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ПСИХОЛОГІЧНІ ОСОБЛИВОСТІ СПРИЙНЯТТЯ ТВОРІВ МИСТЕЦТВА: ПОГЛЯД ЗАРУБІЖНИХ ВЧЕНИХ

PSYCHOLOGICAL FEATURES OF PERCEPTION OF WORKS OF ART: THE VIEW OF FOREIGN SCIENTISTS

This article is devoted to the problem of understanding the psychology of art in a broad context and the analysis of psychological peculiarities of perception of art works in particular. The main approaches to the study of artistic creativity are defined (functional, psychoanalytic, objectively analytical, specifically sociological and psychologically aesthetic approaches). The ideas of Freudian aesthetics regarding the explanation of the psychology of art in the 20th century are considered, as well as the peculiarities of the visual perception of classical and modern paintings in the works of R. Arnheim, which are based on the principles of Gestalt psychology (the contrast of "figure and background", the ratio of a part and the whole, vertical and horizontal, constancy of image, etc.). The scientist analyzes the considerable artistic material of classical and modern painting and examines the peculiarities of the interaction of figures, the laws and influence of different types of perspective, the specifics of movement reflection. The problem of perception of fine art in the views of Danish psychologist B. Funk is also analyzed in this article. The peculiarities of the perception of artistic works and the hypothesis about the similarity of the reader and the writer (idea of E. Hennequin) are considered. This paper also notes the importance of studying drawings as one of the most effective means of analyzing the inner world of the person (according to H. Furth) and the use of intermodal art therapy as an effective means of improving a person's mental state (according to G. Hulbut). The concept of "future shock", introduced by American writer and sociologist Alvin Toffler, is analyzed as psychological reaction of a person or society to radical changes in his surroundings and environment, associated with the acceleration of the pace of technological and social progress. Relativistic and conservative approaches to the analysis of artistic productions are considered.

Key words: art psychology, perception, artistic image, approaches to art psychology, intermodal art therapy, future shock.

Дана стаття присвячена проблемам розуміння психології мистецтва у широкому контексті та аналізу психологічних особливостей сприйняття творів мистецтва зокрема. Визначено основні підходи до вивчення художньої творчості (функціональний, психоаналітичний, об'єктивно - аналітичний, конкретно - соціологічний та психолого - естетичний підходи). Розглянуто ідеї фрейдистської естетики щодо пояснення психології мистецтва ХХ ст., а також особливості візуального сприйняття класичного та сучасного живопису в роботах Р. Арнхейма, які базуються на принципах гештальтпсихології (контраст «фігури та фону», співвідношення частини та цілого, вертикалі та горизонталі, константності образу та ін.). Вчений аналізує чималий художній матеріал класичного та сучасного живопису і розглядає особливості взаємодії фігур, закони та вплив різних видів перспективи, специфіку відображення руху. В статті також проаналізовано проблему сприйняття образотворчого мистецтва у поглядах датського психолога Б. Функа. Розглянуто особливості сприйняття художніх творів та гіпотезу про схожість читача та письменника (ідея Е. Генекена). В даній роботі також зазначається важливість вивчення малюнків як одного з найефективніших засобів аналізу внутрішнього світу людини (за Г. Ферсом) та використання інтермодальної арт-терапії як ефективного засобу покращення психічного стану людини (за Г. Хульбутом). Проаналізовано поняття «футурошоку», введене американським письменником та соціологом Елвіном Тоффлером, як психологічну реакцію людини або суспільства на радикальні зміни в її оточенні та навколишньому середовищі, пов'язані з прискоренням темпів технологічного та соціального прогресу. Розглянуто релятивістський та консервативний підходи щодо аналізу художньої продукції.

Ключові слова: психологія мистецтва, сприйняття, художній образ, підходи до психології мистецтва, інтермодальна арт-терапія, футурошок.

Problem identification. The field of psychology, that studies the regularities and understanding of works of art, has always attracted the attention of researchers - because art is able to form the worldview, educate humanistic ideals, define a person's value system and influence his spiritual organization. However, regardless of the interest, almost every reference publication notes the disproportionately small development of the psychology of art compared to other branches of psychological knowledge.

The need to systematize the existing approaches of the psychology of art to determine the further development prospects shows the relevance of this theoretical research.

The purpose of the article is to study the main directions, points of view and approaches that influenced the development of the specified field of knowledge, review textbooks and recent studies. This makes possible to reveal a number of current problems and questions, to get closer to the definition of the modern level of development of the psychology of art.

Presentation of the main material. Among the numerous psychological directions and approaches to the study of artistic creativity, a number of core ones can be distinguished, on which further research was built - these are: functional, psychoanalytic, objective - analytical, specific - sociological and psychological - aesthetic approaches.

The representatives of the functional theory of art believed that the typology of the functions of art would allow to form the typology of the creative personality, and referred to the social functions of the work of art as determining its influence. R. Ingarden (within the objective - analytical method) investigated the form of works of art, its components and structure; as a result of such an analysis, it was expected to reproduce the aesthetic reaction and establish its regularities [1; 2].

Specific - sociological direction is focused on the study of relationships between value orientation in art and age, professional, role, demographic characteristics of the personality. The psychological-aesthetic approach is aimed at the personality in interaction with art, so it considers the personality through his artistic consciousness [1; 3; 4; 5].

Freudian aesthetics made the significant influence on the research of the problems of the psychology of art in the 20th century. Psychologists - Freudians considered the perception of art as the unconscious, irrational process motivated by sexual complexes and images of the "collective unconscious". In this case, art acts as the symbolic reflection of archetypes; it uses the language of irrational, non-verbal norms that cannot be deciphered in the rational, discursive way [6].

It is important to note that American esthetician and psychologist Rudolph Arnheim, widely known for his works on the theory and the psychology of art, opposed Freudian aesthetics in the field of art researching. The scientist studied the principles of the organization of the artistic form in the process of visual perception of the world. In his works, R. Arnheim cites rich experimental material about research of the process of visual perception, the methodological basis of which is the laws and principles of Gestalt psychology: the contrast of "figure and background", the ratio of part and whole, vertical and horizontal, image constancy [4; 7].

The scientist analyzes the considerable artistic material of classical and modern painting and examines the peculiarities of the interaction of figures, the laws and influence of different types of perspective, the specifics of movement reflection. At the same time, the author is oriented towards realistic: image (the reasons for deviation from it should be sought in the psychological laws of perception), classical art with its rejection of modernism. Abstractionism, formalism and surrealism are characterized by dissonance between the object and its meaning, idea and reality, form and content; these directions of painting are perceived by R. Arnheim as reflection of the tragic limitations of the man. According to the scientist, instead of merging with the content, the form stands between the viewer and the subject of the work [8].

During the analysis of psychological factors of perception, R. Arnheim argues with the representatives of the aesthetics of psychoanalysis: he considers psychoanalytical interpretations of works of art to be arbitrary and accidental, suffering from the exclusion of cognition function from the field of art by the representatives of this direction. The scientist pays attention to the symbolism of perception and emphasizes that all essential signs of reality are realized in a work of art in such expressive characteristics as form, color, structure, movement: even if you leave physical objects and keep only shapes, colors, etc., all these "abstract" single manifestations can symbolically explain the corresponding behavior. This gives a doctor the opportunity to reveal the dominant tendencies and passions of his patients with the help of not only easily recognizable objects in their works, but also abstract drawings [7].

The researcher emphasizes the creative, active origin of the process of artistic perception: it is not limited to the reproduction of the object, it has productive functions contained in the creation of visual models. Each act of visual perception, according to R. Arnheim, is an active study of the object, its visual assessment, selection of essential features, compari-

son with something hidden in memory, analysis and further organization into the collective general image.

Arnheim's attitude to modern trends in painting deserves special attention: according to the scientist, art has its own logic, that does not allow the author to violate the inner nature of facts and depicted phenomena; attempts to break this logic provoked the decline of modern art as such. However, such a view of the problem leads to the underestimation of many artists and significantly impoverishes the psychology of artistic creativity [7].

The destruction of stereotypes of perception, new sound combinations, compositional montage, originality of color, and other techniques of art (starting with post-impressionism), certainly reduce the empathy of the audience, but also provoke a new, deeper co-creation, sometimes with a simultaneous direct impact on the unconscious sphere of a person's mental life. The individual vision of the world, embodied in original images, requires an individualized response, even if it is not adequate to the proposed artistic system - the more abstract the work of art is, the further it is from a "figurative image", the more individual, intimate personal response to it [7; 8].

A significant work in the field of the psychology of art is Émile Hennequin book "The Experience of Building Scientific Criticism": published at the end of the 19th century, it is still an object of active citation by psychologists, philologists and art critics. Despite the obsolescence of some critical considerations, this work contains many relevant ideas nowadays.

The most significant is the researcher's hypothesis about the similarity of the reader and the writer or, more broadly, the author of the work and the recipient, which will be later proved in a lot of works of other scientists: at the end of the 20th century the similarity of readers and authors of science fiction will be confirmed; a little bit later - the role of the translator's personality as a linguistic personality was proven; the researchers will demonstrate that the emotionally-meaningful dominant depends not on the language of the text, but on the transmitted emotion; the texts of a political party gather people with similar psychological traits, etc. [4; 9].

Despite active appeals of researchers to the current problems of the psychology of art, there are fields in this sphere of science, that are as significant as they are not sufficiently studied. These are, first of all, problems of artistic image and artistic form.

Danish psychologist Björn Funk's book "The Psychology of Art Perception" was an attempt to generalize the various current views on the problem of perception of fine art. He examines four main psychological approaches to the study of visual art percep-

tion (psychophysical, cognitive, psychoanalytic and existential), the range of problems of each approach and their specific phenomenology and also identifies five subject areas in the study of the psychology of art perception, corresponding to such aspects of this process, as aesthetic enjoyment, understanding, emotional perception, aesthetic fascination and aesthetic empathy [10].

All directions identified by Funk not only deal with various subjects of psychological research and focus attention on various aspects of art perception, but also represent different types of artistic perception, point to the degree of existential involvement of the viewer in his experience.

The most common point of view is the decoding by the recipient of information containing an artistic image. At the same time, understanding co-creation as a phenomenon opposed to artistic creativity deprives art of its specificity [10; 2].

Art uses the forms of the external world to reveal higher reality by cutting off random features, as a result, the form acquires the meaning of a symbol that embodies the direct experience of life. That is, the meaning of form in art is not limited to the function of decoration, it not only brings hedonistic pleasure, but also acts as the main element of message transmission in the act of communication between the artist and the recipient. Thanks to the form, the image is not only available for observation – the form gives it clarity and maximum effectiveness. The image and the method of its embodiment are considered in art therapy (a related branch to the psychology of art and therapy) as a tool of communication [2; 6].

A child's artistic activity has attracted the attention of teachers and psychologists for a long time: the age-related evolution of children's drawing is investigated, psychological analysis of the drawing process is carried out, giftedness during drawing is measured, the relationship between mental development and drawing, drawing and emotions is analyzed [8].

American psychologist H. Furth in his work "Mysterious world of the drawing (healing by art)" refers to the study of spontaneous drawings as one of the most effective means easily available to the analyst. The methodological basis of the book is the concept of K.G. Jung and his school: like the language of dreams, the language of pictures is the voice of the unconscious, which is heard in moments of lack of words. The issue of graphic diagnostics is also considered in the monograph "Psychological analysis of picture and text": the authors try to summarize data from graphic diagnostics, analyze changes in images during psychotherapeutic treatment of logoneurosis, neuroses and other mental illnesses [11; 4].

Other forms of personal interaction with works of art are also in demand by art therapy: some areas of art therapy provide the opportunity to learn from congruent outstanding artists, help to find healing creative impulse in the depths of one's self.

G. Hulbut turns to the technique of intermodal art therapy as the means of overcoming feelings of anger and shame in emotionally traumatized patients. Working with visual images is quite often an effective tool for overcoming the consequences of mental trauma. Fine art is a way of non-verbal reflection of the patient's thoughts and feelings. Thanks to the help of an art therapist, he can become aware of the content of visual images and gradually understand and overcome internal mental conflicts. Since the traumatic experience is imprinted in a figurative form, the process of artistic creativity is an effective means of overcoming it. Various deep feelings accompany the creative act and lead to the feeling of catharsis. In the artistic production of the patient, his experiences are reflected, while the analysis of the results of the creative process is the basis of psychotherapeutic changes [12; 13].

However, in this field there is an urgent need to study the problems of artistic form, because the interpretation of artistic products in the psychotherapeutic context involves the disclosure of the content of the artistic image. Today, there are a lot of approaches to the analysis of artistic productions, but two extreme positions can be distinguished - relativistic and conservative. The first is related to the recognition of the fact that the content of a work depends entirely on the means of its interpretation, while interpretation is an act of creativity, leading to the creation of a potentially unlimited number of different meanings. The conservative position recognizes the autonomy of the work of art and the existence of a certain system of the most stable meanings associated with it, i.e. it assumes finding the most correct or valid content [13].

Visual images are often "isomorphic" to the behavior of their own authors. However, one of the main characteristics of the image is its symbolism, which involves the generation of many different meanings and creates problems for their unambiguous interpretation. During the analysis of artistic products, one can't ignore ideas about the process of mental development, archetypes, symbol formation, and cultural influences, but at the same time, it's impossible to refuse to focus on the artistic object itself and its formal context (such formal features as balance, reconciliation of opposites and discordance, repeated motifs, unity and coherence).

In addition, it is wrong to ignore the phenomenological approach, which analyzes the observer as a part of complex critical discourse and offers the study of subjective experience. Visual activity can't be defined as dependent or independent of interpretation, but can

involve both states, so it must be remembered that the "multidimensionality" and "openness" of an artistic image are significant, but not limitless [10; 11].

In the discourse about the creation and perception of art, it is necessary to pay attention to the problems of pathogenicity of society, the originality of mass culture, the desire to search for meaning and the mythologizing of reality. There are always some myths in society, but during the so-called "transitional age" - the age of fractures, shifts, radical restructuring of mass consciousness - the perception of the world is changing, which means that the "mythological paradigm" also needs to change, a new picture of the world is being built.

Pre-literate paganism and the Middle Ages belong to the two main periods of great mythmaking. The 20th century with its catastrophes, upheavals, revolutions and wars that devalued life appears as the third period. This time also has given birth to many artificial myths, the debunking of which increased anxiety and uncertainty, that (along with the rapid development of scientific and technical knowledge) caused a change in the worldview of an individual and society in whole [14].

At one time, A. Toffler emphasized the danger of rapid changes for the human psyche and distinguished the phenomenon of "Future Shock", but works of art (especially modern ones) often reflect phenomena that are realized over time as premonitions of the future. Modern art makes it possible to realize the world of fantasy, imagination and the irrational. Through art, a person conveys what he is forced to do from the inside, even if he himself is not aware of what he has created [4].

According to A. Meneghetti, modern art almost always portrays illness in a schizophrenic manner, admitting its own limitations. The artist, free from the shackles of rationality, can embody latent schizophrenia, wrapping the symbols of coding into a form with the help of signs. The creator, as the embodiment of higher sensitivity in society, reproduces its decline and the existence of evil in human reality [6].

Conclusion. Thus, there is no doubt about the need for the systematic study of that ideal form in art, which, as a result of assimilation and subjectivation during individual development, turns into a real form of self-awareness of the personality.

The limits of this article don't allow us to search for a review of works on coloristics, reception of musical works, state and cinematographic actions, however, the existing studies (taking into account the relevance of the tasks and the importance of the results obtained) are isolated attempts to study some important issues during art (which by its origin is a systemic object) can be adequately understood only in interdisciplinary research.

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