



The stories of creative movement ideas

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How the idea
of studying the
journey of an
idea emerged?

A socio-cultural perspective of creativity

“Creativity is concerned with the action of an actor or group of actors, in its constant interaction with multiple audiences and the affordances of the material world, leading to the generation of new and useful artifacts”

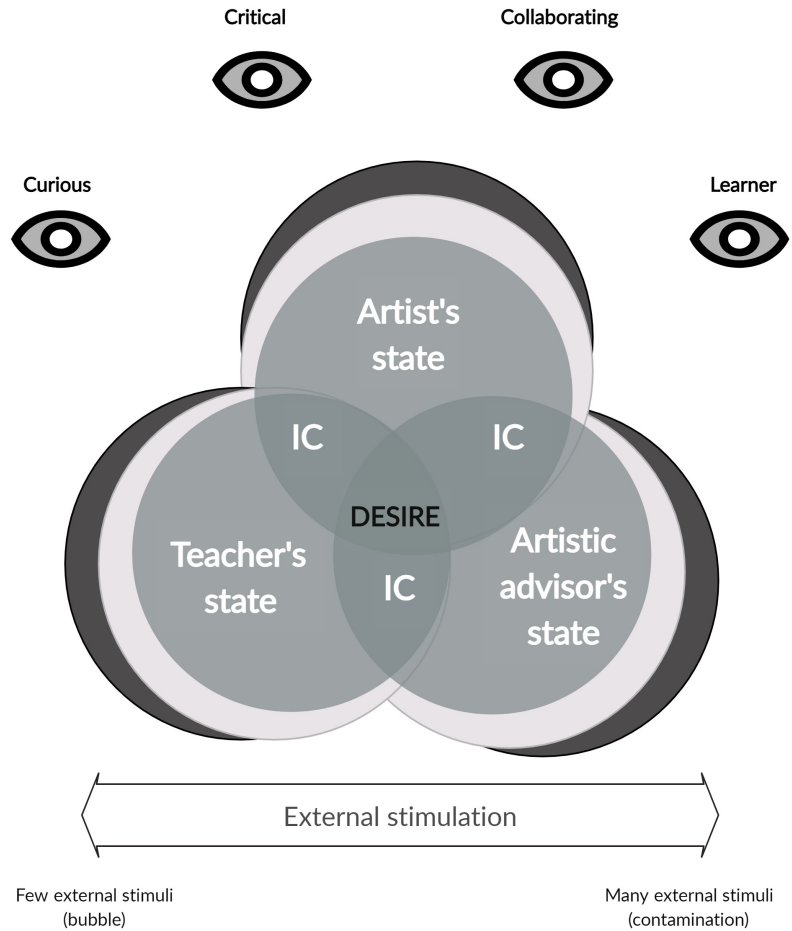
(Glăveanu, 2013, p. 76).



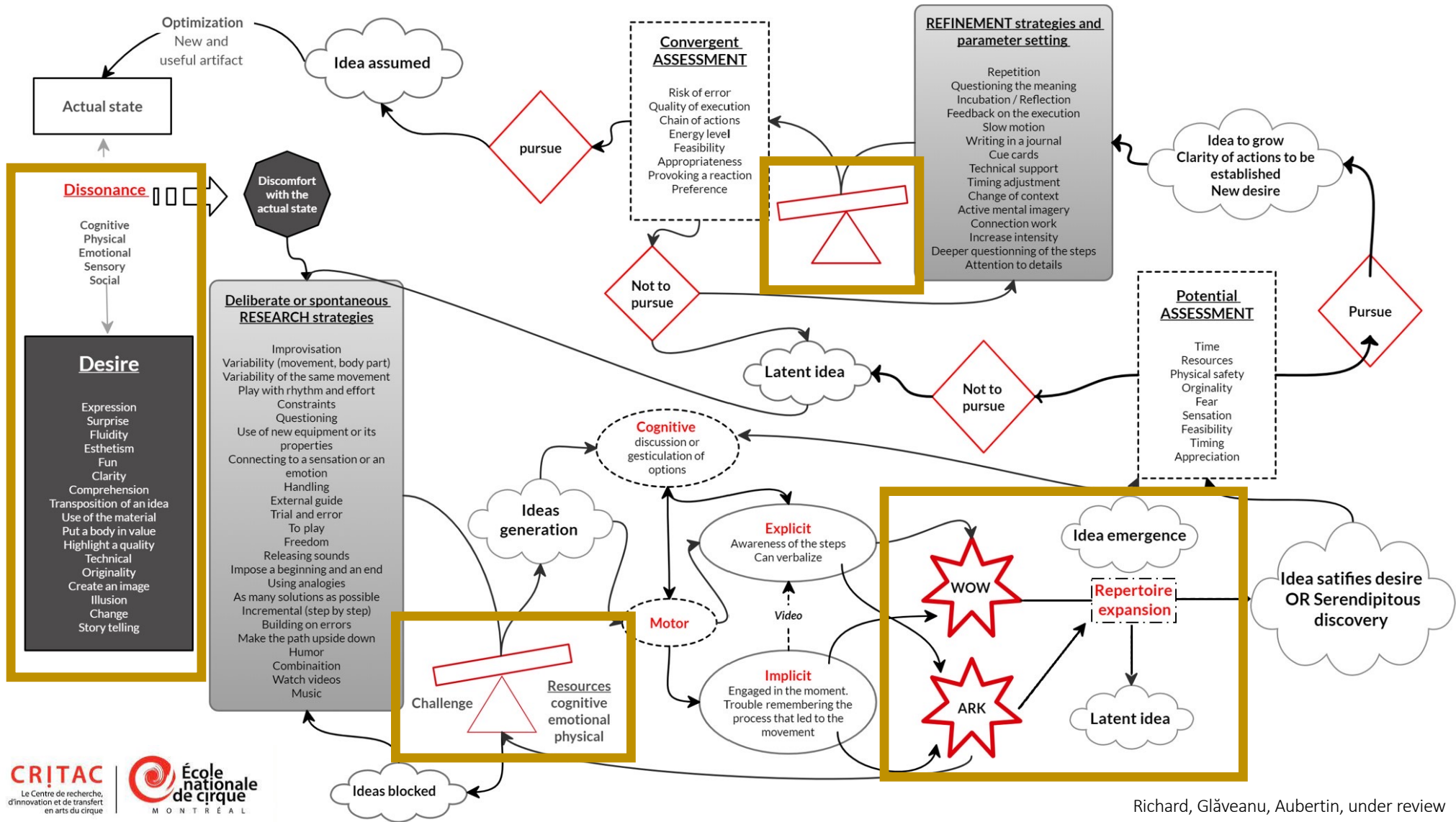
The journey of embodied ideas – actors, audiences, and afforges

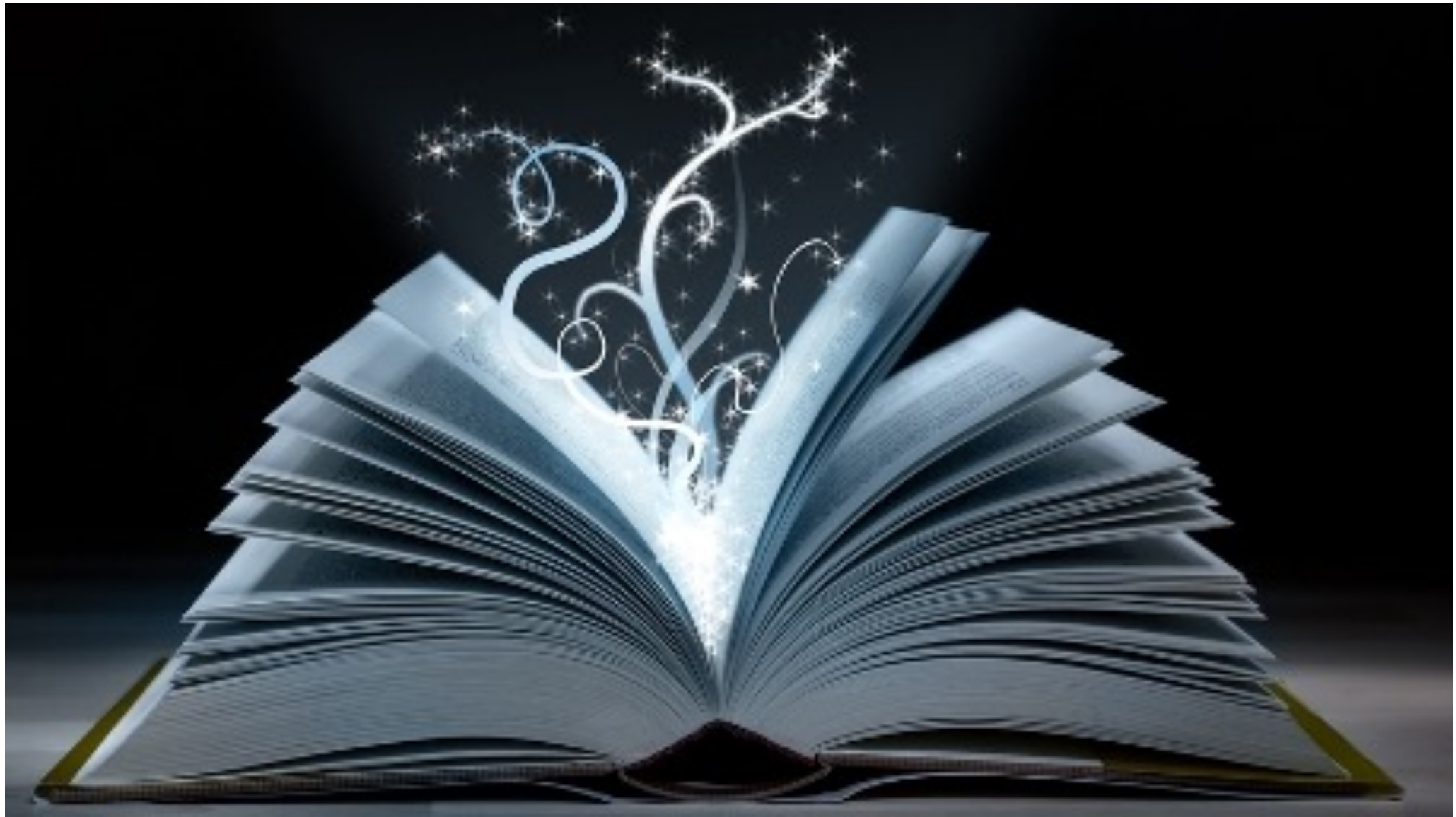
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Richard, Glăveanu, Aubertin, under review





Main conclusions: A radically embodied journey

- ✓ Ideas are not 'own' by one or the other actor. Creative ideas are emerging in the spaces between all the elements involved.
- ✓ At National Circus School, ideas emerged from a united body and mind (i.e., embodied) coupled with various environments (i.e., embedded) and relevant objects (i.e., extended) which are acted on in meaningful ways (i.e., enactive).



An emotional journey...



A dissonant desire instills discomfort and evoke motivation to explore

A desire to develop a distinctive technique to perform a prowess

To give life in a clashing way to a world of stillness

A desire to express, surprise, move fluidly and esthetically

To clarify, comprehend, tell a story through the body

A desire to highlight the uniqueness of an organism in motion

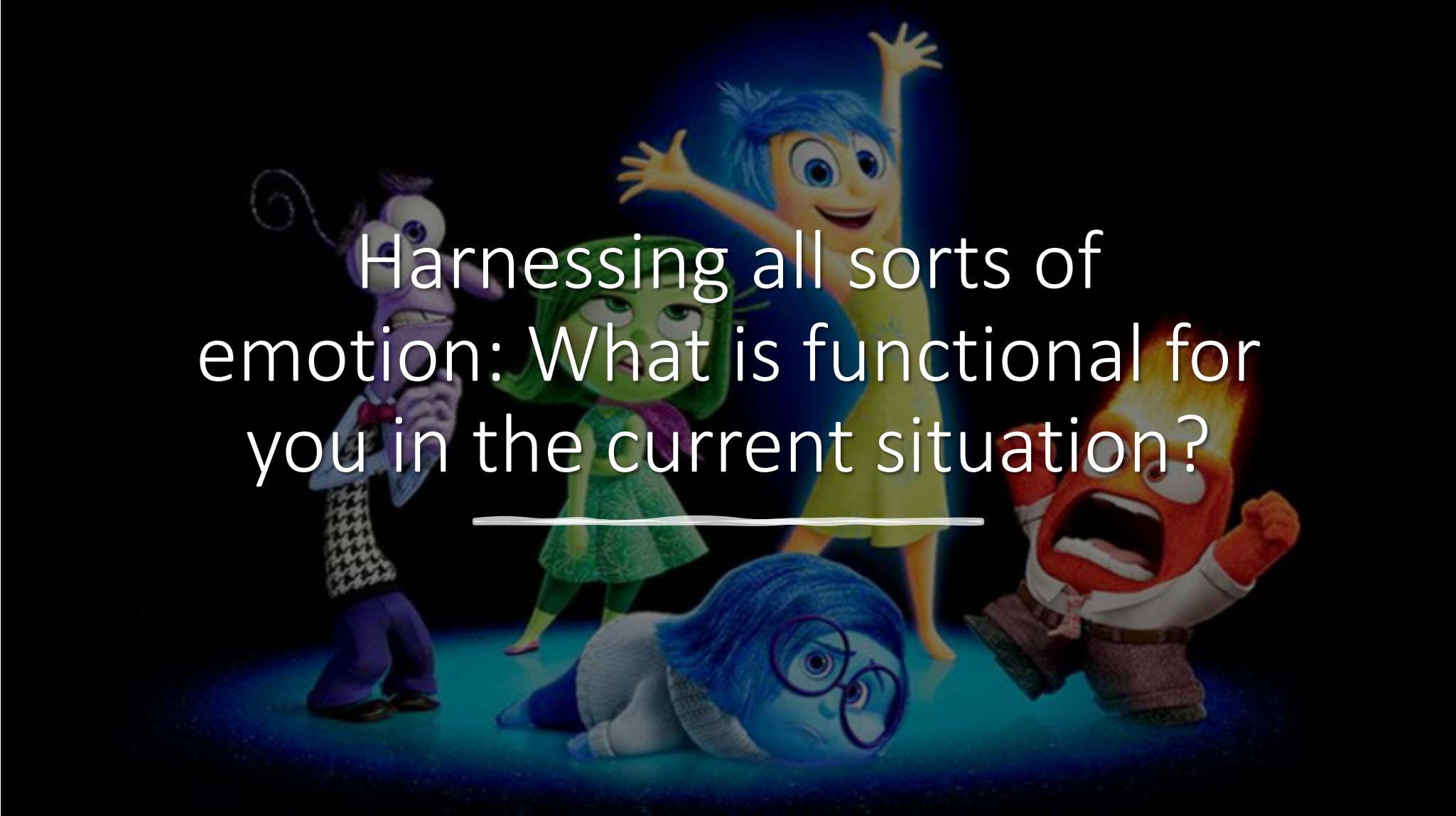
To create a change, an image, an illusion

A desire to have fun playing around with materiality

A scream of expressive originality

A dissonance with the current state of the art

A discomfort from which to depart



Harnessing all sorts of
emotion: What is functional for
you in the current situation?

Perceived challenges

Constraints, improvisation, variability,
problem solving, novelty,
uncontrollability, ambiguity,
unpredictability, spontaneity...

Perceived resources

Affective, cognitive, physical, artistic,
social...



A pedagogical journey: teachers as environmental designers

More than creativity???

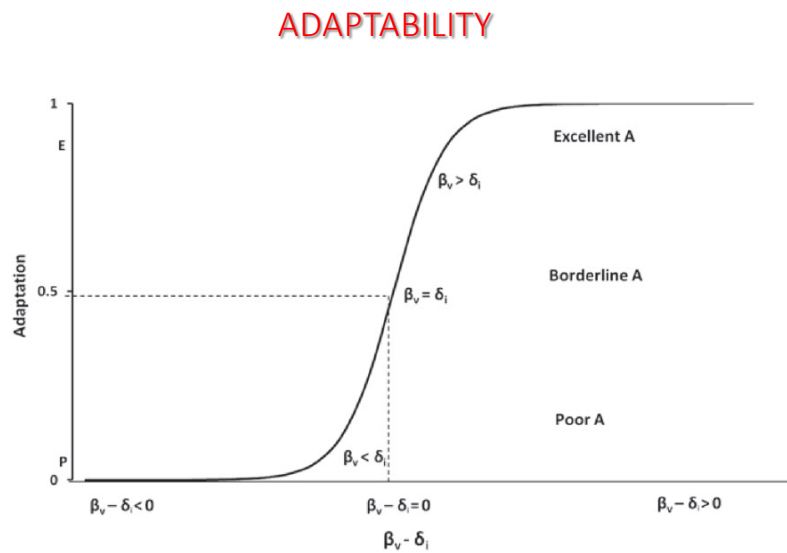
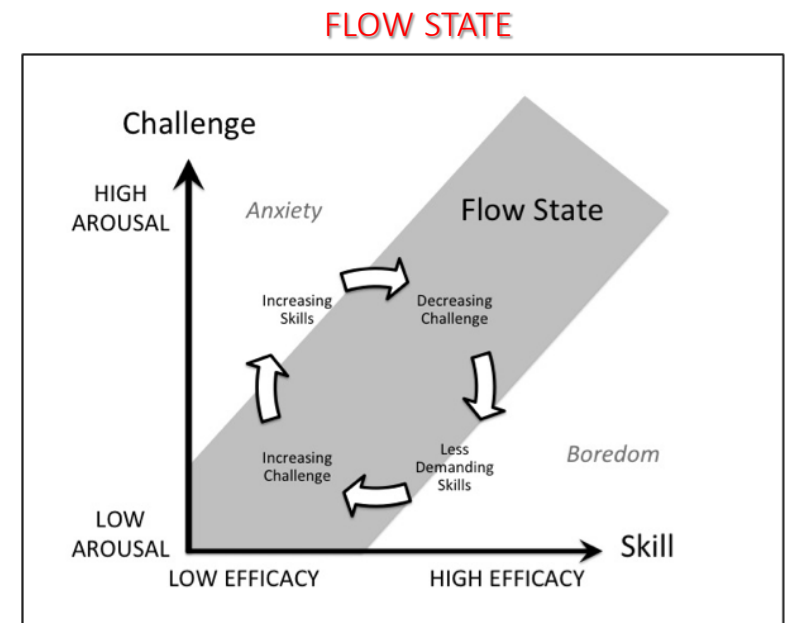


Figure 1 — Adaptation (A) probability as a function of self-perceptions of one's capability and task demand (difficulty) difference.



Tenenbaum, G., Lane, A., Razon, S., Lidor, R., & Schinke, R. (2015). Adaptation: A two-perception probabilistic conceptual framework. *Journal of Clinical Sport Psychology*, 9, 1-23.

Csikszentmihalyi, M. (1996). *Creativity: Flow and the psychology of discovery and invention*. New York, NY: Harper Perennial.

Potential and possibilities

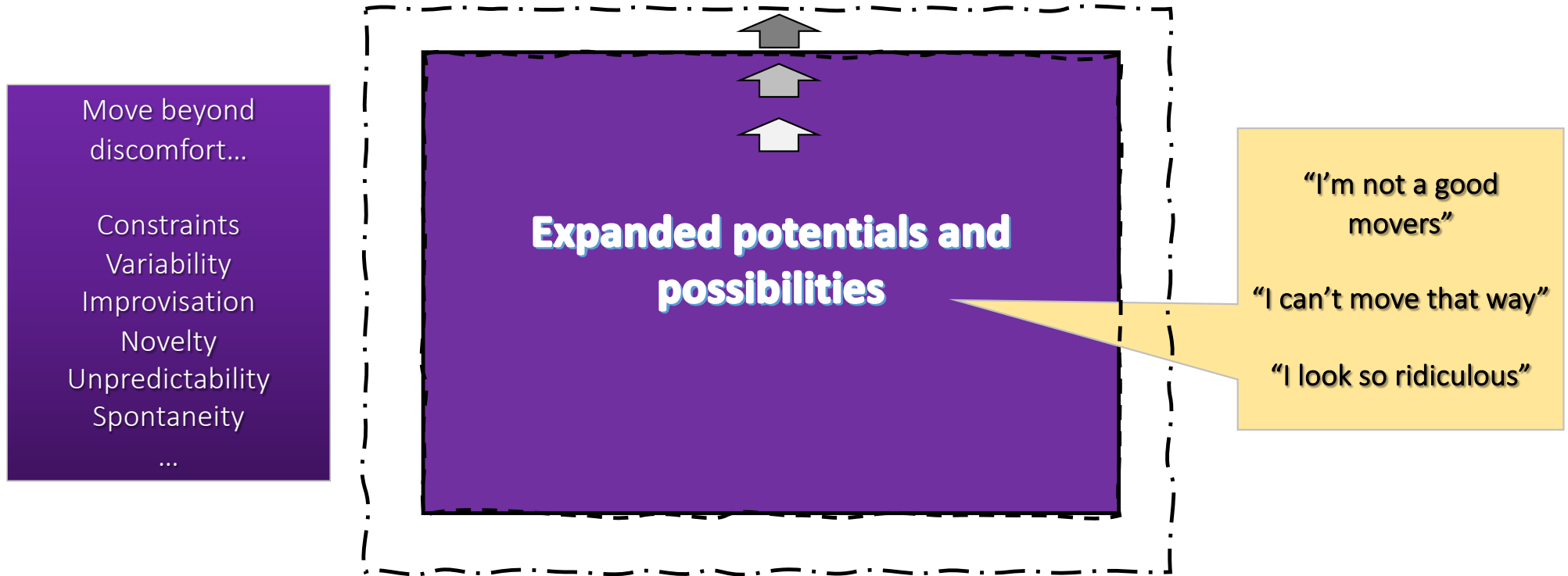
The World Health Organization has defined mental health as “**a state of wellbeing in which every individual realizes his or her own potential**, can cope with the normal stresses of life, can work productively and fruitfully, and is able to make a contribution to her or his community”.

(WHO, 2018)

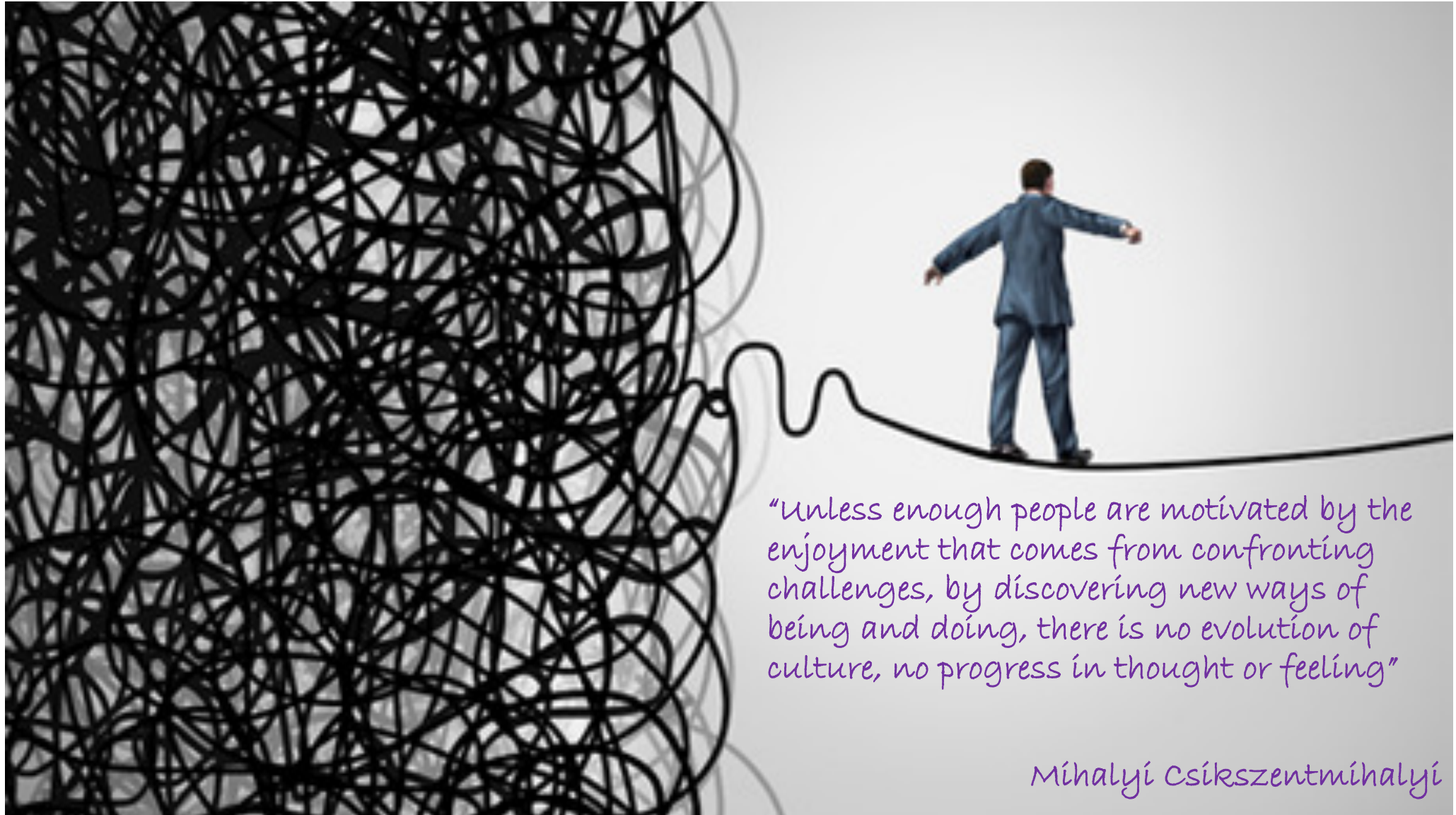
Creativity can be defined as a process that both **explores and expands** the area of possibility for individuals, groups, and society. It should not be reduced to a product or to a creative person but defined by the **expanded zone of possibility** that creative actions build on and open for self and others.

(Glăveanu, 2020)

Find the appropriate stimuli to bring you to explore your potentials and possibilities. At first, it might feel uncomfortable, but by gradually exposing yourself, it will either become more comfortable, or you will get use to the discomfort.



It is NOT about thinking (or moving) outside the box, it is about expanding your box.



“Unless enough people are motivated by the enjoyment that comes from confronting challenges, by discovering new ways of being and doing, there is no evolution of culture, no progress in thought or feeling”

Mihalyi Csikszentmihalyi

MERCI 😊