

**Learn without learning: experience of
art perception in museum
(experimental studies at The State
Hermitage Museum)**

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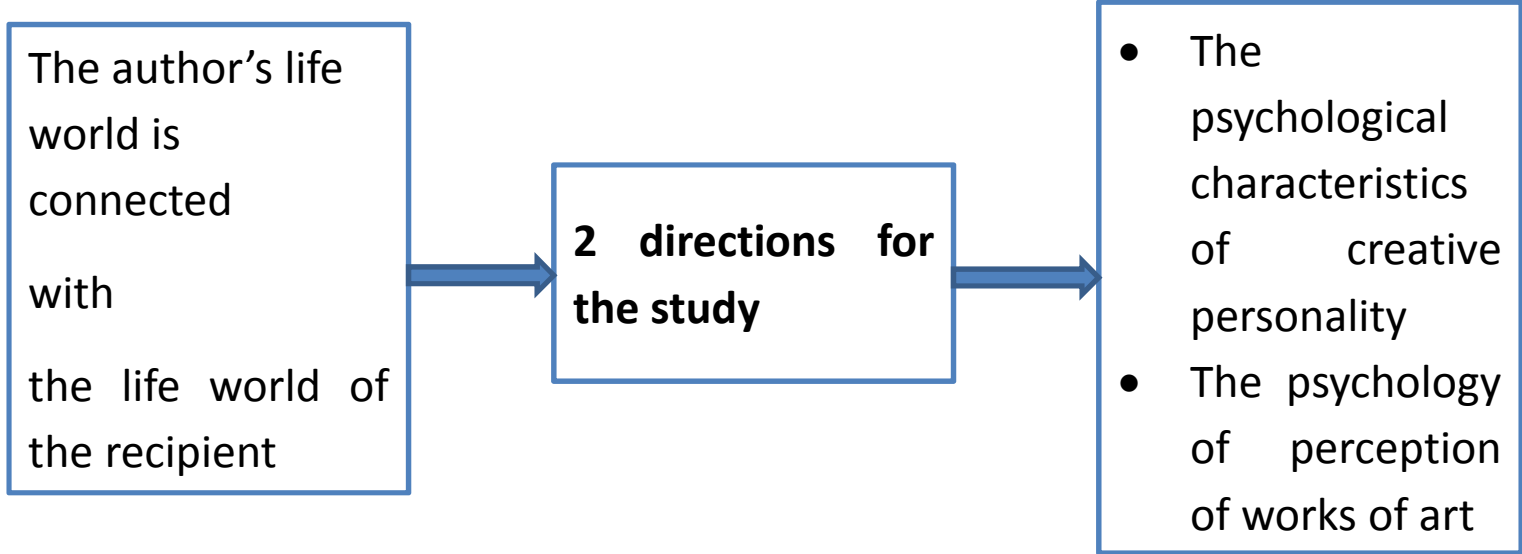
How does a visitor behave in a museum?



- “Person is feverishly digging into the files of his memory related to the history of art - he should know how to react to the painting
 - He does not have time to see the painting; he must know who is the author, what style he represents in art
 - Only after that he can admire the picture or not admire”
- Abraham Maslow (1908 – 1970)

We decided to check, whether works of art, exhibited in the museum, can have a psycho-physiological impact on a person

From psychic intentionality of the author - to mental intentionality of the recipient



Ingres "Rafael & Foramina"



Rafael "Holy family"



The perception of "Holy family"



The study of psychological characteristics

Personality is the object and the subject of art

Studies in psychology of art

Psychology of art perception	Cognitive psychology & Neurasthenics	Art perception in museum context
Psychophysiological effects of form, color, and composition	Mechanism of consciousness, memory representations, the implicit preference of classical and contemporary art	Time, distance of viewing, some social characteristics, real emotions of visitors
The name of an artist is the predominant of the perception	Pepperell, R., 2011; Mastandrea, S., Bartoli G., Carrus G., 2011	Trondle, M., Wintzerith, S., Waspe, R., & Tschacher, W., 2012; Carbon, C. C., 2017; Winner E., 2018
Arnkheym, R, 2007; Raushenbakh, B., 2002; Belke B., Lender H., Harsanyi G., Carbon C.C., 2010		

The main idea of the present research is to study organismic perception and evaluation

Organismic reaction & organismic perception

Organismic reaction - is an organismic evaluating process, in which values are never become fixed or rigid, and feeling are accurately displayed in characters, and are continually re-evaluated in terms of organismic satisfaction. This applies to both wholly unconscious processes such as regulation of body temperature, and those which are intrinsic to a man only, such as the choice of the life course.

K. Rogers (1902 – 1987)

The organismic perception is a global perception inherent to human nature.

To act in an existential man has a body. This is the only tool that the soul has for its being a history.

A. Meneghetti (1936 – 2013)

The studies at the State Hermitage Museum: classical and abstract art (2011; 2018) N=120

Methods of the studies:

Monitoring organismic reactions:

- Observation methods (sport psychology)
- Measuring blood pressure, heart rate (sport psychology)
- Projective technique - Lusher's test for measuring vegetative coefficient and overall deviation from autogenous norm

Measurement of psychological characteristics:

- Budner's Scale of Tolerance – Intolerance of Ambiguity
- Langle – Orgler Existence Scale (Existenzskala)
- Hardiness Survey S. Maddi
- Life Orientation Test — LOT
- Questionnaire for studying attributive factor



Rapfael Santi "Holy family"



Antonio Canova "Cupid and Psyche"



Willem Heda "Breakfast with a crab"



Pablo Picasso "Green pan and black bottle"

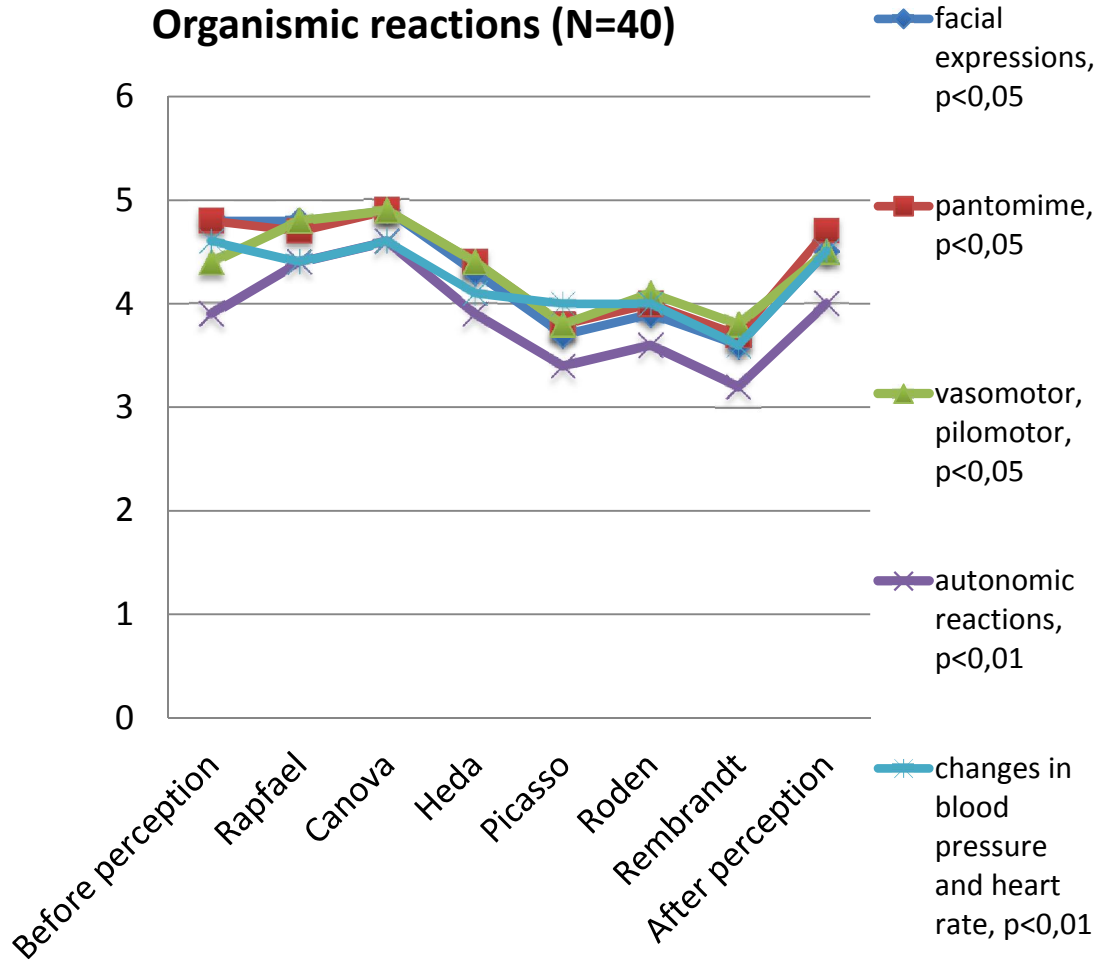


Auguste Roden "Cupid and Psyche"

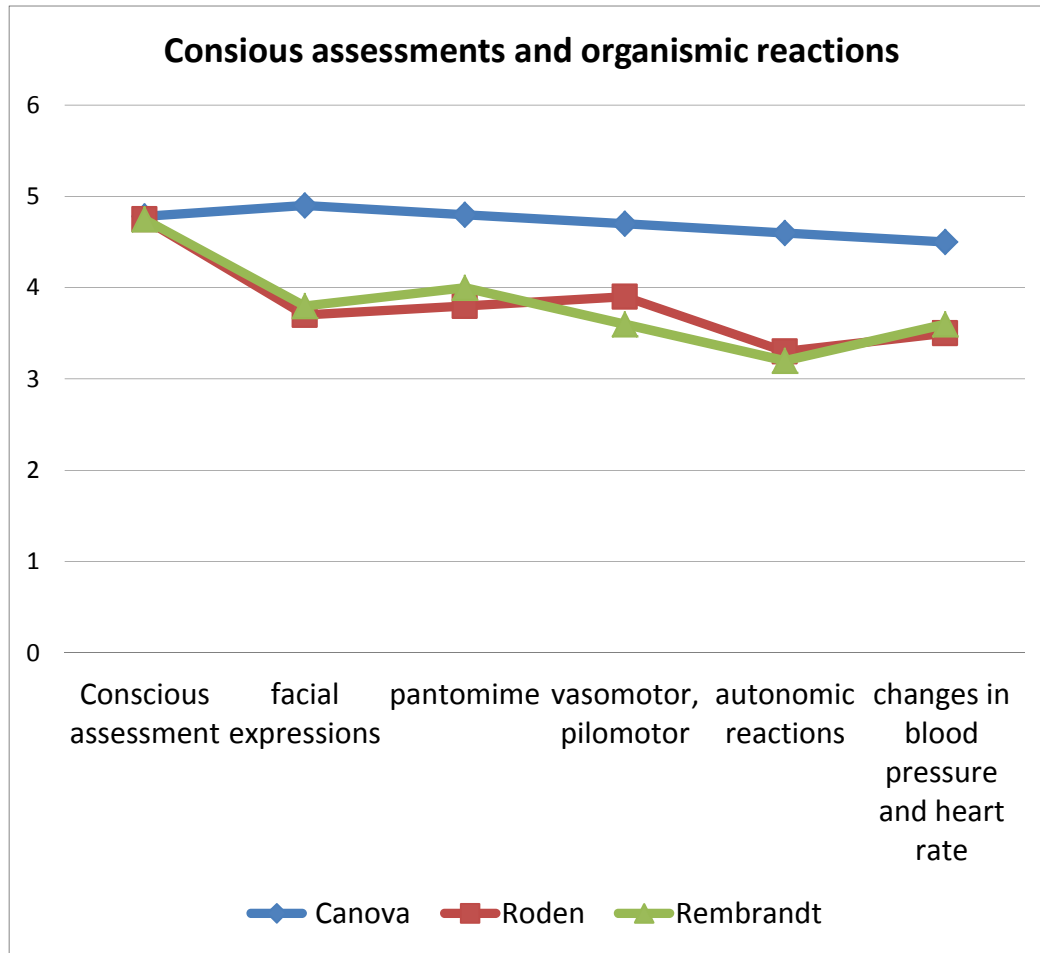


Rembrandt van Rijn "Holy family"

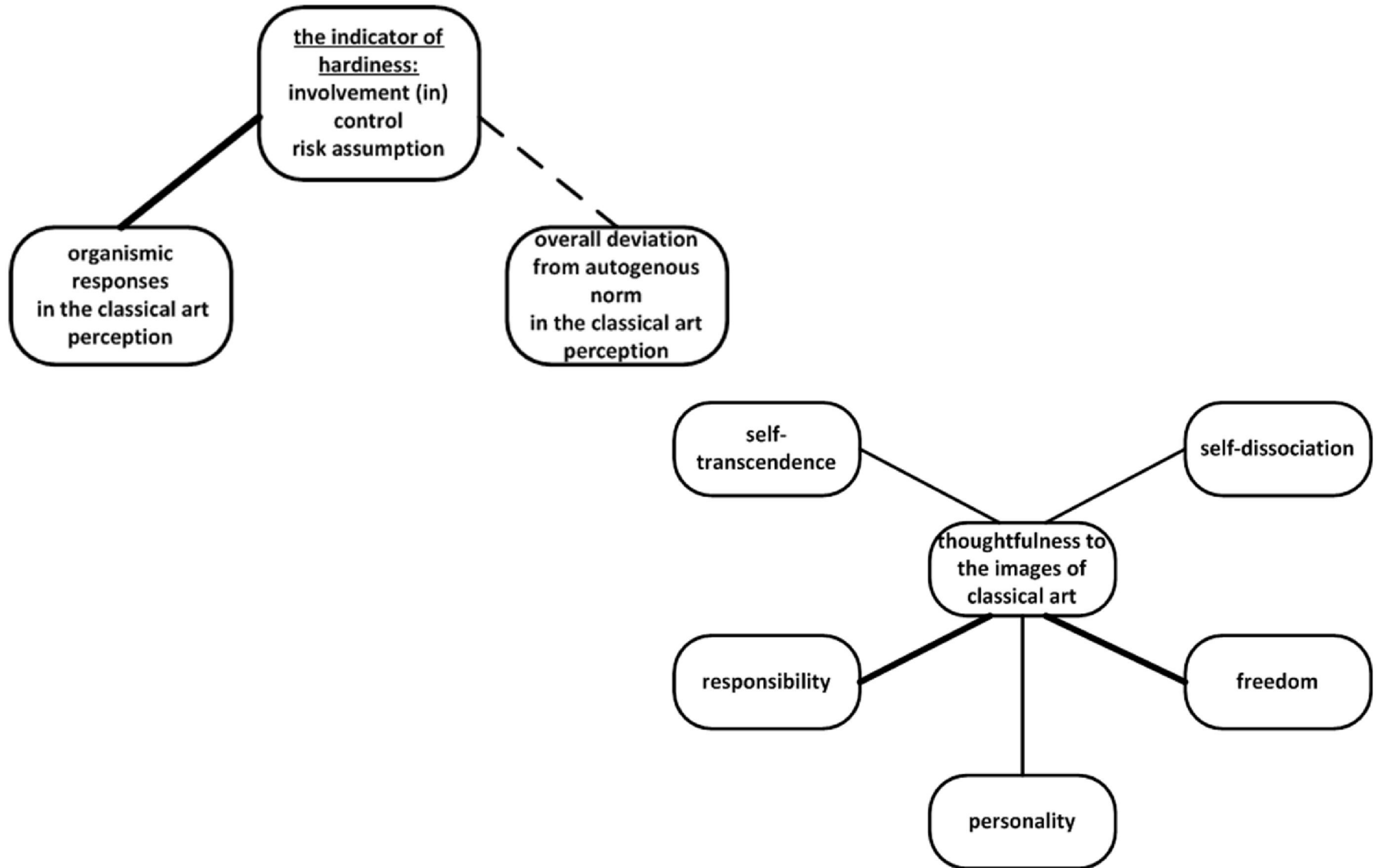
Experimental study: results



Experimental study: results



Correlations of indicators of Hardiness and Existence scale (r^* , r^{**})



The perception of abstract art
3 compositions by V.V. Kandinskiy
uncertain stimulus for visitors



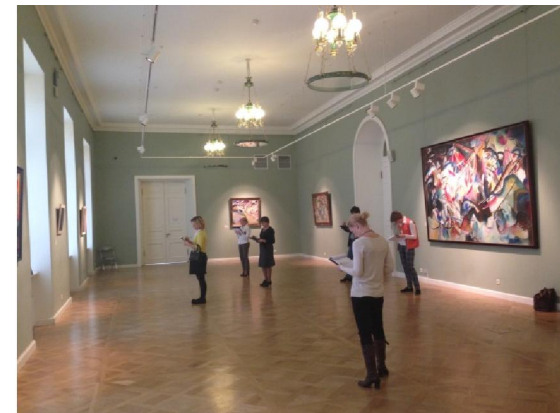
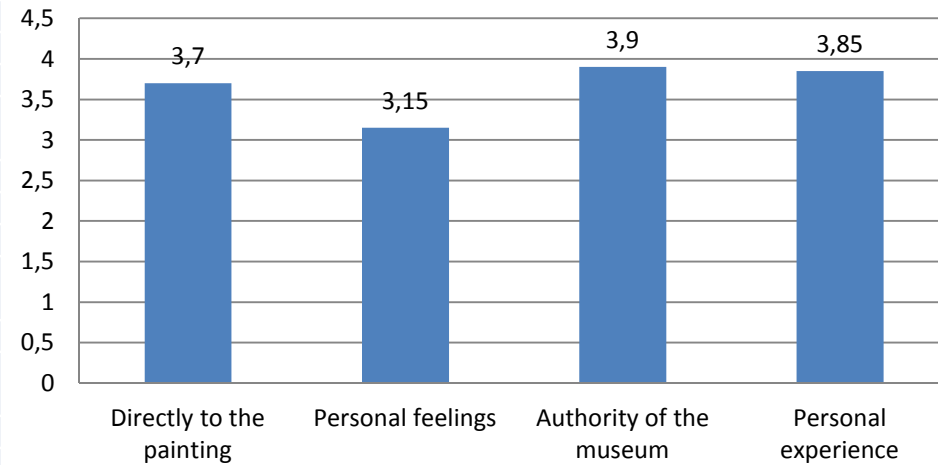
Museum visitor evaluates abstract art in terms of sensory parameters or in terms of social desirability

Experimental study: results

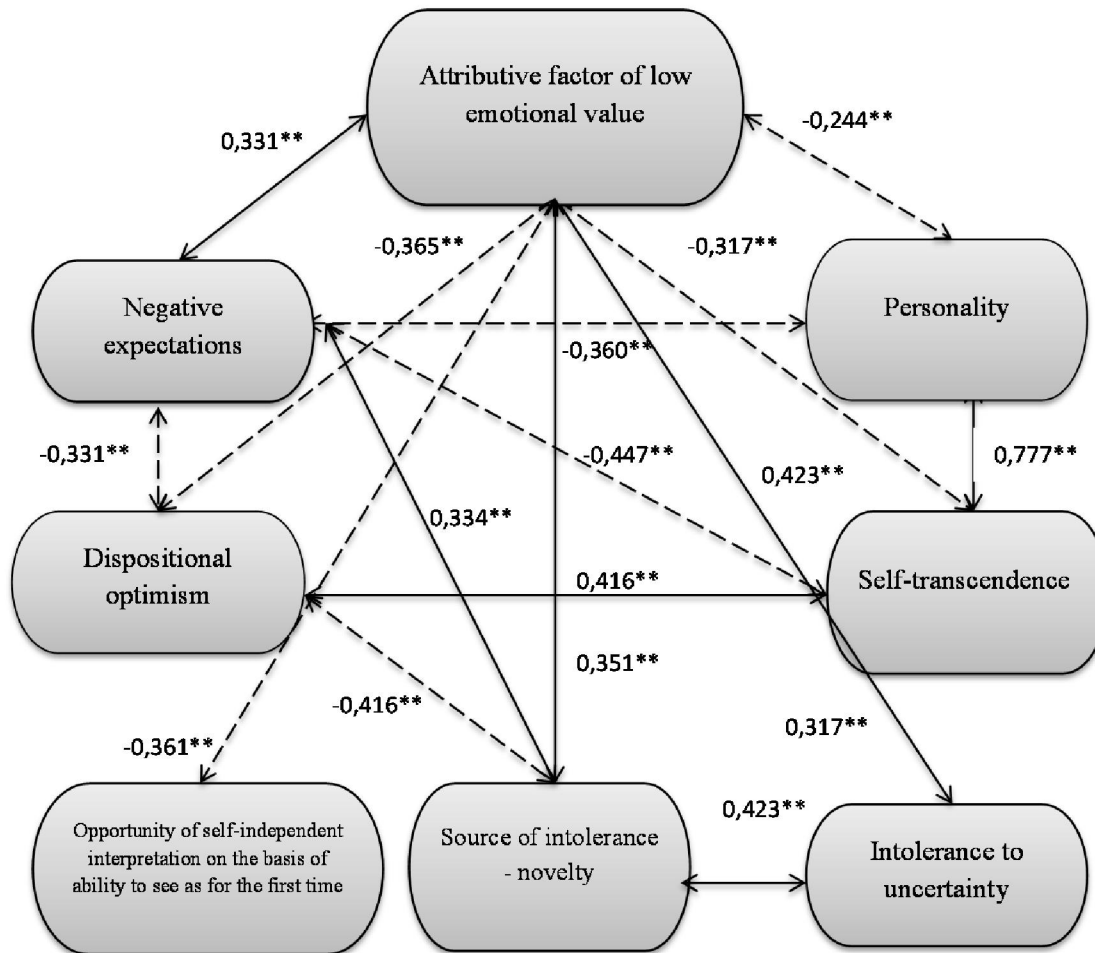
Three components of attributive association's factor

	Rotated Component Matrix		
	Components		
	1	2	3
The evaluation of the associations 1	,706	-,013	,231
attribution to the painting 1	,783	,002	,036
attribution to the authorities 1	,245	,569	,395
attribution to sensor feelings 1	,809	,144	,106
attribution to the previous experience 1	,167	,809	-,060
The evaluation of the associations 2	,063	,043	,838
attribution to the painting 2	,169	-,002	,786
attribution to the authorities 2	,077	,650	,471
attribution to sensor feelings 2	,096	,215	,801
attribution to the previous experience 2	-,014	,840	,037
The evaluation of the associations 3	,746	,103	,187
attribution to the painting 3	,540	,191	-,014
attribution to the authorities 3	,251	,681	,386
attribution to sensor feelings 3	,808	,035	,044
attribution to the previous experience 3	-,022	,845	-,040

The evaluation of the associations of the beholders attribution:



Correlations of Negative (to Museum) attributive factor

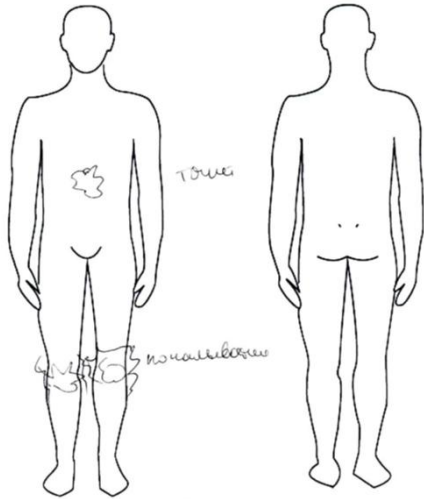


Visitors didn't want to take responsibility for their negative feelings

Cognitive activity without awareness of bodily reactions led to the decrease in self-assessment of emotional state

Experimental study: results

Perception of contemporary art



The disagreement of organismic reactions and verbalized feeling

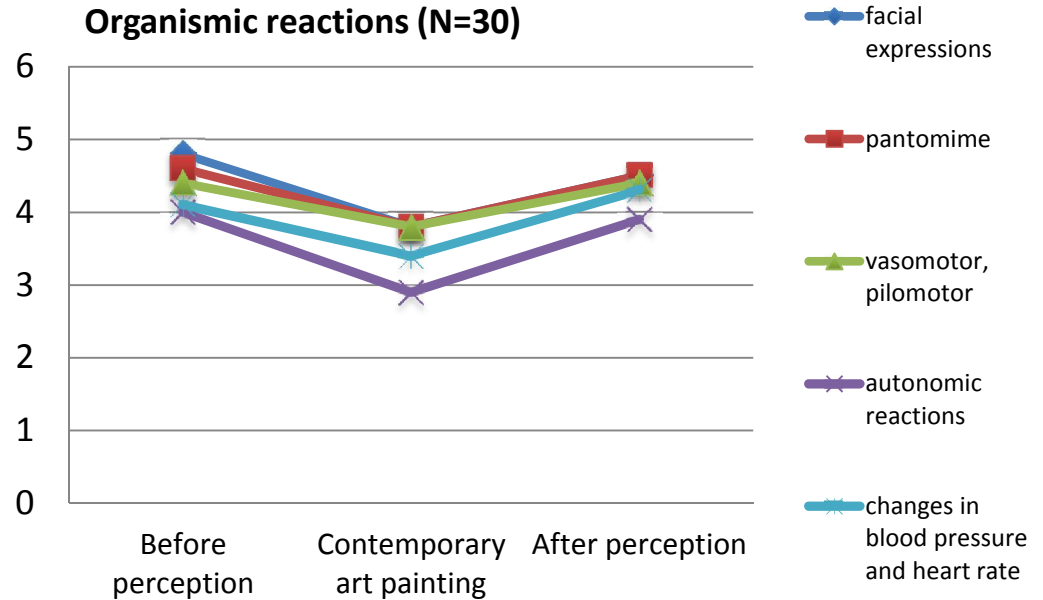
Emotions:

- peacefulness
- quiet
- admiration

Associations:

- cosmos
- harmony

Organismic reactions (N=30)



Conclusions

The role of The Museum is to use the results in new educational programmes

The role of the visitor is:

- To become aware of the feelings;
- To choose a work of art which evokes holistic perception;
- To experience not just an aesthetic emotion, but to find the beauty of life associated with their own life experiences;
- To recognize the emergence of a new look at a familiar reality



THANK YOU FOR ATTENTION