ABSTRACT

In philosophy, from ancient times up to now there have been various theories about artistic innovation and creation; the variety present in the theories proposed shows different aspects of artistic innovation. Also, since one feature of modern art is its creativity and innovation and this feature appears in various facets in each of modern schools; through comparing approaches toward innovation in philosophy (inspiration, imitation and mimesis, consciousness and unconventionality) and creativity in modern schools of art (Surrealism, Impressionism, Futurism and Dadaism), we can show the innovation and creativity in modern schools of art and justify the originality of creativity in the art of this period. In this study, in a descriptive-comparative method and by gathering information through libraries, innovation in philosophy and creativity in modern art were studied and compared. Studying artistic creation in these two domains of innovation in philosophy and creativity in modern art history, is considered through comparing (innovation here is used as inspiration in philosophy with a reference to Freud’s theory about subconscious in Surrealism, innovation as imitation and mimesis in philosophy with a representation from the impressionistic artist, innovation as consciousness in philosophy with futurists knowledge of using motion and inserting the fourth dimension and reflecting modern times’ changes in art, and also innovation as an unconventional interpreting in philosophy by moving out of former frameworks of art by Dadaism artists) and overlaps and partial comparison are presented.

Keywords: Philosophy, Modern Art, Innovation, Creativity

INTRODUCTION

The term creativity in art has been proposed with different definitions from ancient times up to now. In every era innovation in the definition has been reserved. If one of the meanings of creativity was taken as innovation then the appearance of art schools in any era could be considered as innovative matter due to the fact that each of which provides a new achievement in art. Creativity as innovation in modern art is the main component of art in this era.

The points of view which are provided in expression of each modern art schools cause to distinguish the approaches of artists following the genre. Subsequently artists for achieving the common goals of that school create various methods. The definition of creativity in art is started by explanation and adjustment of the place of innovation or creation of the artwork in philosophy that formally started by Greek philosophers.

The Greeks by the definition of innovation have provided different concepts which have been the basis of the philosophy of poises and art creativity in the next eras. So by definition of poises in philosophers' ideas we pay attention to the definition and the place of creativity in modern art.

The necessity of this research is that the originality and the account for the creative process of modern art can be made possible by adjustment of the definition of poises in philosophy limitation. Also presumably the creativity in modern art has overlap and relative adjustment with the theory of poises and art creation approaches in philosophy. According to this, four viewpoints of poises and art creation in philosophy have been chosen and were adjusted to four genres of modern art.

The four poises viewpoints are outlined as inspiration, imitation and mimesis, consciousness, and unconventionality and each is compared and adjusted with outstanding characteristic in Surrealism, Impressionism, Futurism and Dadaism respectively. Also the theories of the twentieth century's
psychologists like Freud are used here and by adjustment and comparison of each philosophy viewpoint, we follow innovation in modern art schools.

**Theoretical Principles of Creativity and Its Relation with Art**

In Amid dictionary page 70, innovation or creation means as innovating a new thing or doing a new work. Its more precise meaning is the creation of something that has not been before. Also in oxford dictionary creativity is defined as the ability of creation is depended on a talent and the ability to "change". Most of the definitions of creativity and innovation that means the creation of new thing refers to the root of the verb "innovate" which accompanies with the characteristics of newness, novelty, originality, initiative and usefulness (Hashemi, 2003). Unconventionality and breaking with traditions of common methods raise of knowledge, exiting from mental stuckness and prior methods, forbearing repetition, creation and innovation of artworks using previous reflections, and disposal of consciousness are instances of creation in art. Creativity can be ascribed as the ability of having new and different look to a subject or in other words the process of breaking down and restructuring of our own knowledge and acquiring new insight toward its nature (Hashemi, 2003). This definition in modern art is so evident that each dominant school and approach settles its own art achievements on the ruins of the previous school by exclusion and denial of the former approach.

Since poises are synonym with innovation, creation applies to the final process. In other words creation is the exterior manifestation of art which exposes as a masterpiece. Creativity in art is considered as two general classes of primary or large creativity and secondary or small one. A Primary artistic creativity leads to a profound transformation in the arts and the creation of concepts, styles and innovative methods. The innovation of schools like cubism, symbolism, impressionism and so on is example of primary artistic creativity. Secondary artistic creativity is modeling and development of artistic creation and completion of primary one. Most of art creations and artworks are set into the second class (Hashemi, 2003).

1- **Instances of Innovation (Art Creation) in Philosophy**

1-1- **Innovation as Inspiration**

Interestingly mythological and ancient art and philosophy and even religious ones like Islam and secular world believe in artistic inspiration although each has its own special style and viewpoint. In old and classic philosophy, inspiration was known as an aspect of innovation. In fact, poets (as well as other artists) with reliance on inspiration from heavens and gods or muse goddesses could innovate in art. This inspiration is a result from abnegation from self (out of one's sense) or reaching to disruption and ignorance. Even the artist is assigned as a maniac whose mania is from super human powers.

The viewpoint of the necessity for inspiration in innovation has root in ancient thought and religious belief. Artists listened to muses' call or seek their assistance in their poetic narrations. Thus the artist in the inspiration time ecstasies from him and traversed from consciousness to ecstasy (rapture) and ravishment. For this reason art was not a worldly activity and a static and sensory experience but in fact had divine route (Madadpour, 2008).

Greeks before Socrates', Plato's and Aristotle's theories believed in poetic inspiration and talked about goddesses named muse who caused to the creation of poetic inspiration. However in classic philosophy like Socrates’ theory, poises in art require inspiration and the divine inspiration is the only important one. Socrates about the origin of creation and the parameters for creation of artworks expresses that art is a divine and holly event and the people engaged in it must be maniac; their mania should be called divine mania. As Plato from Socrates in Phaedrus reminds: “there is no greater good than this that either human self-control or divine madness can offer a man” (Plato, 2001). In fact humans achieve the greatest blesses in the light of mania. This mania is divine remission. By observation of beauty in this world, they could behold the real beauty in the heavens in the attendance of gods in spiritual journey before the Fall of Adam. They recall that glorious, unconscious, fascinating, unforgettable beauty, desire to fly but did not possess the ability and the wing; helplessly like a broken-wings bird merged in mania, wish and frustration appeal to the art to recreate and recall the love to beauty through it (Plato, 2001).
Plato in Politeia talks about the disruption and ignorance that poets are afflicted during the art work. At this state the poet is unaware of his feeling and cognition and is under the domination of his poetic goddess (Soleymani 2000). Plato addresses a person as an artist who is frenzied and enticed by art goddesses (Ahmadi, 2011). Furthermore Plato believes that the artist only affected by the Mania gifted from art gods so when inspired he ecstasies from himself and god takes his wisdom and soberness thus he is only a tool for transition.

Plato in Phaedrus says that the inspiration which leads to innovation/poises is a sort of Mania: "the third type of madness is the gift from gods of knowledge and art" (Plato, 2001). Plato's theory about inspiration and art creation is in Ion conversation. In this conversation Socrates says poets connect to poem god by inspiration power in rapture, ecstacy, disruption and ignorance: like a link of an iron chain meets magnetic stone and enjoys its power. If the creation has taken as the result of inspiration, this chance is not allotted to all but, to only some people (Ahmadi, 2011). Consequently, for Plato the place of poises and attaining to Mania for inspiration needs special capacity. The artist for receiving inspiration from art goddesses may reach to the kind of insight which is beyond the common knowledge. His Mania could be captivation from gods which is inspirational regarding the reality (Madadpour, 2008). By this explicit discussion about the divine inspiration, classic art is not recognized as the inspirational art because it is famous for imitation from nature. Also in Middle Ages philosophy, they believed inspiration contributes to art poises/innovation. This inspiration was achieved through religion; like the theories of Augustine's tradition in which divine inspiration was necessary for innovation (Hetterer, 1972). Regarding these theories in the philosophy of middle Ages, innovation and art creation was belonging to religious people and church adherents. Accordingly inspiration in art innovation was within the limits of religion.

For most modern era philosophers the need for inspiration in innovation is not divine bestowed upon human from gods or goddesses; but according to positivism and secularism the approach of close relation between innovation and human subconscious was obtained by Leibnitz, Schelling, Schopenhauer, and Herbart theories in early nineteenth century. As a matter of fact, inspiration descends from divinity and metaphysics to the human soul. These theories were followed by twentieth century psychologists like Freud. He believes that the artist by reference to subconscious and inspiration from it attains to innovation in art. According to Freud inquiry, the artist disruption and ignorance were considered as a basis in modern age. Freud in reaching to ecstasy states: by the creation of artworks the artist alleviates his own tensions and enhances his relief (Hetterer, 1972).

Hegel as a modern philosopher in one of his classifications of art creation believes that inspiration in art relates to the intuition and superhuman power. For him the artist is unaware of inspiration and it is exotic for him (Eineihmfremde Gewalt). In his philosophy famous as The Geist der Zeit (the soul or spirit of the times), Encyclopedia of the Philosophical Sciences, volume three, part 560, says: inspiration is a power that the artist is unaware of (Ahmadi, 2011). Hegel like Plato believes that the artist is a 'tool' for artistic inspiration. For him the prerequisite of receiving the inspiration is traversing from consciousness and attaining to intuition.

In ancient and modern philosophy the essential fact is that innovation as inspiration is a power by which the artist reaches to creation and innovation boundaries; the artist's disruption and ignorance in the moment of artwork creation is necessary for perceiving inspiration.

1-2- Innovation as Imitation and Mimesis

The first formal theory of philosophy in the assessment of artwork is imitation. The wrong translation for the Greek term of mimesis caused some problems for readers of Greek artworks. For some, the definition of art was imitation of nature, of fact or of reality. But in third and fourth hegira centuries, Islamic philosophers translated it as mimesis. Originally mimesis means recitation, narration, and imagination; namely the application of imagination with using allegory (Zamiran, 2005) and (Soleimani, 2000). "Representation": being a representative or indicator of something or the repetition of the presence of another one. In other words one thing signifies another thing in the way that is comprehensible for the addressee (Ramin, 2007) and (Soleimani, 2000). As in the meaning of "representation" the subject of "presence" is implied, presence is the essential element of image and imagination (Madadpour, 2011). To
fulfill presence, imagination needs to become tangible by using image or even language tools like representation or metaphor. For the first time Aristotle proposed a basic definition for metaphor that "metaphor is laying the name of something on the other thing; transition from gender to kind, kind to gender, kind to kind according to rules of analogy" (Hagberg, 2010). In allegory, the absence of meaning changes to the presence because it adjusts to imagination and phantasmal. "Since imagination goes between aesthesis and noses, aesthesis and noises collect in imagination" (Madadpour, 2011). Thus they are shown by representation methods like allegory in the real and tangible world. As a result representation or mimesis is not equal to imitation.

Based on Plato's point of view, art is an aspect of mimesis and natural phenomena are its examples. In the definition of art, Plato believes everything is a copy, imitation of idea, visit of supreme or as Eshraghiyan's (illuminati Muslim's) interpretation it is exemplary image features. When Plato talks about good imitation and bad imitation it can be referred to mimesis and mere imitation respectively (Soleimani, 2000) and (Madadpour, 2008). For Plato innovation/ poises in art by using imitation is not a mere imitation from nature; but is lower than image figure. Plato believes the artist translates and transmits the spectrum of existence and reality that cause to render it deceptively in order to transfer to his addressee its similarity to the reality which is the best kind of imitation (Soleimani, 2000). For the authors the tricks by the artist to resemble the artwork to the reality are not technics in the innovation but the application of "expression" which necessitates imagination. In imagination, the real aspects of nature can refine to its magnificent limit that is Platonic idea. Since only in imagination the images may alter from their real form better or worse than their reality. Imagination by mimesis enjoys a particular place in art resource or innovation. Thus the art cannot be considered as mere imitation and copy. In art even under the most stimulatory condition, the nature is represented and the artist innovates by using understandable notions like allegory. As a matter of fact the artist by appealing to figures of speech like allegory brings the nature close to the reality which is one of the creativity aspects in art.

Aristotle applies imitation in two aspects: mimesis of nature and complement of nature work. In art, Aristotle believes in mimesis of nature: Poets are like painters; they describe persons superior or inferior than their reality. "Those who poets described in terms of character are better than described, or lower than, however, such as painters, poets are in this regard" (Soleimani, 2000). As discussed above the authority in illustrating superiority and inferiority is taken place in the imagination that artist provides in his artwork. Aristotle unlike Plato uses imitation in broader sense: it is not the mere duplication of nature. But by going beyond the fact and the nature, imitation is the creation of something whose root is in the nature. Imitation from what 'is' to what 'should be', or "replaces the nature sense; in other words, completes its meaning and explicates its potentials" (Soleimani, 2000).

Descartes is a philosopher whose definition of art is not the mere imitation of nature; his related theories are significant and comparable to ancient and classic philosophers. For him man in representation, is not searching for similarity; but the controversy between representation and what is represented reveals its identity. When the painter draws portray or landscape, he exposes aesthetic aspect of creatures' figures by help of artistic innovative imagination. In fact he is not after imitation and mimesis of their reality but according to Hegel he tries to make the feature superior than its reality (Madadpour, 2011).

The fundamental point in innovation with imitative and mimesis approach in philosophy is that for delicate imitation of nature he should apply his imagination—one application of human's spirit and mind-to interfere the superiority or inferiority of the nature in his artwork.

1-3- Innovation as Perception

In the ancient times innovation in art was a feature of knowledge and wisdom which means detection and elicitation of reality. Furthermore, through art wisdom and light of detection it was possible to demystify the reality of the objects. Thus for Myths of Ancient Greece, knowledge is related to existence detection and techno (art/skill/craft) as kind of manifestation and confirmation of his essential powers (Heidegger, 1971).

From the beginning of Greek thought up to metaphysics' and Plato's era, techno always depended on Episteme. These two terms were related to wisdom and knowledge, with their result that is art innovation.
In fact techno was used as disclosure of something hidden. Also innovation and poises have the same meaning that in new Persian interpret as noavari (innovation). However its correct meaning is: making something hidden explicit (Madadpour, 2008). In other words the term techno has cognitive application which indicates raise of knowledge. As Aristotle in Metaphysics states: "we think that knowing and epaening mostly belong to art; and artists are wiser than experts, for the fact that every kind of wisdom is the result of knowledge" (Aristotle, 1987). Aristotle in the definition of art in Poetics says: the artist can illustrate the nature superior or inferior than its real nature; in Aristotle theories since the artist can interfere in the art, mimesis takes conscious approach (Madadpour, 2008). For this, Aristotle ascribes the art as the result of wisdom which can be related to rational perception of world and reality. Therefore for Aristotle, art imitation should be laid in irrational "recreation" and renovation, not in mechanical copy and duplication. Art is fabrication (as it can be also interpreted from Greek term 'poises') it is a rational act. In one word it might be said that art is rational creation of something base on a goal (Ahmadi, 2011). Also in the book 'On the Soul', Aristotle identifies the soul as the origin of creatures and imagination as one of the special rank of soul (Aristotle, 1970). From Aristotle point of view, imagination does not record only images but is able to decree; hence the decree agent is in man's soul (Aristotle, 1970). As a result based on Aristotle definition, it can be inferred that imagination is not only the images treasure but the element of variation and identification. As a result, in the representation process, rational aptitude and knowledge is necessary to interfere in imagery figures and finally transform them to tangible images.

The introduction of knowledge to art innovation, for other philosophers is comparable and adaptable to the theory of revealing/exposing the reality by awareness and inner soul forces (like imagination) by Greek philosophers. Rational philosophers of seventieth and eighteenth centuries, recognizes imagination as one of the mental faculties because it designs images and paintings on the mind. Also Beckon, Hob and Hume presumed imagination as a mental faculty equal to memory and wisdom. They believe that this sense has an undeniable role in association of meanings and formation of scattered elements of mind (Madadpour, 2011). As far as fancy is a class of mind and essential for creativity in art, it can be resulted that creativity in art enjoys from rationality; and its authenticity is competitive to other rational cognition like knowledge. There is a profound relation between these two categories (Bohme, 2001) and representation is not a mere imitation. Of Modern philosophers like Descartes and Spinoza are rational philosophers who know the basis of creation mostly in association with rational thought. Great scientists like Pascal and Newton, exceeded it and neglected fancy and put it against rationality (Roset, 2007). For Hedger also all kinds of art are basically innovation. He takes art as innovation with its general meaning, as all kinds of art are the manifestation of appearance and exposure/disclosure of something hidden (Rikhtehgaran, 2008). This manifestation happens by help of fancy sense which is part of rationality.

What in David Bohme’s opinion (the twentieth century philosopher, expert in philosophy of mind and self-consciousness) is the main factor of innovation and creativity is human mind causes to the discovery of orders and novel structures in phenomena and reinforcement of his motivation and eagerness for creation in the frame of artwork, general theories or every sort of activity which leads to perception and recognition of aesthetic and harmony in all his life aspects. According to Bohme, the process of innovation and creativity in art and science is equal to each other, which shows his opinion of mind and wisdom function.

1-4- Innovation as Unconventionality

In philosophy there is a viewpoint about unconventionality in innovation of artwork which is seen in Aristotle’s philosophy too. In poetic, Aristotle necessitates "Manikos" or "unconventionality" which is of course the emphasis on the presence of irrational element and/or taste and attraction in art which represents the function of rational sense (Madadpour, 2008) and (Ahmadi, 2001).

In modern philosophy the unconventionality and its effect on art creativity are followed by Bacon. Bacon about innovation and creation of art believed that: art should always have a strange element in its proportion. It worth saying that unconventionality needs to have some extent of awareness. As Read emphasizes in his book 'The Meaning of Art' the duty of art is always to drag the human mind a little bit beyond understanding. This "beyond" might be spiritual or only imaginary; anyway somewhere it goes.
beyond the rationality (Read, 2009). If Niches' philosophy is considered as related to that of the twenties century, by Niches' definition of art, uncommonality and breaking with traditions are necessitate for art. He describes artists as offenders to constraint (Bang, 2003).

2-Creativity in Modern Art Schools

There are different points of view in perception of art innovation and measures of creativity in art. For instance in the past the characteristics like: inspiration, proficiency, simulation or nature representation and so on has been noteworthy. However the most important trait for modern artists in an artwork is innovation. As Dubuffet, French painter says: the essence of art is creativity. Thus, the attitudes related to art should be new. Also he believes that constant evolution is the only deserved approach in art (Hanfling, 2007). By definitions and approaches which were submitted on art innovation in philosophy, we are to investigate the creativity in modern art schools like Surrealism, Impressionism, Futurism and Dadaism.

2-1-Creativity via Inspiration in Modern Art (Reference to Unconscious)

One of the creativity aspects in modern era is the application of subconscious in use of subject, concepts and even selection of visual elements in art. The creativity in art can be observed via divine inspiration in religious and myth arts. But inspiration in modern art is proved by reference to human soul and subconscious. In modern art, turning to subconscious is the consequence of valuing to artist individuality that is agreed by it.

The view of artistic inspiration, which among modern artists proposed, has root in Freud theories. Reaching to subconscious upon Freud is accompanied with this belief that by awareness of subconscious can be achieved to boundaries of creativity and creation. In modern art reaching to subconscious, disruption and ignorance turned to completely personal affair. In Freud opinion, creativity has relationship with dream, especially Oedipus complex and these problems solved by creativity. For Freud, artist escapes successfully from reality by resort to creativity. He can face with the real world by relying on enjoy and calmness of art creativity. One who is not satisfied with real world if talented would be able to turn his sexual power to artwork (Hatterer, 1972)? This thought in art coordinates to Surrealism movement that searches facts beyond the real world, intuition world, dream and subconscious field discovered by Freud. Surrealism traverses contemplatively in psychic subconscious and relies on facts superior than reality associated by factious images. In Surrealism method, artists identify creativity in subconscious images and sexual desires. The artist releases his innovation from wisdom supervision, the will leadership, logic and social obstruction. The theme of most surrealist artwork is fancy, dream and nightmares with strange images. "Soul mysteries are hidden from others; but, only the surreal artist sensitivity can show its real face" (Read, 1995). This style's artists model inspiration of subconscious and with special approach, they dictate their art. So they extremely exit from the reality.

The points in comparison between art innovation in philosophy as inspiration and artistic inspiration in modern art (based on Freud theories) are to: in philosophy theories of inspiration, artist mania starts with freedom from consciousness. This mania is called divine mania which is related to heavens. But in modern art, reaching to ecstasy/disruption and ignorance and unconsciousness is completely individual that he investigates it in his psyche and subconscious (Gardener, 1991). According to Freud, by creation of artwork, the artist alleviates his tension and adds to his calmness (Harttrer, 1972) and according to Socrates (the artist appeals to art to remember the real aesthetes before the Fall) the artist calms himself with art creation.

According to Plato's theory that the artist may achieve to insight beyond knowledge, which is related to the reality, we can observe this viewpoint in Surrealism which is based on Freud theories in another way: in this art genre based on reference to subconscious, the artist exit from reality by putting aside consciousness and imagine a world beyond the reality and logic rules. However for Plato reaching to reality is from gods but in surrealism it is accompanied by resorting to unconscious.

2-2-Creativity as Imitation and Mimesis in Modern Art

Imitation as representation is a feature of creativity in modern art era which advents in impressionism by characteristics like the application of past methods with innovation and originality. In philosophy by reference to philosophers' ideas and Aristotle's description of mimesis, we inferred representation is
beyond the mere imitation of nature and adapt this with impressionism which was rejected by France art academy. Impressionism’s objective was reaching to supreme naturalism used by emphasis on light and colors. This school’s artists by knowing the fact that the nature has variant process paid attention to the representation of nature. However this was not three dimensional Renaissance representations but by their own recognition of nature they use it as their own style same as what Aristotle named as mimesis. In his book (Poetics) for the definition of art Aristotle says: the artist can portray the nature as it is, superior or inferior.

Also mimesis artists imagine naturalism as what they perceive. Aristotle states: mimesis is not the duplication of nature but it is the creation of something which has root in nature by going beyond the fact and nature. Imitation can replace the meaning of nature. In other words it can complete its meaning and reveal its potentials (Soleimany, 2000). As far as we identified a feature of representation as allegory and narrative, this can be adjusted to impressionism in the way that: impressionism is the outcome of two schools of realism and romanticism. In the one hand in impressionism, the nature or reality is represented and narrated so it is adapted to realism with perception from nature; on the other hand impressionists perceive representation in special point and light which is called "moment" (Linten, 2003) so it is distinguished from romanticism because there is no trace of the artist feelings in his artworks. According to Gardener’s definition in Art through the Ages, the subjectivist artist in his perception of out-world relies more on his visual sense than his perception and imagination (Gardener, 2000).

2-3 Creativity as Raise of Knowledge in Modern Art

Since the main work of art is innovation, creativity with praise of knowledge needs change of insight with correlation between them. In social level this changes of insight mostly occurs among artists and about art; as in artists’ artworks the scheme of new world is designed. As in Hieronymus Bosch’s and da Vinci’s paintings the image feature of new technology is innovated and established. Because science is bounded by materialistic world's laws and regulations but in art, creativity is exploited from fancy and imagination with no limitation for it (Madadpour, 2011). It means every kind of creativity and innovation, abandoning old methods and the revolution in art are sort of focus on world perception that happens firstly in art; and artists are pioneers and leaders in its discovery.

If the raise of perception is known as one of the meanings of creativity, the creativity is achieved by change of insight in common styles; accordingly in artworks and styles the one is creative who doubts to former process and struggles to change it. This aspect of creativity is expressed by futurism school in modern art. Futurism by awareness of development in technology and machinery/modern life (Linten, 2003) changed the former art styles tried to exclude dullness from art and closed it to science and information. Futurists brought forth disgust to old art, artworks expressing modern world dynamism, speed and technology. Umberto Boccioni on extreme hate of past says: "we suggest removing all subjects and theme used in art so far… destroying the religion of worshiping the past… disgracing all forms of imitation… praising all sort of innovation…exposing and glorifying modern life with its harsh and unhesitant speed transformed by dominant science" (Gardener, 2000). As a result the deep relationship between the art proposed by Bohem and science can be observed in this genre.

As far as futurism introduced itself as a praiser of machine, speed, war, and all aspects of machinery life, it used a method which entered the machinery life symbol in art. Thus its artists appeal to styles like repetition, sequence, and rhythm in order to record change and movement in modern era. For them this method demonstrates the notion of movement and introduction of the fourth dimension i.e. time in artwork for honouring speed and dynamistic machinery (Gardener, 1991).

The interference by Aristotle on imitation (the artist can demonstrate the nature superior or inferior than its reality) can be developed by the introduction of motion and fourth dimension of futurism artworks in modern style approach. In futurism, creativity is manifested by illustration of modern science in machinery and can be expressed by displaying motion in steady image.
2-4-Creativity as Unconventionality in Modern Art

One creativity aspect in modern art is unconventionality or being out of common law (the unconventionality originates from divergent thought which is creative thought). As discussed in philosophy firstly the unconventionality has logic function, secondly it needs knowledge beyond its time. In art history, the noblest artworks were the most unexpected ones (Ahmadi, 1999). In modern era, the art history has plentiful samples inadaptable with common acceptable assumption of art (music, theatre, painting and sculpture); even the public did not take it as art to account, but by passing the time they have been accepted as "great art". Unconventional style has manifested more from the beginning of modern era in the way that schools of art emerge one after another as a result of doubt in the former one. In most modern art approaches, creativity is not the application of appropriate and exact regulations but the practice of every rule that instinct and logic can understand and explain it beyond limitation. On neglecting rules, breaking with traditions and application of unconventional styles Picasso says: "if we do not experience confusion and bewilderment, we never create new forms". Creativity approach as unconventionality can be seen more in Dadaism. Dadaists broke the traditions in art by composition of unconventional styles and using chance. Dadaism had a remarkable effect on art and challenged past values and conventions. In other words anything out of logic and institution is authorized both in insight to art and artwork. The styles of different schools' artists before them were rejected and came out of its logic sense to the extent that the goals of past art reached to absurdity and extinction. "The unconventionality in Dadaism was a rebellion against first world war despair" (Linten, 2003). Breaking the law, irrationality and discrediting standards lead to creative artwork in art history. It's noteworthy that art for Dadaists were not creation of artwork but the breaking of past frameworks. The main factor in selection of stuff in their work is defiance to traditional methods; but the application of visual elements is really artistic and grants them attraction beyond their historical importance (Gardener, 1991). Dadaism by its breaking with traditions and unconventionality gave way to all sort of uncommonality of the century among them Fountain by Marcel Duchamp to Land art works.

CONCLUSION

Through the history concerning philosophical ground, the definition of innovation describes various processes for artwork formation. For the reason of variety in definition of creativity in art and for authenticating to modern art innovations; from philosophical theories, we reached to relative overlap by adjusting art innovation approaches (inspiration, imitation and mimesis, raise of knowledge and unconventionality) to innovation in modern art schools (Surrealism, Impressionism, Futurism and Dadaism): innovation by inspiration approach in philosophy is like reference to artist subconscious in Surrealism. In both the artist feels calmness by art creation; however inspiration in philosophy is divine but in surrealism focuses on human spirit. The analogy between innovation as imitation and mimesis in philosophy and creativity in Impressionism is that: representation for Impressionism artist is superior to nature imitation because it is accompanied by artist's interference. For corresponding innovation in classic philosophy with creativity in futurism: innovation is raise of awareness/knowledge in classic philosophy and a sort of knowledge-awareness; and in modern philosophy it researches and explicates world measures and structures. But futurism is the fruit of awareness on society development toward machinery and its reflection in art; also gaining knowledge in illustrating motion and fourth dimension in artwork. Also the similarity and adjustment between innovation approach as unconventionality and Dadaism genre is that: innovative creation can be achieved by changing insight and by abandoning past traditions. This change of insight includes sort of awareness beyond its own time.

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