed and judged. That is why one of our major aims is to assist in the process of education, that is, that is, the drawing out of one's perception. Whenever this approach is used to look at the reality of our environment, the process of making a decision is drawn out like a fine thread more sensitive to breezes, a final decision is delayed and a greater richness in the components of that decision assured.

Creative activity combines the energies of feelings, imagination and thought. Some believe that the approach of one's end of life actually *stimulates* creativity with increased urgency, intensity and energy. The evolution of the authentic self in adulthood is a dynamic process which is part of the lifelong shaping of identity and self-image. The attainment of authenticity is a central, dynamic task of adulthood achieved through restructuring of the self. (Miller, 2000)

Awesome Beauty

Aldous Huxley contended, "A child-like man is not a man whose development has been arrested; on the contrary, he is a man who has given himself a chance of continuing to develop long after most adults have muffled themselves in the cocoon of middle-aged habit and convention."

Many factors emerge from and shine through this permissive orientation, including ambition and awe. Ambition carries the process, while awe fixates it. A study by Rudd (2012) et al concludes that, "Experiences of awe bring people into the present moment, which underlies awe's capacity to adjust time perception, influence decisions, and make life feel more satisfying than it would otherwise."

The experience of artistic awe is aesthetic arrest. Art is a human construct, but beauty is primarily a product of nature. Joseph Campbell, in his lectures on Joyce, clarifies, "The aesthetic experience is a simple beholding of the object...you experience a radiance. You are held in aesthetic arrest." It is the corollary of a primitive trance, or the mystic's ecstasy.

This radiance, the perception of shocking beauty, is a resonance with the hidden power behind the world, shining through some physical form. We are stunned, stopped dead in our tracks, and enraptured with a sense of the divine. Joyce, himself, explained: "The esthetic emotion...is static. The mind is arrested and raised above desire and loathing." "The object...becomes fascinating in itself. One is held, struck still, absorbed, with everything else wiped away."

Ambition undergirds exceptional success. Goal-oriented vision is an almost universal trait among high achievers. Personal vision guides and determines actions to be taken toward goals and dreams. A sense of mission includes overall objectives and philosophy of life (worldview). It is a way of becoming. Ambition is a set of guiding principles that explain who you are. Personal ambitions link with the target, accomplishment, emotional fulfillment, and self-respect.

The exceptional are unique, sometimes phenomenal. Particularly in childhood, the gifted are in many ways different from the non-gifted. They have abilities that the non-gifted don't have, and some non-gifted people are resentful particularly of the intellectually gifted. The gifted sometimes try to hide who they are in an attempt to fit in. (Silverman).

Gifted children in school, for example, "dumb down," purposely not doing as well as they could, but young wizards are not always successful at hiding "the magic" of who they are. Sometimes there are power struggles with teachers and authority figures because they trust their own framing and evaluations. Gifted kids tend to want reasons and they can be quite vocal and persistent in trying to get them. Will power comes with intellectual strength. But the gifted aren't just smart; they are distinct. Gifted children are sensitive, alert and have many perceptual 'antennae.' (Alice Miller)

Self Regulatory Process

Creativity has frequently been treated as a form of self-expression or a way of understanding or coping with life that is intimately connected with personal dignity, expression of one's inner being, self-actualization, and the like (e.g., Maslow, 1973; May, 1976; Rogers, 1961). Moustakis (1977) summarized the individualistic approach to creativity by seeing it as the pathway to living your own life your own way.

The creative life has mythic overtones tied into the artist's presence, transformation and primal self-image or core sense of self. In a talk entitled, "A Neuromythological Approach to Working with Dreams", Stanley Krippner summarizes:

Carl Jung brought the topic of mythology into psychotherapy, and he wrote about his own "personal myth." One approach to dreamwork is the identification of the functional or dysfunctional personal myth (or belief system) embedded in the dream. This personal myth usually is implicit or explicit in the "central image" of the dream. In addition, it typically serves as the "chaotic attractor" that self-organizes material drawn to it by the sleeping brain's neural networks. Jung's perspective on dreams is remarkably congruent with many findings in neuroscience as well as the self-regulatory processes that typify contemporary dream theory and research.

Barton (1969) concluded that *creativity actually requires resistance to socialization* and Burkhardt (1985) took the theme of the individual against society further by arguing that the creative individual must fight against society's pathological desire for sameness. Sternberg and Lubart (1995) called this fight "defying the crowd," and labeled the tendency of certain creative individuals to resist society's pressure to conform "contrarianism." However, they are more autonomously self-directed than oppositional for the sake of rebellion. Autarch is an ancient Greek term for self-governing, which Jung might contend comes from the Self -- the unified consciousness of a person.

Even in the ultra-conformist 1950s Bronowski declared, "We expect artists as well as scientists to be forward-looking, to fly in the face of what is established, and to create not what is acceptable but what will become acceptable . . . a theory is the creation of unity in what is diverse by the discovery of unexpected likenesses. In all of them innovation is pictured as an act of imagination, a seeing of what others do not see" . . . "creative observation".

Sometimes artistic ability and mental acuity combine. There has been debate in psychological literature about whether intelligence and creativity are part of the same process (the conjoint hypothesis) or represent distinct mental processes (the disjoint hypothesis).

Evidence from attempts to look at correlations between intelligence and creativity from the 1950s onwards, by authors such as Barron, Guilford or Wallach and Kogan, regularly suggested that correlations between these concepts were low enough to justify treating them as distinct concepts. Some researchers believe that creativity is the outcome of the same cognitive processes as

intelligence, and is only judged as creativity in terms of its consequences, i.e., when the outcome of cognitive processes happens to produce something novel, a view which Perkins termed the "nothing special" hypothesis.

A very popular model, proposed by Torrance, known as "the threshold hypothesis", contends that a high degree of intelligence appears to be a necessary but not sufficient condition for high creativity. This means that, in a general sample, there will be a positive correlation between creativity and intelligence, but this correlation will not be found if only a sample of the most highly intelligent people are assessed.

Creativity is a combination of drive and flow and this thesis is embodied in creative behavior and professional performance. Art is an emergent flow state, welling up from deep within. Maps of consciousness, creative typology, ontological and epistemological notions of creativity help us model the process. From first causes to root metaphors, we can reflect on cosmic creativity and personal creativity, including "how we know what we know" and how to use that distinctive perceptual awareness. Krippner suggests including healing as a high form of creativity.

Consciousness is a dynamic field that has the dual aspect of primordial process and appearance. Process is conscious dynamic energy. Process and perception lead to an understanding of appearance. Our consciousness oscillates at the fundamental level between the inherent drive for change and our attempt to maintain identity and stability.

We are creative beings and that creativity is an emergent process from cradle to grave. The developmental process continues throughout adult life. We provide a context for nurturing creativity and honor the multitude of creative experiences, forms and media. The domains of Trance, Art, and Creativity span the genius of expression of human potential (Gowan).

First we get hints of emerging talents which are later stabilized into a creative steady-state through integration and mastery. Genius can *potentially* be awakened in everyone. Higher art must be intensely personal while being universal and universally accessible. It must show refined knowledge, understanding and respect for the art that has come before to enrich those around us. Much the same can be said for an artfully and heartfully lived life. "Seeking" is the common root of science and spirituality.

We can apply a similar strategy to our spirituality, drawing on the best of what the past offers while keeping our practice and service contemporary and relevant. Our lives become multidimensional artful expressions without frames, embodied in living Light. Process-oriented spirituality is eclectic and intensely personal. The connection we have with the inspirational Source that nourishes creative life is the same source that sustains our spirits and funds our compassion. It is a deep well from which we can drink at will of the abundant life-springs of our essential being.

The Romantics, arguably beginning with Blake, turned art into a kind of substitute for religion. The East emphasizes a mystical-magical orientation, the West a humanist-rationalist POV. Romanticism is an essentially gnostic spirituality, a Mystery religion. But now there is no inter-generational priesthood to have our visions for us; we have them for ourselves.

Rather than anti-scientifically considering cognition and technofacility an anti-artistic dirty little secret, digital art and multimedia, for example, embrace the fusion. There is no Romantic terror of human cognition nor need for anti-technical transcendence with direct interface on the horizon. Knowledge is power -- over yourself, controlled with self-awareness and self-responsibility. There is no artificial distinction between the pursuit of knowledge and self-knowledge and aesthetics. Beauty is an affair of the heart but speaks to our whole being, rooted in Cosmos.

Perceptive & Silenced Minorities

One aim of Henrickson and Miller's respective life-long studies has been an attempt to reach an understanding of the artist's generative power, or absence of it, as well as how their personalities project their essences through their work. The meta-gifted have more than one talent or translatable expressive outlet. They also tend to learn early that they will never arrive at self-acceptance by doing things to impress other people or conforming to societal expectation.

Some, including gifted children, discover creativity is independent of producing useful products, and they become more interested in the creative *process* and lifestyle, facilitating an energetic felt-sense of "flow", possibly related to neurohormonal reward systems. Privileges and prejudice come to the meta-gifted because of their naturally turbocharged inquisitiveness.

Being psychically gifted doesn't mean you talk to dead people, but that the mindscape of your psyche is as palpably real as the external world. Most notably, there is a drive to seek meaning and meaningful self-expression. Jung's maternal family "had a predilection for the paranormal", according to biographer Hayman. Four of his uncles had "second sight", while his grandfather had dramatic visionary experiences. He was convinced his mother was "in touch with spirits." Spiritual, mystical, and at times schizoid, he brought us archetypes, the collective unconscious, introversion and extraversion, and anima, shadow, and transcendent function, as well as the Self.

Based on a lifetime of research and creative experience, Henrickson concludes, "Many pursue IQ as the Holy Grail indicator of Intelligence. In my experience, this is an unfortunate blind alley, up which most people go, perhaps never to return. I suggest to you the *real indicator* is not IQ, but CQ, the *Creativity Quotient*. CQ trumps IQ every time, as indicator of an individual's capability, usefulness and probable future success, fulfillment and self-satisfaction. IQ is important, yes, but it is only a subset of CQ, part of the story, so to speak."

Curiously, his research showed that the most assured way of getting an appointment is to lie about who you are. His unpopular conclusion was that universities were, in fact, providing teachers for the field who were uncreative *and* liars.

Henrickson's 1970 study, "Lying, Dogmatic, and Creative Persons", in the Department of Art, University of Northern Iowa, suggests 4% of the untrained, uneducated and unsophisticated judging population may be as perceptive as experts in a field. It is not unreasonable to expect a small percentage of any population to be more perceptive than the rest. In what other way might we account for the germination of so many kinds of interests, pursuits and mental activities?

Someone, somewhere, at some time had to be more perceptive than others in some manner or other, or leaders in any field could not have been identified. Nor, indeed, could the field itself exist for the existence of different fields presupposes divergent points of view and assumed truths. Consider the idea that this 4% of the population might be the number appropriately destined to lead a society out of the sterile contentment toward the edge of awareness -- the frontiers of the mindscape and social development.

Recently, Henrickson encountered this quote from Dan Ariely's *The Honest Truth About Dishonesty*: "When it comes to money, creative people are more likely to cheat to get it than the less-imaginative crowd". This startling announcement shocked him into reviewing what he thought he knew about the way creative people think. Henrickson adds, "but only because creative thinkers are creative thinkers regardless of the subject area." The goal of Ariely's study was to determine the differences, if any, between creative-types and non-creative types on the stated goal of gaining credits (money, as it were).

If the value were consistently "profit" as measured monetarily, this behavior seems rational, but, in truth, where creative personalities are concerned it is not money which motivates them, but something closer to intense curiosity and a compulsion to discover and these behaviors may be as subject to innovation and intuition as we find in ordinary day dreaming which appears to lack readily identifiable motivation.

Where Ariely alleges, "We are going to take things from each other if we have a chance . . . many people need controls around them", Henrickson sees subversion. "It seems Ariely's point may be emerging...we need more effective policing...another way of reducing true creative behavior. The creative personality resents rules, not because he wants to behave badly, but because he resists pressures to conform which bind intuition and discovery."

Henrickson concludes that "the distinguishing characteristic of a creative thinker is that his or her motivations for thinking in this fashion are not related to a reward presented or offered by another. The inherent reward is in the doing." "Just how does being creative decrease honesty? The creative personality cannot but be honest in his responses to his medium of creative behavior."

It is statistically unlikely that the more creative the product the smaller their audience and, therefore, no reward established by another. Since it had been known, scientifically, for several decades before the Ariely study was performed, that creative minds think more broadly, more variably, and more productively than non-creative minds the outcomes of the Ariely study could easily have been predicted without the study having been made.

This, in turn, raises the question as to why then was the study made? Was it intended only as a form of a common-place replication or was it, after all, an excuse to discredit the behavior of creative thinkers and to encourage a form of back-lash to inhibit projected changes in the status quo? If the latter, it might explain why it appears that the anti-creative forces, in the guise of "creativity experts" such as Mark Runko urge that the creative mind be trained in discretion.

Does it explain why Amabile urges the acceptance of “cooperation” as a virtue in creative production? Shouldn't she know that the nature of the truly creative mind is to work alone, and certainly, and additionally, that “cooperation” implies negotiation, compromise and acquiescence to the ideas of others...all of which would diminish the probable creativity of the product.? Wouldn't this make “common” whatever achievement there might be?

Henrickson contends that if ballet dancers such as Mikhail Baryshnikov, Alexander Godunov, and Natalia Marakova under the Soviet regime can dance their way to excellence, a few creative minds might be able to identify escape passages from this current effort at repression. What valuable consciousness this present situation does bring to the fore is what appears to be a fundamental difference between the creative mind which pays attention to its own business and thus is probably apolitical, and the non-creative mind which pays attention to everyone else's business and is *very* political.

Even creative thinkers can play games as well as non-creative thinkers and can, when called upon, shift their imagination gears to fit the circumstances. It should be noted that playing games is not the area in which creative thinking has generally been analyzed, but the effort here, by these researchers, seems to be to discredit the moral structure of creative thinkers. However, Henrickson's research indicates quite the opposite: the creative thinker, when involved does not lie, misdirect, or accept false evidence but his or her efforts get put down, down-graded and ostracized all because that perception differs from those of the consensus.

On the one hand, the perceptive individual is capable of responding, intuitively perhaps, but still effectively, and with insight, on a level of excellence comparable to the specialist. On the other hand, he is, in most academic situations, required to respond on a level of excellence set by non-specialists (teachers) operating on assumptions they may not care to test, while ignoring the pertinence and sophistication of unscheduled data.

Sensitive to the pressures of conformity he might not assert the superiority of his perceptions. By not asserting their pertinency he could retain some of the security offered by agreement with the majority. It could be hypothesized that a significant percentage of persons who are perceptive in specialized ways are correspondingly unaware of what is required to protect themselves from the actions of the mindless majority.

We might vainly wish that the majority was not so sensitive about differences, but, that is why they are the majority. The balance sought between openness of expression about sensual perception on the one hand and blind sensual exclusivity on the other and formal hierarchical expression on the other could well describe a situation in which anxiety about the validity of one's perceptions comes into conflict with the need for companionship and the reassurances obtained through agreement.

We are not involved here with the psychotic expressions of a personal “otherness” but only with the milder forms of difference in perception to which “non-abnormal” persons are subject. These persons may also be aware of the differences in which they perceive things from the way others perceive them. They may be able to live with this knowledge either by sublimating their responses

to their environment and by agreeing, superficially at any rate, to see the world as others see it, or they may decide to let their more sensitive perceptions be examined in greater isolation.

Henrickson restated his earlier conclusions in 2000: "In summary, then, we not only have a segment of the population that is more creative than the majority but we have as well, a small group who have not been professionally trained who demonstrate the ability to make professional level judgments and that this more perceptive group consistently achieve a grade–point average one grade point lower than the majority, that they are denied access to the teacher preparation program, that they tell fewer lies than the majority and that they are the ones, one might suppose, consistently over-looked for advancements within the field. This is a society, then, that is ruled by the non-creative lying conformist."

In 1988, divergent thinker Buckminster Fuller prophetically claimed, "American education has evolved in such a way that it will be the undoing of the society..." Fuller was twice expelled from Harvard University and never completed his formal education. "Bucky," was a designer, architect, poet, educator, engineer, philosopher, environmentalist, and, foremost, humanitarian. He hoped for an age of "omni-successful education and sustenance of all humanity."

[References at end of Part II]