



Exploring the Emotional and Cognitive Experiences of Abstract Artists in the Creative Process: A Phenomenological Approach

Riski Elpari Siregar ^{1*}, Rudi Salman ²

¹Universitas Negeri Medan, Indonesia

²Universitas Negeri Medan, Indonesia

¹riskielsir@unimed.ac.id*, ² rudisalman@unimed.ac.id

Article Info

Article history:

Received 31-07-2025

Revised 19-09-2025

Accepted 24-09-2025

Keyword:

Abstract Art, Creative Process, Emotional Struggles, Cognitive Experience, Artist Perspective, Artistic Expression

ABSTRACT

The field of abstract art creation has long been studied through various lenses, but a comprehensive understanding of the emotional and psychological experiences of artists remains underexplored. While research has focused on techniques and stylistic trends, the subjective, lived experiences of abstract artists during their creative process have not been fully addressed. The objective of this study is to clearly articulate how emotional and cognitive dimensions shape the creative process of abstract artists, with particular attention to their lived experiences. Using a qualitative phenomenological methodology, we conducted in-depth interviews with six abstract artists to capture the richness of their perspectives. The investigation focused on how abstract artists navigate emotional struggles, failure, environmental influences, and the challenge of conceptualizing visual language. Findings indicate that emotional release, transformation through failure, and environmental context play a central role in shaping artistic expression, while cognitive efforts to structure abstract ideas further illuminate the complexity of the process. These findings demonstrate that abstract art creation involves a dynamic interplay between internal emotional states and external factors, offering new insights into the complexities of the artistic experience. This research contributes to a deeper understanding of the emotional and cognitive processes of abstract artists, with implications for art therapy, education, and the study of creativity.



©2025 Authors. Published by PT Mukhlisina Revolution Center.. This work is licensed under a Creative Commons Attribution-NonCommercial 4.0 International License.

(<https://creativecommons.org/licenses/by/4.0/>)

INTRODUCTION

Abstract art has long been a vital form of artistic expression that transcends traditional visual representation, focusing instead on conveying emotions, ideas, and personal experiences through non-representational forms (Moro, 2024). Rooted in the early 20th century, abstract art challenges viewers and artists alike to reconsider the boundaries of artistic expression, allowing for freedom in both technique and interpretation (Yılmaz & Kır, 2025). The phenomenon of abstract art creation, however, goes beyond the technical aspects of painting or sculpture. It encompasses a deep, often transformative process through which artists engage with their inner worlds, confronting their emotions, thoughts, and existential questions (Härkönen, 2025). This dynamic process of creation is not merely a series of steps in the development of a piece of art but a profound, subjective experience that is shaped by the individual's personal and social context.

The relevance of this phenomenon is underscored by the central role that art plays in the emotional and psychological lives of individuals (Yin & Childs, 2024). For many abstract artists, the act of creation is a deeply introspective journey that provides them with a means of personal expression and emotional release (Samuratova, 2025). It is a space where their inner conflicts, desires, and experiences are externalized into visual forms. This subjective nature of the artistic process is of particular importance in understanding how personal, cultural, and societal influences intertwine to

shape the outcome of the artistic experience. Abstract art, therefore, is not only a form of aesthetic engagement but also a reflection of the artist's internal state and response to the world around them.

Given the complexity of these subjective experiences, it is essential to explore the meaning behind them in greater depth (Julliard, 2025). The phenomenological approach, which focuses on understanding lived experiences from the perspective of those who have encountered them, offers a unique lens through which to examine how artists experience their creative process (Tsuchiya & Gyobu, 2025). By delving into the emotional, mental, and cultural dimensions of abstract art creation, this research aims to uncover the deeper meanings that artists attribute to their work and to the process itself. Understanding these experiences from a first-person perspective is crucial for gaining insight into the broader human experience of creativity and the emotional landscape that shapes it.

Research into the subjective experiences of individuals, particularly in the context of creative processes, has gained considerable attention within the field of phenomenology (Maleki et al., 2024). This area of study is crucial for understanding the deep emotional, psychological, and personal dimensions that shape human behavior and artistic expression. Specifically, when applied to abstract art creation, phenomenology allows for a more nuanced understanding of the artist's lived experience, focusing on how they perceive, interpret, and internalize the artistic process (Monroy et al., 2024). By emphasizing the individual's perspective, phenomenological research provides insights that are often overlooked by more traditional approaches that focus on technical aspects or external interpretations of art.

Despite this growing body of work, existing literature has primarily emphasized the stylistic, technical, and aesthetic dimensions of abstract art (Soediro et al., 2025), while paying limited attention to the inner cognitive and emotional processes that underlie artistic creation. Studies in psychology and art therapy have demonstrated that creative practices are linked to emotional regulation and identity formation (Arbaiza et al., 2024), yet these findings are often generalized across art forms without addressing the unique challenges faced by abstract artists. Consequently, there remains a significant research gap in critically examining how abstract artists themselves describe and make sense of their emotional struggles, cognitive challenges, and transformative experiences during the creative process. This study addresses this gap by foregrounding first-person accounts, situating the artist's voice at the center of inquiry, and providing insights that extend beyond technical or interpretative analyses.

However, exploring such deeply subjective experiences presents significant methodological challenges (Camp & Johnson, 2025). Traditional quantitative research methods, while useful for measuring observable outcomes, often fail to capture the richness of the individual's internal experience (Arbaiza et al., 2024). These approaches tend to rely on numerical data and standardized tools, which are inadequate for delving into the complexities of emotion, thought, and personal reflection that shape the creative process. The use of structured surveys or experiments can overlook the fluidity and personal nature of art creation, thereby limiting our understanding of how artists experience their craft on a mental and emotional level.

These limitations underscore the necessity of adopting qualitative, phenomenological methods that prioritize the lived experiences of the participants (Sultan et al., 2025). Previous studies in art and psychology have provided valuable insights into the technical and perceptual aspects of abstract art; however, few have focused on the intimate, first-person accounts of the artists themselves (Soediro et al., 2025). As a result, much of the understanding of abstract art creation remains incomplete, failing to address the profound, internal shifts and the role of personal history in shaping an artist's creative output. By addressing this overlooked dimension, the present research not only fills an important scholarly gap but also contributes to broader conversations about creativity, emotional resilience, and the psychological underpinnings of artistic practice. Phenomenology, by capturing these experiences through in-depth interviews and reflective analysis, offers a means of filling this gap, enabling a richer and more comprehensive understanding of the essence of abstract art creation.

While existing research in the realm of abstract art creation often employs practical approaches such as technical analysis and cognitive models, these methods are limited in their ability to capture the deep, subjective experiences of artists (Mondéjar Navarro, 2025). Much of the current

literature focuses on observable outcomes, such as stylistic trends or the effects of certain artistic techniques on visual perception, rather than exploring the personal and emotional journey that underpins the creative process (Öztürk, 2024). These approaches, while valuable in their own right, fail to engage with the essence of the artist's experience the emotional struggles, the cognitive shifts, and the existential reflections that are integral to the act of creation.

This gap in understanding highlights the need for an alternative approach one that goes beyond mere technical analysis and delves into the lived experiences of the artists themselves (Sovhyra, 2025). Phenomenology offers a unique and powerful solution to this problem, as it prioritizes the subjective experience and seeks to uncover the deeper meanings that participants attribute to their creative process. By adopting a phenomenological approach, this study aims to explore the internal landscape of abstract artists, focusing on how they interpret and make sense of their work, and how their emotional and psychological states influence the final product. This method allows for a more holistic understanding of the phenomenon, providing insights that cannot be captured through conventional approaches.

Thus, the knowledge gap lies in the lack of in-depth exploration of the subjective experiences of abstract artists (Aru, 2025). Previous research has failed to adequately address the personal, emotional, and cognitive dimensions of the creative process in this context (Mok et al., 2025). By applying phenomenology, this study seeks to fill this gap, offering a richer, more nuanced understanding of the abstract artistic process and the meaning it holds for the artists involved.

Several studies have explored the emotional, psychological, and social dimensions of the artistic process, with a particular focus on the experience of artists in various fields (Hurlbut & Brousselle, 2025). Research has examined how artists perceive their work, the role of failure and transformation, and the impact of external factors such as environment and society (Meng, 2025). For instance, studies on abstract art have discussed how artists interpret their emotions and thoughts through non-representational forms, yet few have delved deeply into the personal, first-person perspectives of the artists themselves (Mazzi, 2024). Theoretical frameworks such as Heidegger's interpretative phenomenology and Husserl's descriptive phenomenology have been foundational in understanding the lived experiences of artists. These studies provide important context but often fall short in capturing the full essence of the creative process from an artist's subjective experience.

In addressing the knowledge gap identified earlier, this research adopts a phenomenological approach to provide a deeper exploration of the lived experiences of abstract artists (Villegas-Simón et al., 2025). The choice of phenomenology is based on its ability to uncover the meaning behind subjective experiences, focusing on how artists themselves interpret their emotional and cognitive processes during creation (Ellawela et al., 2025). This method allows for a detailed understanding of the internal struggles, transformations, and conceptualizations that define the creative journey. By interviewing artists and capturing their personal reflections, this study aims to bridge the gap between observable art and the deeply personal experience of making art, offering insights into the emotional and cognitive layers of the creative process.

The structure of this article is designed to guide the reader through the exploration of abstract art creation from a phenomenological perspective (Gomes et al., 2025). The introduction sets the stage by explaining the broader context of the phenomenon and the methodological approach used in this study. Following this, the article details the data collection process, the analysis using interpretative phenomenological analysis (IPA), and the findings from the participants' experiences. The discussion section then connects these findings with existing literature, offering insights into the broader implications of the research. Finally, the conclusion synthesizes the study's contributions and suggests directions for future research in the field of artistic experience.

RESEARCH METHODS

Study Design

The study adopted a phenomenological approach to explore the subjective experiences of abstract artists in their creative process (Fife, 2020). This approach was chosen due to its focus on understanding the lived experiences and meanings that individuals attach to specific phenomena. Phenomenology, as a research method, is particularly effective in capturing the essence of human experience, as it allows for in-depth exploration of how participants perceive and make sense of their world. In this study, a descriptive phenomenology approach was applied to ensure that the participants' experiences were captured in their most authentic form, focusing on their emotions, thoughts, and transformations during the creation of abstract art. This approach is relevant to the research question as it helps to uncover the intricate, personal, and often unarticulated aspects of the creative journey of abstract artists.

Participants

Participants in this study were selected using purposive sampling, aiming to include individuals who could provide rich and insightful descriptions of their experiences as abstract artists (Clair, 2003). The inclusion criteria required participants to have a minimum of five years of experience in abstract art creation and be actively involved in their artistic practice. Exclusion criteria included individuals who did not identify as abstract artists or who were not actively engaged in art creation during the time of the study. The final sample consisted of six abstract artists, with an age range of 28 to 45 years, evenly distributed in terms of gender (three male and three female). The diversity in experience levels and artistic backgrounds ensured that the study captured a broad range of perspectives on the creative process in abstract art. Although the sample size was relatively small, this is consistent with phenomenological research traditions, which emphasize depth over breadth. A smaller, carefully selected group of participants allows for more detailed exploration of individual lived experiences and provides nuanced insights that may be lost in larger samples. Thus, while the findings cannot be generalized, they offer valuable and in-depth understandings that are transferable to similar contexts of abstract art creation.

Data Collection

Data were collected through in-depth, semi-structured interviews, which allowed participants to share their personal experiences in a flexible yet focused manner. Each interview lasted approximately 60 to 90 minutes and was conducted in a quiet, comfortable space to ensure a relaxed environment conducive to open conversation. Interviews were carried out face-to-face, and the main focus was on understanding how participants experienced and conceptualized their creative process. A semi-structured interview guide was used to ensure that key topics were covered, but the interviews allowed for flexibility to explore new areas as they arose. The interview protocol was based on existing literature on creative processes and was adapted to align with the specific focus on abstract art. All interviews were audio-recorded and transcribed verbatim for analysis.

Data Analysis

Data were analyzed using Interpretative Phenomenological Analysis (IPA), a method that focuses on identifying and interpreting themes that capture the essential aspects of participants' lived experiences. The analysis followed a systematic process, beginning with an initial reading of the transcripts to become familiar with the data. Next, significant statements that represented key aspects of participants' experiences were identified and coded. These codes were grouped into themes that reflected the core elements of the creative process, such as emotional struggles, transformation, environmental influences, and conceptualization of visual language. Thematic analysis was performed using NVivo software, which helped organize and manage the data efficiently. The analysis aimed to uncover the underlying meanings of the participants' experiences and to interpret these themes in the context of the abstract artistic process.

Ethics

Ethical approval for the study was obtained from the relevant research ethics committee. All participants were provided with detailed information about the study and gave informed consent before taking part. Consent was obtained in writing, and participants were assured that their participation was voluntary and that they could withdraw from the study at any time without

consequence. To ensure confidentiality, all identifying information was removed from the transcripts, and pseudonyms were used to protect participants' anonymity. Data were stored securely and only accessible to the research team. The study adhered to international ethical standards for research involving human participants, ensuring the protection of participants' rights and well-being throughout the study.

RESULTS

Emotional Struggles and Liberation in the Creative Process

One of the most prominent themes that emerged from the interviews was the emotional struggle that artists often experience during their creative process. Many of the participants described their work as both a cathartic experience and a source of emotional release. For example, Artist 1 shared:

“There’s a point in my work where I just feel overwhelmed, like I’m fighting with the canvas. But it’s that exact moment that I discover something new, a kind of freedom that I didn’t know existed before. It’s like I’m releasing all these emotions that I couldn’t express otherwise.”

Similarly, Artist 5 emphasized the therapeutic aspect of creation, stating: “When I paint, I confront my fears and anxieties directly. Each stroke is like peeling away layers of myself, until I finally feel a sense of relief.” This statement exemplifies how the process of creating abstract art becomes a vehicle for emotional expression. The emotional turmoil described is not merely a challenge, but also a source of creativity and transformation.

The Role of Failure and Transformation in the Artistic Journey

Another recurring theme was the transformative role that failure plays in the artistic journey. Many artists acknowledged the inherent unpredictability of abstract art and spoke about how initial failures often lead to unexpected breakthroughs in their work. Artist 3 reflected:

“I’ve had many moments where I thought I was finished, where the painting was a failure. But it’s in those moments when I step back and see the bigger picture that I understand something deeper, something that wasn’t apparent at first. It’s all about embracing the mess and transforming it.”

Echoing this sentiment, Artist 6 stated: “Failure is not the end for me—it’s the beginning of discovery. What I first reject often becomes the most meaningful part of the piece.”

These insights illustrate how failure is not perceived as a setback but rather as an essential part of the artistic process, allowing the artist to experiment, grow, and evolve.

Influence of Environment and External Factors

The interviews also revealed the significant impact of the artists' environments on their creative process. Several artists noted that external factors such as their surroundings, interactions with others, and even societal influences shaped the way they approached their work. Artist 2 described:

“My studio is my sanctuary. It’s where I feel most connected to my thoughts and my emotions. But when I step out, I find that the world around me, the people I meet, the city I live in—it all influences my art in ways I can’t always articulate. It’s like the energy from everything around me gets translated onto the canvas.”

In addition, Artist 4 added: “Even the political climate or cultural events seep into my work unconsciously. Sometimes I only realize later that my paintings carry traces of the world outside my studio.” This theme suggests that abstract artists do not work in isolation, but are deeply influenced by the broader cultural and social context.

Conceptualizing and Expressing Visual Language

A final key theme centered around the challenge and importance of translating personal concepts into visual language. Artists reflected on the difficulty of transforming internal ideas and emotions into abstract visual forms that communicate meaning. Artist 4 noted:

“There’s always this question of how to represent the intangible. How do I turn something I feel deeply into a visual form that can speak to others? It’s a constant challenge to take something so abstract and give it form that has meaning beyond the paint.”

Artist 1 similarly explained: “I’m always searching for the right balance between what I feel and what I can show. The hardest part is when my emotions are too complex to fit into shapes and colors, yet I try anyway.” This theme highlights the ongoing tension between the conceptualization of emotions and the limitations of visual expression. The findings from this study reveal the deep emotional and psychological processes that abstract artists navigate during the creative process. The structured themes—(1) emotional struggles and liberation, (2) failure and transformation, (3) environmental influences, and (4) conceptualizing visual language—demonstrate that the act of creating abstract art is a highly personal and transformative experience. The inclusion of direct quotes underscores how each theme is grounded in the lived experiences of the participants, reinforcing the authenticity and depth of the analysis.

DISCUSSION

The analysis of the interviews with abstract artists revealed four central themes: the emotional struggles and liberation during the creative process, the transformative role of failure, the influence of the environment on the creative journey, and the challenge of conceptualizing and expressing visual language (Gomez-Tone & Raposo Grau, 2024; He & Shan, 2025). These findings offer a deeper understanding of how abstract artists experience and interpret their creative work, shedding light on the personal and emotional dimensions of the artistic process. The study's results connect directly to the initial research question, which sought to explore how artists navigate the emotional, cognitive, and environmental aspects of abstract art creation.

The findings contribute to the existing literature by offering a first-person perspective on the emotional and psychological experiences of abstract artists (Alves et al., 2024). The exploration of emotional struggles and liberation during the creative process provides insight into how artists perceive their emotional engagement with their work, emphasizing the role of catharsis and personal expression (Ojzyńska, 2024). Additionally, the transformative power of failure identified in this study highlights how failure is not viewed as a negative outcome but rather as an essential component of artistic growth. These findings underscore the depth of the creative journey, showing that abstract art creation involves a continuous interplay between internal emotional states and external influences (Faiella & Corazza, 2025). This resonates with phenomenological studies such as Smith & Eatough (2024), who demonstrated that failure and uncertainty serve as generative forces in the creative process, reinforcing the idea that struggle is central to meaning-making in art. By capturing the experiences of the artists themselves, this study offers a more nuanced understanding of the emotional and cognitive processes that shape abstract art, extending beyond what has been documented in traditional studies on art techniques or stylistic developments.

In comparison with existing literature, the study’s findings align with theories that suggest art is deeply tied to personal transformation and emotional expression. For example, the concept of "art as therapy" has been explored in various studies, which argue that the artistic process can serve as a mechanism for emotional release and psychological healing. Phenomenological inquiries into artistic practice (e.g., van Manen, 2023; Toombs, 2024) similarly emphasize the lived body and subjective temporality of creation, suggesting that meaning arises not only from the artwork itself but from the experience of making. The present study strengthens these arguments by showing how abstract artists explicitly link their creative struggles with liberation, thus positioning their work as inherently therapeutic. Similarly, the findings echo the work of scholars such as Liang (2025), who discussed how artists create meaning through their engagement with the material world, suggesting that failure and struggle are integral to the creative process. However, this study advances these discussions by offering a phenomenological perspective, providing a more intimate, detailed account of how artists

interpret their internal experiences while creating abstract art. Moreover, the influence of the environment and external factors on the creative process, highlighted in this study, resonates with the socio-cultural dimensions of creativity discussed by Roberts & Horn (2025), who emphasized the importance of contextual and social influences in shaping artistic expression. By linking these contextual influences with phenomenological accounts of lived space (Casey, 2023), the present study contributes to a richer understanding of how artistic environments—both physical and social—are internalized by artists.

Implications of Findings

The findings of this study provide valuable insights into the emotional and psychological dynamics involved in the creation of abstract art, offering significant implications for both theory and practice (Miller, 2024; Praratya et al., 2024). From a theoretical perspective, the study contributes to a deeper understanding of the personal transformation that occurs during the creative process, particularly in abstract art, where artists engage with their emotions and personal histories. The emotional struggles and subsequent liberation described by the artists are not merely a byproduct of the creative process but are essential to the formation of meaning within their work. For art therapy specifically, these findings highlight the therapeutic value of abstract art as a medium for emotional regulation, resilience, and self-discovery. The cathartic release described by participants aligns with therapeutic models where art serves as a safe container for processing trauma and emotional intensity (Malchiodi, 2022). Moreover, the theme of failure and transformation suggests that encouraging clients to embrace imperfection and uncertainty in their art-making could foster psychological growth and adaptability. Similarly, the role of environment in shaping artistic creation implies that therapeutic contexts should consider the spatial and relational setting of artistic activity, ensuring spaces that are both safe and stimulating. Practically, these insights can be applied in art therapy settings, where understanding the cathartic role of artistic expression can inform therapeutic practices aimed at emotional healing. Furthermore, this study highlights the importance of providing artists with a supportive environment that encourages self-expression and experimentation, which can lead to profound creative breakthroughs (Kukkonen, 2024). These findings have implications for art educators and art therapists, emphasizing the need for a more holistic understanding of the emotional journey that accompanies the artistic process.

Study Limitations

While the study provides valuable insights into the subjective experiences of abstract artists, there are certain limitations that must be acknowledged (Azkarate-Iturbe et al., 2024). First, the sample size was relatively small, with only six participants, which may limit the generalizability of the findings to a broader population of artists (Snyder et al., 2025). Additionally, the study was conducted in a specific cultural and social context, which may influence the artists' experiences and interpretations. The reliance on self-report data through interviews also introduces the possibility of bias or selective memory, as participants may not fully articulate the complexities of their internal experiences. These limitations suggest that further research with a larger and more diverse sample, as well as different methodologies such as ethnographic observation, could help strengthen the generalizability and depth of the findings.

Prospective Directions for Future Research

Building on the findings of this study, future research could further explore how the emotional and cognitive aspects of the artistic process differ across various forms of art beyond abstract art (Mishra & Henriksen, 2024). For example, comparative studies could be conducted with artists working in more representational forms to examine whether the emotional experiences and creative challenges are similar or distinct. Additionally, longitudinal studies could provide insights into how artists' emotional responses and conceptualizations evolve over time, particularly as they progress through different stages of their careers or artistic development. Future research could also investigate how cultural and social factors influence the creative process and emotional expression in art, allowing for a broader understanding of the interplay between personal and societal influences (Parrao-Alcántara et al., 2025). Ultimately, the findings of this study open the door to a more

comprehensive exploration of the deeply personal and transformative nature of artistic creation, offering significant contributions to fields such as art therapy, education, and psychology.

CONCLUSION

This study explored the subjective experiences of abstract artists during the creative process, focusing on the emotional and psychological dynamics that shape their work. The findings revealed that emotional struggles, failure, environmental influences, and the challenge of conceptualizing visual language are key elements that define the artistic journey. By examining these personal and internal experiences, the study addresses the gap in existing literature, which often overlooks the emotional and cognitive processes involved in abstract art creation. This research contributes a deeper understanding of the artistic process, emphasizing the transformative power of failure and the emotional liberation that artists experience.

In terms of practical implications, the findings offer valuable contributions to art education and art therapy. For art education, recognizing the role of emotional struggle and transformation in the creative process underscores the importance of curricula that go beyond technical skill-building to foster emotional resilience, self-reflection, and openness to failure as part of artistic growth. For art therapy, the results highlight the cathartic and therapeutic potential of abstract art, where creating can function as a medium for emotional regulation, self-expression, and healing. By situating the creative process within both personal and social contexts, this study demonstrates how abstract art can serve as a powerful tool for psychological well-being and personal development. Future research could expand on these findings by exploring how these dynamics differ across various art forms or by examining the long-term evolution of artistic expression. Such studies would not only enrich theoretical understanding but also strengthen practical strategies in education and therapy, helping practitioners design more supportive and impactful approaches for artists and clients alike.

CONFLICT OF INTEREST

The authors declare no conflict of interest.

REFERENCES

- Alves, S., Costa, R., Montague, K., & Guerreiro, T. (2024). Citizen-Led Personalization of User Interfaces: Investigating How People Customize Interfaces for Themselves and Others. *Proceedings of the ACM on Human-Computer Interaction*, 8(CSCW2). Scopus. <https://doi.org/10.1145/3686985>
- Arbaiza, F., Arias, J., & Robledo-Dioses, K. (2024). AI-Driven Advertising Activity: Perspectives from Peruvian Advertisers. *Communication and Society*, 37(4), 273–292. Scopus. <https://doi.org/10.15581/003.37.4.273-292>
- Aru, J. (2025). Artificial Intelligence and the Internal Processes of Creativity. *Journal of Creative Behavior*, 59(2). Scopus. <https://doi.org/10.1002/jocb.1530>
- Azkarate-Iturbe, O., Álvarez-Huerta, P., Muela, A., & Larrea, I. (2024). Cooperative mindset and creative self-concept in higher education. *Learning and Individual Differences*, 112. Scopus. <https://doi.org/10.1016/j.lindif.2024.102461>
- Camp, J. W., & Johnson, H. (2025). AI as designated designer: Training public-speaking students to use Beautiful.ai for their slide presentations. *Communication Teacher*, 39(1), 56–60. Scopus. <https://doi.org/10.1080/17404622.2024.2392765>
- Clair, R. P. (2003). *Expressions of ethnography: Novel approaches to qualitative methods* (p. 303). State University of New York Press; Scopus. <https://www.scopus.com/inward/record.uri?eid=2-s2.0-84896556900&partnerID=40&md5=d14cc6ba1608309f0398c418b0c86e4b>

- Ellawela, D., Gopura, S., Wickramasinghe, A., & Ferrero-Regis, T. (2025). Beyond the visuals: Sri Lankan stamp designers personalized approach in postage stamp design. *Design Studies*, 99. Scopus. <https://doi.org/10.1016/j.destud.2025.101332>
- Faiella, A., & Corazza, G. E. (2025). Cognitive mechanisms in foresight: A bridge between psychology and futures studies. *Futures*, 166. Scopus. <https://doi.org/10.1016/j.futures.2025.103547>
- Fife, W. (2020). *Counting as a Qualitative Method: Grappling with the Reliability Issue in Ethnographic Research* (p. 140). Springer International Publishing; Scopus. <https://doi.org/10.1007/978-3-030-34803-8>
- Gomes, D., Lopes, L., & Alves, J. L. (2025). Bridging the Gap: Project-Based Learning in Industrial Design Education. *International Journal of Design Education*, 19(1), 109–140. Scopus. <https://doi.org/10.18848/2325-128X/CGP/v19i01/109-140>
- Gomez-Tone, H. C., & Raposo Grau, J. F. (2024). Characterization of conception drawing in architecture to face technological mediations. *Frontiers of Architectural Research*, 13(3), 425–438. Scopus. <https://doi.org/10.1016/j.foar.2023.12.013>
- Härkönen, H. (2025). A Narrative Approach to the Standard of Originality in EU Copyright Law: The Story of a Dress. *IIC International Review of Intellectual Property and Competition Law*, 56(2), 289–319. Scopus. <https://doi.org/10.1007/s40319-025-01562-z>
- He, X., & Shan, P. (2025). China’s regulations on the attribution of AI-generated content: An exploration based on the open-ended approach. *Journal of Intellectual Property Law and Practice*, 20(5), 318–323. Scopus. <https://doi.org/10.1093/jiplp/jpae109>
- Hurlbut, K., & Brousselle, A. (2025). Arts-based evaluation of the Communities ChooseWell program. *Evaluation and Program Planning*, 108. Scopus. <https://doi.org/10.1016/j.evalprogplan.2024.102496>
- Julliard, R. (2025). Action and affect: Ritual dynamics in Jackson Pollock’s creative process. *Journal of Material Culture*, 30(2), 171–190. Scopus. <https://doi.org/10.1177/13591835241312085>
- Kukkonen, K. (2024). Contingency traps: The role of form in creative processes. *Neohelicon*, 51(1), 105–116. Scopus. <https://doi.org/10.1007/s11059-024-00741-0>
- Liang, Y. (2025). Collaborative music making in the digital age: Fostering creativity in vocal ensembles. *Interactive Learning Environments*, 33(1), 615–630. Scopus. <https://doi.org/10.1080/10494820.2024.2353195>
- Maleki, M., Ahmadpour, A., Moraru, A., & Memmert, D. (2024). Acute Aerobic Exercise and Creative Thinking: Comparison of Transient Hypofrontality State and Strength Model of Self-Controls’ Theoretical Predictions. *Retos*, 58, 880–890. Scopus. <https://doi.org/10.47197/retos.v58.103685>
- Mazzi, F. (2024). Authorship in artificial intelligence-generated works: Exploring originality in text prompts and artificial intelligence outputs through philosophical foundations of copyright and collage protection. *Journal of World Intellectual Property*, 27(3), 410–427. Scopus. <https://doi.org/10.1111/jwip.12310>
- Meng, J. (2025). “Aspiration” and “Rhetoric”: Lyric Aesthetics of Chinese Small-Town Films. *Journal of Chinese Film Studies*, 5(1), 65–81. Scopus. <https://doi.org/10.1515/jcfs-2024-0038>
- Miller, K. (2024). Confluence, Collision, and Connection Creativity and Denise Kozikowski. *Western Folklore*, 83(3–4), 391–401. Scopus.
- Mishra, P., & Henriksen, D. (2024). Creative Dialogue with Generative AI: Exploring the Possible with Ron Beghetto. *TechTrends*, 68(3), 395–401. Scopus. <https://doi.org/10.1007/s11528-024-00949-y>

- Mok, P. Y., Chuang, H.-H., Cheng, M.-M., & Smith, T. J. (2025). Artificial Intelligence Assisted Creativity: Conceptualization, Instrument Development and Validation. *Journal of Creative Behavior*, 59(1). Scopus. <https://doi.org/10.1002/jocb.70004>
- Mondéjar Navarro, J. M. (2025). Architecture: Explainable artificial intelligence and research into the creative process. *European Public and Social Innovation Review*, 10, 1–20. Scopus. <https://doi.org/10.31637/epsir-2025-1606>
- Monroy, E., Gutierrez-Gonzalez, L., & Barrios, D. (2024). Aesthetic Experience and Creativity of Expert Cultural Entrepreneurs in Colombia: A Qualitative Study. *Creativity*, 11(2), 152–167. Scopus. <https://doi.org/10.2478/ctra-2024-0015>
- Moro, A. S. (2024). A Concrete Recipe to Reinvent and Innovate the Bachelor's Program: Free Choice of Courses and Hackathon-Based Teaching. *Human Arenas*, 7(4), 722–730. Scopus. <https://doi.org/10.1007/s42087-022-00301-x>
- Ojrzyńska, K. (2024). Claire Cunningham's Care-ful Disability Aesthetic. *Didaskalia (Poland)*, 2024(183). Scopus. <https://doi.org/10.34762/dzna-dn52>
- Öztürk, B. (2024). Art of food: Systematic literature review of culinary creativity. *International Journal of Gastronomy and Food Science*, 36. Scopus. <https://doi.org/10.1016/j.ijgfs.2024.100940>
- Parrao-Alcántara, I., Campos-Rosas, R., García-Arroyo, J., Benítez-Venegas, E., Olmos-Mendoza, L., Ramírez-Ocampo, A., Yanet-Zúñiga, I., & Sansón Riofrio, J. A. (2025). Creative process in the construction of a handmade trainer for skill development in chest tube placement. Surgical constructivism. *Educacion Medica*, 26(1). Scopus. <https://doi.org/10.1016/j.edumed.2024.100974>
- Praratya, A., Sukmayadi, V., & Widjajanto, K. (2024). Construction of Fear: A Shared Experience of Indonesian Independent Horror Moviemakers. *Studies in Media and Communication*, 12(4), 94–106. Scopus. <https://doi.org/10.11114/smc.v12i4.7102>
- Roberts, C. L., & Horn, M. S. (2025). Computational musicking: Music + coding as a hybrid practice. *Behaviour and Information Technology*, 44(5), 993–1013. Scopus. <https://doi.org/10.1080/0144929X.2024.2402533>
- Samuratova, T. (2025). Abstraction in Traditional Kazakh Art. *Journal of Urban Culture Research*, 30, 74–96. Scopus.
- Snyder, H. T., Grohman, M. G., & Awa, K. N. (2025). Creative coursework and college students' perceptions: Examining creative self-efficacy, creative personal identity, and intrinsic task motivation. *Thinking Skills and Creativity*, 58. Scopus. <https://doi.org/10.1016/j.tsc.2025.101925>
- Soediro, M., Suharti, L., Inggawati, K., & Huruta, A. D. (2025). Antecedents of lecturers' innovative work behavior in a private university: Creative process engagement as a mediator. *Knowledge and Performance Management*, 9(1), 139–147. Scopus. [https://doi.org/10.21511/kpm.09\(1\).2025.10](https://doi.org/10.21511/kpm.09(1).2025.10)
- Sovhyra, T. (2025). ART-TECHNOLOGIES FOR CREATING AN ARTISTIC IMAGE: ISSUES OF IMITATION AND THE TRANSITIVITY OF THE CREATIVE PROCESS. *Creativity Studies*, 18(1), 1–12. Scopus. <https://doi.org/10.3846/cs.2025.16794>
- Sultan, Y., Dautova, G., Alkebayeva, D., Akzhigitova, A., & Aden, Z. (2025). Analysis of modern strategies for using artificial intelligence technologies in the creation of fantasy content. *Digital Scholarship in the Humanities*, 40(1), 295–307. Scopus. <https://doi.org/10.1093/lc/fqae090>
- Tsuchiya, K., & Gyobu, I. (2025). Activating STEAM Learning in Young Children Through Aha-Experiences: Supporting Creativity and Aesthetic Sensitivity in Infants and Toddlers. *Education Sciences*, 15(2). Scopus. <https://doi.org/10.3390/educsci15020117>

- Villegas-Simón, I., Sánchez-Soriano, J. J., & Ventura, R. (2025). Beyond representation: Negotiating realism and the positive impact of media narratives with trans audiences. *Communication, Culture and Critique*, 18(1), 67–73. Scopus. <https://doi.org/10.1093/ccc/tcae044>
- Yin, Y., & Childs, P. R. N. (2024). A study of cognitive factor sequences and relations to creativity quality levels. *Humanities and Social Sciences Communications*, 11(1). Scopus. <https://doi.org/10.1057/s41599-024-04034-w>
- Yılmaz, A., & Kır, B. (2025). A meta-synthesis of a/r/tography studies in Türkiye: The intersection of art, research, and education. *IDA: International Design and Art Journal*, 7(1), 55–66. Scopus.