

AESTHETIC PERCEPTION OF ARTWORKS BY ADOLESCENTS AND ITS IMPACT ON MENTAL HEALTH

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Abstract: *This study deals with aesthetic perception of artworks by adolescents and its impact on mental health. It is characterized aesthetic perception, the course of aesthetic perception and the factors that influence the overall perception. Through Semantic Differential (dimension: evaluation), we examined the selection and evaluation of two works of art: Annunciation from Leonardo da Vinci and Annunciation from Andy Warhol. The results show that adolescents perceive more positively artwork from Andy Warhol.*

Keywords: *art, warhol, leonardo da vinci, annunciation, aesthetic perception.*

The fact, that every day rolls deluge of images for us; it is a fact. The fact is also that we see and without deeper penetrated into the interior of the actual image. Our vision and perception is strongly influenced by socio-cultural environment and of course by our experience, too. The view of hell or battle for people in renaissance had different meaning as for us when we see a picture of later centuries, whether in museums or galleries. In any case, our perception is subject of change. Otherwise we see now, otherwise it will be maybe even in a few seconds later.

Professor of theology, psychology and art history I. Riedel (2002) says that artistic images are major landmarks of the human soul, created from the collective unconscious, the symbols of religious and socio-cultural attitudes and the evaluation of a time. Paintings are like symbols, or combination of symbols. We simply look at them as symbols, and thus also we interpret them. What is the symbol, it applies to images, too.

When talking about the work of art as such, we mean the artefact, which has the status of an artistic work for nothing. According to R. Schusterman (2003) nothing is artwork without the interpretations. Even Warhol Brillo box as a work of art requires interpretation from the author himself, as well as from the audience, too. The artwork is evidence of the period in which the artist lived and worked, but also tells about his emotional and thought world. The real work of art will never leave disclose its total secrecy, it will be no longer a work of art, it always attracts the reader something different,

exciting and mysterious. However, if the image is meaningful, it should be “read” by whom it is intended, therefore, by observers, and that’s according to J. Amounta (2005) the whole problem of interpretation.

R. Horáček (1998) says that the artwork is a unique type of communication. It speaks equally about internal positions of the artist as well as the external world around us, and can communicate with the mental world of the viewer. The main functions of art are always more highlighting just aesthetic function (*ibid.*).

Aesthetic perception (and actual aesthetic experience) relates to sensory evaluation and assessment of the perceived object. One senses, while perceived object, but it will be judged by aesthetic, based on their ideas and their own perception. For instance, we see all aspects of work, size, shape, technique, composition, colour, content, theme, etc. by the perception of the artwork but we perceive thus what there is no clearly presented, which cannot be captured or analysed. It is inside all of us.

Often, for the aesthetic perception is considered not only the perception of the artistic work, but also any other perception, observation, listening, viewing, or just plain “breathing” of climate related with the work in museums, galleries or churches. It is enough to someone if he takes only the part from the perception, if he understands what the work about, other is satisfied by any other moral lesson of his visual needs etc. All this may be, but not necessarily in aesthetic perception, which is fundamentally different from person to person and even from work to work.

Perception of art must make a comprehensive, emotional idea about the work as a coherent organism, where they are closely related means of expression and subject content. To the conditions of the overall, emotional and deep perception of the image are external conditions and orientation of the viewer’s mood and overall readiness, and aesthetic understanding (Kuric, 1986).

E. Mistrík (1994) states that the ideal is, if aesthetic perception takes place in three layers of the human psyche. The first layer is the sensory level, where we enjoy e.g. melody, which flatters our ear or the colour of our eyes where it meets the sentiments of colour combinations and variations. It is better if we pass in the perception of the sensory to the emotions, so we feel happiness, enjoyment, desire, or fear, anxiety and so on. After the perception; whether watching the film or looking fine art, we can have such dominant feelings from now on. We can absorb the perceived, or to evaluate and calculate our profits and losses. This way we evaluate what is happening in us, what is in the work and what is in us? And here we have the highest level of aesthetic perception, because here has already been working our entire psyche, our needs, desires, experiences, passions, emotions but also common sense. By the three layers of aesthetic perception are getting deeper and deeper into the work.

For full aesthetic perception and the perception of involvement in work is necessary to make the viewer felt a certain mental distance from what happens on the canvas, and what in itself. If there is no such kind of gap may be the case where negative work can be presented to engulf the entire personality of percipient, for example, if in the picture is the underground scene - hell, it is important to recognize the reality from the work, to understand the reality of his own self.

The overall perception is influenced by several factors, from the work itself, human attention, present state and mood to the viewer engagement, personal assistant,

the total exposure, the colour, aural harmony etc. We see that aesthetic perception is a complex process that proceeds in several stages, the order may vary in individual cases. According to E. Mistrik (1994) the aesthetic perceptions begin preliminary, entrance emotion, a condition of more or less excitement. It acts as a trigger mechanism, “begin to perceive a work of art.” The second phase begins by comparing the subconscious thoughts, ideas, feelings expressed in the living work of percipient’s experience with his own desires, enjoyment and the like. If we should have a real aesthetic experience of art, full of feeling, and feeling “the way”, we must find a surprise in that work the moment of abruptness, something that does not match with our expectations, our experiences; the artwork should be “above” us; Otherwise, the aesthetic experience is stopping and stalling. If the artwork suits us, it can come next phase, catharsis, and after it (sometimes even without the presence of catharsis, because it comes very rarely) we express the aesthetic appearance - positive or negative emotion. It’s the last phase of aesthetic perception, when we assess ourselves artwork, and so show that we have something to say. According to J. Kulka (2008), these factors may be present if there is a man training to the full perception of art in aesthetic education.

Research goal

This year, in March 2010 was established in collaboration with the Experimental Centre of Art Education of Andy Warhol Society near Andy Warhol Museum of Modern Art, in Medzilaborce and Secondary school of Andy Warhol in Medzilaborce Club Youth Friends of Fine Arts, in which we performed the survey of artwork selection that respondents would imagine to have hanging in their room. The goal which we have chosen was to evaluate the selection of artwork and its impact on the individual. 50 female adolescents (N = 50) participated in the survey (third year of secondary school).

Methodology

We have chosen the artworks deliberately to be confronted the art of old masters and contemporary art, and the idea of art has been preserved. We selected artwork Annunciation from y Leonardo da Vinci and Andy Warhol.

We have used Semantic Differential to the analysis of art perception, as in the analysis of aesthetic perception of painting artworks made by J. Kuric and V. Smékal (Kuric, in 1986). The Semantic Differential is often used to solve the problems of psychology of art. This technique was developed in the fifties and published in the monograph of Osgood, Suci and Tannenbaum *The measurement of meaning* in 1957 as a method of measuring the importance of concepts. Its essence lies in the evaluation of responses to the scales of adjectives by which are concepts (objects, works of art) considered. These are pairs of bipolar adjectives, such as little-big, strong-weak, etc. on seven range scale of graphic or numeric type. Those authors created 76 scales, which were selected from 289 antonyms of Roger Thesaurus of English language. J. Kuric and V. Smékal have put together 64 scales late seventies, 30 of which corresponds to the classical range of the dimensions identified by Osgood et al. – activity, evaluation

and strength. In our study we have used a range of evaluation, which gives a positive or negative aesthetic experiences in the perception of the artwork

Dimension Scale ASSESSMENT:

- I like - I do not like
- bad - good
- superficial - deep
- outline - strong, sophisticated
- upbeat - grim
- oppressive, uneasy - uplifting
- repellent - attractive, captivating
- pleasant - unpleasant
- ugly - perfect
- beautiful, graceful - imperfect, done for

Results

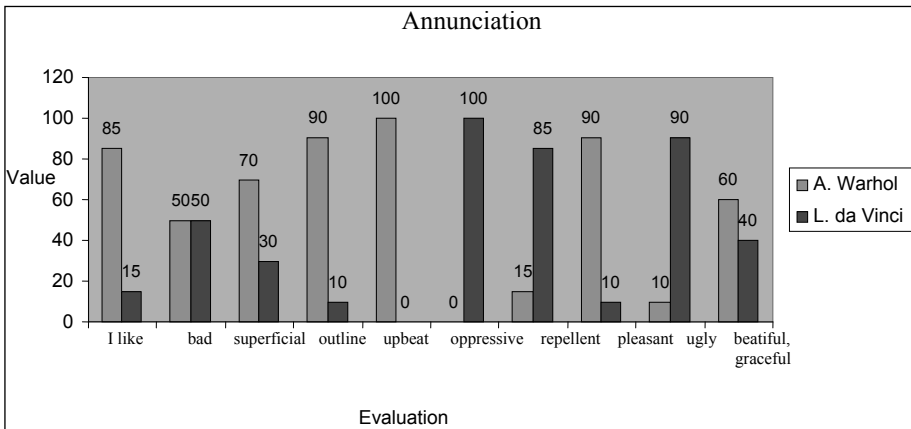


Chart 1 Evaluation of artworks

Chart 1 provides a comparison of the evaluation of the perception of artworks by adolescents. There are compared two works of art with the same theme.

Conclusion and discussion

The aesthetic perception is currently relatively little examined topic, as well as the impact of art on the mental health of individuals, where in Art therapy is art interpretation used as of one of the Art therapy techniques. The results show that modern art, namely the Annunciation of Andy Warhol, was compared with the Annunciation by Leonardo da Vinci and was more positive assessed. Warhol’s work is a beautiful work

for adolescents, they have a greater sense of joy, it is not daunting or forbidding work of art, but pleasant and enjoyable. After processing the results and after discussion with respondents, we found that for adolescents was well-being and property of associating a work of art in their room very important. The colour played not small role which is by H. Leder (2004) considered for nuclear in the process of visual stimulation and the positive leverage on the aesthetic experience of the individual what has affirmed us by our research.

ESTETICKÉ VNÍMANIE UMELECKÝCH DIEL ADOLESCENTOM A JEHO VPLYV NA DUŠEVNÉ ZDRAVIE

Abstrakt: Štúdia sa zaoberá estetickým vnímaním umeleckých diel adolescentov a jeho vplyv na duševné zdravie. Je charakterizované estetické vnímanie, priebeh estetického vnímania a faktory, ktoré vplývajú na celkové vnímanie. Prostredníctvom sémantického diferenciálu (dimenzia: hodnotenie) sme skúmali výber a hodnotenie dvoch umeleckých diel: Zvestovanie od Leonarda da Vinciho a Zvestovanie od Andyho Warhola. Z výsledkov vyplýva, že adolescenti pozitívnejšie vnímajú umelecké dielo od Andyho Warhola.

Kľúčové slová: umenie, warhol, leonardo da vinci, zvestovanie, estetické vnímanie.