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# The Creative Process in the Words of Polish Artists Active after WWII

Proces twórczy według polskich artystów  
działających po II wojnie światowej

## ABSTRACT

The creative process, its elements and its properties are the subject of research in various disciplines and have also been described by artists. A look at their words about the creative process can broaden the knowledge about creating in the field of art and can highlight the similarities and differences between natural creative ability and artistic creativity. The article presents research into statements made by recognized visual artists who were active in post-war Poland. Various artistic attitudes were revealed here, the common feature of which was a reference to post-war memory and legacy. The accounts of these artists elucidate the planned and intuitive elements of creation and point to the goals of creative activities as well as to the emotional benefits and burdens. This study also presents arguments for possible connections between the statements under analysis and the research in the psychology of creativity, aesthetics and the theory of art.

## ABSTRAKT

Proces twórczy, jego elementy i właściwości są przedmiotem badań różnych dyscyplin, jak również są opisywane przez samych artystów. Przyjrzenie się ich słowom o procesie twórczym może poszerzyć

### KEYWORDS

creative process,  
artistic creativity, Polish  
art, benefits of art,  
emotions in art

### SŁOWA KLUCZOWE

proces twórczy,  
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wiedzę o tworzeniu w przestrzeni sztuki oraz wskazać na podobieństwa i różnice między naturalną zdolnością twórczą a tą związaną z twórczością artystyczną. W artykule zbadano wypowiedzi różnych uznanych artystów wizualnych działających w powojennej Polsce. Przeprowadzone badania ujawniły różne postawy artystyczne, których wspólną cechą było odwoływanie się do pamięci i spuścizny powojennej. Relacje tych artystów przybliżają zamierzone i intuicyjne elementy twórczości, wskazując na cele działań twórczych oraz emocjonalne korzyści i obciążenia. W niniejszym opracowaniu przedstawiono również argumenty przemawiające za możliwymi powiązaniem analizowanych wypowiedzi z wynikami badań z zakresu psychologii twórczości, estetyki i teorii sztuki.

“We are touching upon the problem of death, nothingness, beings ...  
In this mad journey into man’s internal world,  
creative thinking comes across an unexpected land of being.”

(Kantor 1959/2013: 11)

## Introduction

In this article, we will look at how Polish artists describe selected aspects of the creative process. We will outline the stages and factors of creative work and indicate the accompanying emotions. This includes how the creative process affects the well-being and self-esteem of the creator. The analysis is also focused on the linguistic aspects of describing artistic work.

The research material includes about 150 interviews, letters, journals or memoirs from the families or friends of dozens of artists. It should be noted that the artists whose views are quoted have prominent places in Polish art and culture, some of them internationally as well, and that their oeuvre often merits recognition.

For research purposes interviews and reminiscences from a total of 52 cases were analyzed in detail. The majority of them were artists born between 1920 and 1940 (33 people). Seven represented the older generation and seven others were born in the 1950s and early 1960s. In order to trace any differences in views, the opinions of artists representing the younger generation (1970s) were reviewed

(5 people). Many of the statements analyzed herein can be found through appropriate references throughout the article and in the references.

The opinions and attitudes under analysis have one thing in common: their place and time of origin. The author's selection of artists permits an examination of approaches that represent one period in Polish culture: they were all active between the 1950s and the 1980s. Later on, the history of art in Poland took a different course once global markets opened to it, and while corresponding views could apparently be found amongst more recent generations of artists as well, a less extensive timeframe had to be adopted for the sake of coherence of the present discussion.

## Creativity and the creative process: Selected issues and their representation in research

CREATION is something completely different. Whatever I have done recently, I did that in fever, in quandaries, in pain. Or a cry of despair followed by silence—Appalling. Groping, walking blindly, and then an ice-cold reflection, Helplessness and hopelessness. ... What good is a PLAN here? (Kantor 2005b: 408–409).

Romantic concepts often associate the creative process with the artist's exceptional and visionary nature. To this day, "artist" conjures up genius, special sensitivity and creativity driven by inspiration and divine fury (*furor divinius*). Nećka (2001: 59) remarked on Arnheim that today, however, creativity is not "thought to be only a projection of internal emotional states or artistic personality." The evolution of the concept over the past century was aptly captured by Tatarkiewicz:

While the 19<sup>th</sup> century was confident that only an artist was a creator, the 20<sup>th</sup> century figured that perhaps it was not only [artists]; ... In the course of historical review, a historian will thus find in it three different concepts of creativity: divine (T<sup>1</sup>), human (T<sup>2</sup>) and solely artistic (T<sup>3</sup>). ... Broadly defined, human creativity is chronologically the latest concept, typical of our time. But the other two have not vanished. Theologians still use the first one and publicists oftentimes use the third one (Tatarkiewicz 1975/1998: 299).

This multidimensionality of the term is associated with the interdisciplinary nature of research on the concept of creativity (Žuk 1986: 5) and its characteristics have been the subject of interest of researchers representing various fields (especially psychologists, philosophers and researchers of aesthetics).

Tatarkiewicz (1972: 48) wrote that “creativity is, for the most part, work. ... For other artists it is entertainment: they write or paint for the pleasures of writing and painting. But the key moment of creation, when ideas come into being, is neither play nor work.” These words can serve as an introduction to an area of research that emphasizes the complexity of the creative process. And so, the psychologist Zawadzki (2005: 163) wrote in this spirit about his own laws, which are governed by the creative act. The philosopher and aesthetician Jasiński noted that “creation therefore occurs in a perpetuated “now”, where all things are directly interconnected by invisible lines of relations, plotting out the universe of creativity” (1989: 171). For comparison, the painter Jerzy Tchórzewski observed that “painting is a process that unveils limitless, unpredictable interdependencies” (1979: 126). Another well-known Polish painter, Jerzy Nowosielski, stated that the process gets complicated even at the stage of observing reality and trying to transfer it into a coherent design:

Let us describe the contemporary artist’s technique. He looks at one element ... Then at another one ... But time has elapsed between these two consecutive creative acts. ... each section of an image is located in its individual spatial and temporal structure. ... A finished painting is an emotional record of the maker’s change. No two moments in time are identical, nor are spatial structures. The odd autonomy of these structures is obvious. ... A piece of painting dwells in its private space-time (Nowosielski 1994: 310).

The psychology of creativity identifies the levels of creativity containing mature art, which the artists quoted in this article certainly represent. Mature art is characteristically driven by informed choices and requires technical and social skills. Distinguished art (which can also be associated with the above-mentioned artists) is a special type, associated with social recognition. In this case, personal motivation may include “a propensity for intellectual and social risk-taking” (Nęcka 2001: 218; see also Żygulski 1998: 567). This potential, deliberate transgression of norms should be kept in mind when trying

to establish common areas in the views of artists and in the creative discoveries of psychologists.

As artists assert a significant role of passion in the creative process, it is important to note that this subject in psychology was dealt with by Grohman, Ivcevic, Silvia and Kaufman (2017). Although few opinions by the Polish artists discuss the mood that ushers the artist into the creative process, as moments of both happiness and negation are observable in the course of the creative process, it is important to note the analysis by Baas, Dreu, Carsten and Bernard (2008) and the conclusions from research into the “dark side” of creative activity (Akinola and Mendes [2008], e.g., examined how intense negative emotions influenced artistic creativity). In turn, Csíkszentmihályi (1996) noted an optimum creative experience which he termed “flow” (described the feeling when things were going well), and indicated conditions that support such experience. In the Polish setting, the mood and reasons for creating were discussed by Sztuka (2003).

The role of creative inspiration was the subject of research by Oleynick, Thrash, LeFevre, Moldovan and Kieffaber (2014). Responsiveness to impulses can also be associated with the technical artistic skills, as evidenced by Kozbelt and Seeley (2007). The stages of the creation process were the subject of research by Botella, Zenasni and Lubart (2018). The authors noted that “the creative process may be described at two levels: a macro level, featuring the stages of the creative process, and a micro level, which explains the mechanisms underlying the creative process, e.g., divergent thinking or convergent thinking” (2018: 2). Researchers list stages of the creative process and reiterate the systematization proposed by Botella, Zenasni and Lubart (2018), who drew conclusions from interviews with professional artists. The first stage in the early macroprocess model is *preparation*, followed by *concentration* and then by *analysis and ideation*. The next step is *incubation*. Recently, Sadler-Smith (2016) reintegrated a fifth stage into Wallas’ model: *intimation* occurs between *incubation* and *insight*. The phases above “consider the popular four-stage creative process model” (Lubart 1994: 316).<sup>1</sup> In later studies on artistic creativity, additional stages appeared, such as *idea development* and

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<sup>1</sup> Wallas (1926) called these phases *preparation*, *incubation*, *illumination* and *verification*.

*documentation and reflection*, and recent studies have proposed other numbers of steps/phases as well (Botella et al. 2018).

At this point, attention can be drawn to seeing the stages of creation in aesthetic thought and artistic theory. Well-known Polish artists and thinkers call for two or three principal ingredients of the creative process, without discussing the detailed phases identified by the psychology of creativity: Philosopher Ingarden (1960/1981: 191) argued that “three different components of the creative process can be identified in aesthetic or artistic work—production, processing and perception—combined with correction or elaboration of the original idea.” If there are two elementary components, one is a controlled process, and the other is non-conscious, intuitive, sometimes referred to as mysterious. Stróżewski, Ingarden’s student, wrote that

moments of unexpected inspiration transpire in nearly every experience of the creative process. ... It is sometimes referred to as *afflatus* .... On the other hand, every kind of creativity requires purely rational consideration, intellectual effort, at times even speculation, in order to give the right shape to the content of afflatus, to assign it to specific formal rules or simply to record it. The two coefficients of the creative process never occur in isolation; rather, they fuse into a unity that appears different from one moment to another, giving prominence to one or the other face (Stróżewski 1983: 27).

The painter Andrzej Wróblewski reflected along similar lines: “There are two “access roads” to each type of creativity: systematic work is a source of expertise, and inspiration’s “short circuits” produce the immeasurably suggestive power of the outcome” (Wróblewski 1948a/1993: 103).

There are citations in the article that also include a number of other terms related to the creation process. Further on, we will also find other research studies corresponding with specific statements by artists.

### Description of the creative process in artists’ statements: Terms and metaphors

As for a description of the phases of the creative process, the majority of the artists admitted, in this or another way, the existence of all the stages discussed by Botella, Zenasni and Lubart (2018), yet

they notably distinguished concepts relating to the stages of *incubation*, *intimation* and *insight*. Particularly interesting notions can be associated with insight, including *explosion*, *illumination*, *flash*, *a moment of decision and transgression*, *taking decisions and chances*, *a moment of vision*, *astonishment*, *elusiveness*, *grace coming down on one* or *mystery*. Incubation and intimation were described using terms such as *inspiration*, *racing thoughts*, *noting down a vision*, *revolving around mystery*, *following intuition*, *intimacy (combined with emotions)*, *seizing inspiration* (“As if the soul had four horns, and I grabbed one of them”), *rejecting intellect*, *tension* or *intimate diary*.

In terms of *preparation* and *verification*, the artists described and indicated these stages as well—however, not always and not fully. Some of them may be treating the stages as technical secrets. Another potential reason they were hardly mentioned is that these processes are taken for granted by practitioners of the profession.

The benefits of practicing art were listed in no less than 40 cases. These were primarily opportunities to convey emotions, discover one’s own self, render the truth of individual experience or truth in general, protection against anxiety (“I paint so as not to be afraid”), expression of pain or interpretation of the world; it is a type of discourse with the world (“there are things I can’t describe with words, so I have to paint something about it”), a *catharsis*/purification and the associated role of *confession*; and it is *contemplation*, *avoidance of pain*, *satisfaction with fulfilled obligations*, *a feeling of fulfilment*, *pursuit that does not allow for boredom (and weariness)*, *play, necessity and drama*, *development of imagination* and *overcoming deficiencies*.

Some artists additionally described the moment of happiness with defeating a problem or of relaxation, but other definitions came up as well, for instance, as lifestyle or unleashing physiological emotions. Several subjects noted difficulties that are inherent in the artistic practice: the reasons and conditions for creative activity, such as experiencing anxiety, defiance and fury, or, in the course of creation, “facing up to appalling worlds” or anger at moments of halting or using the wrong solutions.

## Cultural context: Opinions of researchers and statements of artists

In his *Dialektyka twórczości* [*Dialectics of Creativity*] Stróżewski (1983: 122) mentioned subjective and objective factors as determinants of the creative process—listing man and creator as the objective and social relations, traditions and cultural artefacts among the subjective.

In psychology, aspects of culture and the external environment that formatively impact creation have been emphasized in a range of studies since the 1960s. Cummings (1965) focussed on the environment of creativity and Csikszentmihalyi (1988) thought that creativity occurs as a result of dynamic interactions among field, domain and individual (Choi, Glăveanu, Kaufman 2020). The potential of environmental impacts was posited by the investment theory of creativity (Sternberg, Lubart 1991). Presenting conclusions from psychological research on “creatogenic” society, Nęcka (2001: 158–159) stated that creativity flourishes under conditions of cultural diversity and in communities that appreciate distinguished works of art. In turn, Koziński (1997/2002) wrote that although the spirit of the time is important in transgression, an outstanding artist can cross borders regardless of external circumstances. At the same time, however, the difficult experiences of creators may have serious consequences for the development of creativity.

In this study, reference is made to statements of artists who built their recognition in the post-war period and later. In those years, the political conditions made the aspects of memory important in art, critical messages required the use of symbols and metaphors and creativeness was often a space of freedom or had a mission to protect values.

The post-war fate of Poland was connected with the proclamation of the doctrines of Socialist Realism, among other things. That meant that all artistic releases were subject to review by the ruling party. The period of Socialist Realism officially ended in 1956 and art began to enjoy relative freedom in Poland although the censors remained guardians of artistic life (Milewska 2008). At that time artists learnt how to meander between the government’s expectations. Although for many years artists could not leave the country without permission,

most of them tried to create “free art.” Since the late 1960s, successive political persecutions resulted in the emergence of an independent and alternative culture (see Zieliński et al. 1982, 1983; Kowalski 2004). The period saw diverse artistic personalities and visions form in Poland. Confrontation with Romanticism and the Enlightenment were essential for their development, which supported the building of a national identity. Pre-war influences were still prominent in art, and one of the most enduring in painting was that of Colourism, which was initiated by a fascination with French Impressionism.

The specific nature of this period (the post-war period, a difficult time of Poland’s confrontation with the new system and the new creative formula [Socialist Realism]) is significant as much for the traces found in artists’ works as for the wider vista it offered on art and mankind in the age of crisis and on the validity of claims of culture’s influence on creative experiences.

In the statements cited herein, the artists made several references to the impact of the times and the sociocultural conditions essential for shaping their creativity (see Grzywacz 1982/2009; Kowalski 2004), for example, by metaphorically stating that art is a reflection of where it is made or that specific works of art could not have been created anywhere else (Abakanowicz et al. 2005). Sometimes in these statements we can also find a sad reflection on the creativity that grew out of political limitations (e.g., Roman Opałka [2005: 203] claimed: “In the Western World there is too much positive thinking, choices and opportunities to keep doing the same thing again and again”).

The artists’ opinions clearly emphasize the role of experience—the backbone of their creative work—as well as the role of mission. They spoke of a need to give testimony of war, and later, of a feeling of detachment from the world and an awareness of a common history and traits that had bonded them during trials and tribulations. This aspect may be related with factors that trigger creation and with the impact of anxiety and threat, as well as of joy. It appears that at least in some of the cases under analysis these impacts correlated with creative restlessness, which has a constructive effect (Tokarz 2005: 73).

## Initiation and stages of the creative process

Tatarkiewicz (1988: 304) mentioned that there are such elements of creativity which ultimately turn out to be immeasurable and only intuitively assessable. This difficulty can be illustrated in the words of Wróblewski:

The best ones come on their own, unsummoned, and put unexpectedly afire, though quite likely, I believe, this requires discipline of the rest of one's time, when a person sits (stands, eats, speaks) completely thoughtlessly, empty yet with furrowed brow, ruminating one thought in his mind: I must do something, just let me get to work and it's flash. I must think it up, prepare it, it must smooth my consciousness out and keep it pure until "that" arrives (Wróblewski 1948b/2014: 67).

Despite these difficulties, the phases of creation proposed by psychologists can be linked to the stages of the creative process signalled by the artists themselves (as mentioned in the section on the language of description of the creative process).

A large portion of the experiences described by the artists can be linked to the *insight phase*, during which an innovative, resolving idea emerges, and the creative impasse can be overcome (e.g., Cybis 1980). Some of the comments also highlighted the significance of *incubation break* (e.g., Taranczewski 2015). The statements also included an approximation of the *inspirations* that provoke the creation of an artwork (e.g., Dominik 2007).

In the analysis of Polish artists' statements, there were opinions noted that emphasized the role of intuition and the impacts of unnameable elements on the creative process. Feelings of this kind are not representative for all genres and trends in art; there are currents that favour uncontrollable elements of the creative process to a greater or lesser degree—expressiveness and intuition—and ones in which artists strive to suppress any unforeseen impacts. Janina Kraupe-Świdorska (1998: 102), painter and lecturer, said that "one can be of an intellectual ilk, ... but there are intuitive artists too, who submit to some internal force that breaks forth especially when one is at work." Nevertheless, the moments that are difficult to name were indicated by a large number of Polish artists, regardless of the type of their artistic activities.

## The nature of the creative process and the importance of the artist's experiences: Examples of statements

Józef Czapski wrote about the creative process in his essay, *O wizji i kontemplacji* [*On Vision and Contemplation*]: “What is vision? A synthetic, sole perception of the world around. A moment of such perception falls on man always unexpectedly, like grace ... sometimes after many years of work, like a reward” (Czapski 1960/2016: 112). Czapski, whose *Journals* proved influential for upcoming generations of artists, forged his thought on art while working together with other artists, like Jan Cybis. The latter noted: “How does it happen that the canvas is resolved at some point? I have no idea. This is one-of-a-kind moment, uncontrollable, like gambling. The effects are astonishment and great relief” (1980: 119). The next generation of visual artists either supported or flew in the face of the attitudes and opinions of their masters. Nevertheless, their reflections on art likewise underscore the ambiguity and indefinability of the creative process. The painter Stanisław Rodziński (1994: 81), with reference to art teaching methods (but also to the perception of art), said that “teaching means getting people together to paint, through open contact with everything that creates the inner life .... It consists in penetration of the mystery of creative work, in finding oneself in tradition, in the discovery of the foundations for the acceptance of the future of art—but at the same time the foundations for dissent.” Jacek Sienicki (1979/2004: 161), a painter of reflective images, agreed: “I like expression that stems from intense experience. ... That proportion between heart and mind often gets out of hand.”

As mentioned before, many remarks on truth in art hark back to artists' personal experience. The painter and graphic artist Jonasz Stern (2011: 214) commented as follows: “Man always paints himself. Even in an abstraction. Biography is key.” Creative activity that fundamentally links the artwork with the artist's rhythm of life and nature has a clear tincture of Romanticism; in this spirit, Bolek Greczyński, painter and theatre artist, wrote that “the manner of painting adopted for this piece should correspond to the contradictions, filth and uncertainty that weight down on me every day. ... All this corresponds to the rhythm of my life ... with a constant awareness of passing” (Greczyński, Grzywacz 1976/1988: 29). It is worth adding

that in the artists' statements we can also find the observation that revealing oneself should be a conscious decision of the artist (e.g. Bomba 2009: 9 about Jacek Waltoś).

Some of the comments resound with the value of creativity in the context of purpose and opportunities for development. Krzysztof Bucki (1977/2015: 4), an expressionist, spoke about the role of art as follows: "The first and foremost function is a moral and therapeutic one; just as some people work out every morning to feel better so man has to do some things so that the day is not wasted and can be accounted for." Although rooted in other causes, an analogy is found in the words of Sienicki (2011: 202): "I used to speak more about art, about painting and about the work of art. And now I think of having to work. Of fear of death. Work is appeasement."

An important component of the creative process is the emotions that control the creative process and represent its "cost." An analysis of how the psyche is involved in creative processes yields various oppositions, such as joy and suffering, or activity and passivity (Żygulski 1998: 567). When asked, "Does painting give you joy?," Jan Tarasin (2011: 250) replied, "every exhibition makes me feel kind of hung over or insatiate afterwards. In the course of painting, I sometimes luck into flows of sensual joy, especially if work is going right." Some of the artists' reflections also emphasize the relief following the disposition/completion of an artwork and the subsequent fatigue (see Brzozowski, as cited in Żakiewicz 1997: 178):

After all, you cannot overdo it: you'll go mad if you never stop shouting. Following my daily time in the studio, even to write a letter proves a torment. I watch TV, anything on it, so that it washes me down and sluices me out, because I am so tense all the time.

## The importance of emotions in creation—The benefits of the creative process

Creativity makes happy both those who avail themselves of it and the producers of the art works; many covet it, it is something they cannot do without (Tatarkiewicz 1975/1998: 304–305).

In a large number of the comments, emotion in its strict sense concerned a transfer of emotions (those inspired by the artist's

personal experience and perception of reality) and their expression in the course of producing a piece of art. This kind of understanding seems to ensue from the elementary function of art that is well-known to artists: “to express and communicate emotions” (Sosnowski 2010: 7), as well as from knowledge, that the preliminary emotion also marks “the beginning of a creative experience, activity or process” (Ingarden 1960/1981: 185). In this context, we can recall, for example, the words of Tadeusz Brzozowski (as cited in Żakiewicz 1997: 178) about his painting work: “I keep working with a material that emotion is .... My consciousness tells me I am the head, the arm and the hand, just an instrument that conveys something. I keep working with a material that emotion is.”

The artists I quote talked about how the creative process bears on their perception of reality, art and comfort. They think of art as a means of introspection and personal development (“I believe life and art are a trip in physical and internal time, in which unexpected meetings, acts of going astray, coming back and looking for a way give us ceaseless hope” (Kantor 2005a: 522). From the field of education, we can recall the words of Wojnar, an educator in aesthetics, who wrote that art is about meeting oneself, while expression is about glancing inside oneself and one’s abilities (1984: 205), as well as Klimas-Kuchtowa (1998: 638), who noted that in the oneiric model “a work of art is a form of communication, the first recipient of which is the artist himself.” In this context, it is interesting that the word *catharsis* appears among the artists statements. Presumably it is related with Aristotle’s opinion, much explored in Polish art education and known from Tatarkiewicz’s interpretation (1960/1985), that art helps the trainee to rid himself of excess unsettling feelings and to work out internal peace.

The emotions accompanying the process of creation are often triggered by a need for reflection, sorting out one’s own story, purging oneself of negative thoughts and shaking off anger. They are also associated with a feeling of fulfilment resulting from the implementation of conscious (or not) ideas of the artwork. The mere immersion in the creative process and externalization of feeling through artistic action can also prompt satisfaction with a work of art. Also in this sense, art has cathartic properties as much for the beholder as for the maker.

## Artistic expression in relation to the requirements of the workshop

Recognizing that entering the creative process may be beneficial for the creator, it should also be emphasized that two components coexist within professional art: inner and outer [visions]. Fusing them is a precondition for producing a work of art (as Dewey said, “the interaction of the two modes of vision is imagination; as imagination takes form, the work of art is born” [1958/1975: 329]). Externalization of emotion with a view to producing a work of art may be one stage of the creative process, but the final outcome hangs on the concept, skills, technique and knowledge of artistic tradition. Psychologist Rosińska (1985: 110) noted that the creative process is two-phased: “The first stage is inspiration; the second is interpretation. Both are equally important.” In turn, the painter and philosopher Paweł Taranczewski wrote that “even pure expression, that reaches spontaneously into the most deeply hidden spheres of the painter’s inner self in order to drag them out in some act of primeval eruption, is unconstrained only at the outset, and then one must proceed consistently in order to preserve that pristine, spontaneous character of the image” (Taranczewski, Tendera 2016: 69). In professional art, well-honed technique is still equally important, both in terms of technological skills and logical control of a piece (as artist Edward Dwurnik said, unexpected cases need to be controlled [Czyńska 2016: 32]). This need for technical experience was put nicely into words by one of the artists discussed at length, Tadeusz Brzozowski (2001: 201): “Actually, everything I paint is simply an intimate diary of mine. ... To be honest, at times of weakness, my routine helps catch up.”

### In summary

A deeper look at the artists’ statements in the context of the creative process reveals how many potential research issues their words open up. As already mentioned, we can find elements that connect most of the statements, for example, emphasizing the importance of commitment—even loss—in the creative process or the importance of using one’s own experience. At the same time, as the artists’ statements are often an attempt to express personal emotions, the

interpretation of individual terms evokes many separate, individual associations. With this in mind, it should be noted that this article deals with only some of the issues that could be linked to the way the artists themselves perceive the creative process.

Summarizing the considerations contained in this article, it should be emphasized that, despite the difficulty of unambiguous evaluation of the artists' statements (especially in a situation where they use a metaphor, for example, to express themselves more fully), it seems valuable to see the creative process through their eyes. Many of the experiences and reactions identified by the artists can be ascribed to the theses of the psychology of creativity. The truthfulness of the poetic statement of the painter Leon Tarasewicz (2011: 240) should also be emphasized: "Creativity is driven by mystery."

An inability to make clear arrangements—which ultimately also determines the magic of creation—is perceived among researchers. We can quote here the statement of the psychologist Boden (1990/2004: 246): "Our ignorance of our own creativity is very great. We are not aware of all the structural constraints involved in particular domains, still less of the ways in which they can be creatively transformed." At the same time, as Boden (1990/2004: 244) emphasized, and as the author of this article agrees, the impossibility of a simple interpretation is not contrary to the spirit of science: "For our purposes, it does not matter whether quantum physics is correct or not. Granted, there may be quantum effects in the brain, triggering some of the ideas that enter the mind "at random". ... But this does not put creativity "outside science," ... unpredictability ... is not opposed to science."

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