

Arts

ORAL PRESENTATION

9048

Aesthetic education in the development of psychomotor skills**Victor Hugo O. Pinto** *Federal Fluminense University, Brazil*

This paper addresses the role of aesthetic education in the process of cognitive training and development of psychomotor skills. As a methodology, Howard Gardner's texts are approached in order to understand the role of art in the development of human possibilities through the process of aesthetic creation and stimulation of the human imagination. It has relevance for dealing with the influence of aesthetic education in the process of development of human potentialities through the sensitive stimulus given by this teaching process. It is observed that aesthetic education is fundamental for the development of the imaginative capacities that are essential for the fine motor skills and contribute decisively to the construction of processes of development of the human sensibility and formation of greater reflexivity in the process of construction of the human personality. It is concluded that aesthetic education aids in complex learning processes from the capacity of abstraction played by the process of aesthetic education.

7711

Relationship between the images of artistic work and images of Rorschach test**Toshiki Ito (1), Maiko Kiyohara (1)**
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Traditionally, the Rorschach test has been conducted on artists to elucidate the depths of their creativity. However, the content of the Rorschach test itself is rarely linked to the artist's creation itself. In this presentation, the author will discuss a rare case where an artist's Rorschach test and his work are organically linked. Specifically, the author will focus on a famous Japanese abstract sculptor Kenichiro Okada. Okada's works are characterized by two themes: "motherhood" and "height and depth." With regard to "motherhood" Okada says as follows. "I want to make something wrapped in stone so I make a box-. I have a desire to return to the womb, to seek something feminine and maternal. That's why I like warm forms." In his most recent work, he created a sculpture that combines the moon, telephone poles, ponds/lakes, small mountains, and water, expressing "height and depth" as far as he can recognize. The characteristics of Mr. Okada's Rorschach test are also related to "motherhood" and "height and depth". First, with regard to "motherhood," the following

responses can be seen. "There is a woman's genitalia at the top of the mountain. Mysterious. A mountain of women." "This is the womb. It is warm." "It's a motherly presence, and the nature around her gathers and colors the woman." And so on. As for "heights and depths," the following responses can be found. "There is something deep in the middle. There is a bottomless swamp-like infinite time and space," "It's like a black hole." And so on. As described above, it is observed that Okada's responses to Rorschach test are closely related to his own production. In this study, the author will examine how and why the images of Rorschach responses relate to and reflected in the images of production.

6652

Indian musical modes-classification and consistence across time: An alternate method using dhyanaslokas**Gouri R. Karambelkar (1), Junmoni Borgohain (2), Priyadarshi Patnaik (2)**
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Background: A study of ancient and medieval texts on Hindustani Classical music indicate a rich tradition of dhyanaslokas or short meditative verses, written in Sanskrit and Hindi between 13th and 18th century CE, which personify the ragas—Indian musical modes—their essential emotions and associations. They provide a rich repertoire of material that describes the ragas and what they evoke indirectly. Historically they are linked to the unique raga-ragini classification tradition of the period—ragas as belonging to different families with husband, wife and children. This vast material is often confusing with multiple classifications and contradictions, puzzling musicologists and frustrating identification and continuity of ragas across time. Objective: The objective of the study is to evolve a methodology using close analysis of the dhyanaslokas and a thread-bare analysis of their association to specific ragas, and their linguistic and cultural contexts in order to reconstruct the musical experience of specific ragas. This can throw light on the validity of the medieval classification tradition and consistent transmission of the ragas across time. Design/methodology/approach: Dhyanasloka verses were content analysed for direct and indirect references to the musical emotions and experience including extra-musical associations such as time, season, environment, etc. Classificatory traditions were analysed in detail to identify ragas-families, masculine and feminine ragas, major and minor ragas, and dhyanaslokas linked to ragas across different periods of time to identify if the evocations and attributes associated with the musical modes were consistent. The method was refined and tested on a set of 8 ragas-raginis. Findings:

Findings suggest that the method is able to identify patterns of consistency and inconsistency across the different categories it was tested on. Conclusion: The method developed is identified as a valuable tool for understanding musical history and for clarifying confusions that other existing methods are unable to address.

5919

How individual states and traits predict aesthetic appreciation of haiku poetry**Jimpei Hitsuwari (1), Michio Nomura (2)**
1. Japan; 2. Kyoto University, Japan

Factors that influence the aesthetic appreciation of poetry are largely unknown and psychological research on poetry is still in its early stages; nevertheless, some studies have reported objective and subjective features that influence the aesthetic appreciation of poetry. This study sought to determine which states and traits of participants predict the aesthetic appeal haiku poetry holds for them. We recruited 277 participants ($M_{age} = 38.68$, 209 female, 68 male) online to rate 37 haiku poems on five characteristics: imagery vividness, valence, arousal, felt emotion, and aesthetic appeal. Each poem was presented on one screen with these questions. At a later date, they also completed questionnaires measuring visual imagery abilities (VVIQ), awe-proneness (DPES-awe), and nostalgia-proneness (Nostalgia-proneness scale). We found that both valence and imagery vividness predict the aesthetic appeal of haiku, and the influence of imagery vividness on the aesthetic appeal of haiku was mediated by felt emotion. As mental imagery fosters the evocation of emotion, the more vivid the haiku imagery to the participant, the stronger the emotion associated with the poem's aesthetic appeal. Furthermore, the traits of visual imagery abilities, awe-proneness, and nostalgia-proneness also predicted the aesthetic appeal of haiku. Individuals likely to feel awe evaluate haiku as more beautiful because poetry requires finding beauty with less information, updating one's own schemata, and thereby enjoying aesthetic experiences. In conclusion, the present study advances our knowledge of how individual states and traits determine the aesthetic appeal of haiku.

5229

Gender differences and chronic stress in music undergraduates**Karla M. Reynoso-Vargas (1), Jaime Salvador-Moysén (2), María d. Guzmán-Benavente (2)**
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This study aimed to visualize gender differences in music undergraduate's chronic stress. The study was descriptive, quantitative and

transversal. Five-hundred undergraduate students from 10 Mexican public universities participated: 178 women and 322 men. To measure the symptoms of stress, the ESSEM scale and an inventory of Health Conditions were used. A comparative analysis was carried out. It was found that the main sources of stress were frustrating extracurricular situations and social distancing. Women scored higher on psychological symptoms of chronic stress and presented more illnesses and ailments. It follows that women live a higher level of demands to fulfill various roles between family and academic context activities, as well as social pressures imposed in musical environments that produce inequities. It is suggested to pay attention to the music training environment, the type of teaching exercise and the requirements of the study programs to counteract gender inequities.

4149

Strokes of strength: exploring an expressive arts-based intervention with traumatized adolescents

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In order to explore how adolescents who have been affected by traumatic experiences would respond to an expressive arts-based intervention, a module was designed, implemented and its effect on certain behavioural and emotional constructs was evaluated. The sample included 10 female adolescents between the ages of 12 and 17 who underwent group expressive arts therapy in their institutional home, namely, Prayas Juveline Aid Centre, New Delhi, India. The tools which were used to assess the changes in the pre – post intervention scores in self-reported behavioural and emotional difficulties were, The Youth Self Report Form (YSR Form 11-18) of the ‘Child Behaviour Checklist’ (CBCL; ASEBA, 2001) and the ‘Severity of Post – Traumatic Stress Scale’ (NSESSS; APA, 2013). The tools used to assess the changes in the pre – post intervention ratings of the caregiver were, The ‘DSM – 5 Parent/Guardian Rated Level 1 Cross Cutting Symptom Measure’ (APA, 2013) and the ‘Caregiver’s Observation Checklist: Children at – risk’ (WCCL, 2013). The 12 – session expressive arts-based intervention along with pre and post intervention assessment lasted for 2 months, with each session lasting for about 1.5 hours. The results revealed that a 4 week expressive arts-based intervention elicited a statistically significant difference in the self-reported behavioural and emotional difficulties by the participants. The verbatim reports, diary excerpts and paintings of the participants were qualitatively analysed. In future, there is room to investigate how an intervention with a longer duration and a representative sample would explain the effectiveness of expressive – arts based therapy with such populations.

3653

Aesthetic education and cognitive development through sensitive intelligence

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This abstract addresses the role that arts teaching in schools play in the development of human cognition through the exercise of sensible intelligence. The objective is to elucidate the relevance of arts teaching for the development of perception and senses as important elements for the construction of human sensoriality and sensibilities. It is based on Howard Gardner’s theory of multiple intelligences and Herbert Read’s theory of education through art. The methodology is bibliographic and seeks to analyze the discussions on the subject from the method of analysis of understandings developed about the contribution of aesthetics to the development of psychomotor and sensitive skills. The discussion is based on the understanding of aesthetics and its aesthetic dimension as a constituent element of the human capacity for abstraction. This understanding of cognitive development consists in establishing the need for aesthetic education in the construction of sensitivity that assumes the role of synthesizing intellectual knowledge through representations. aesthetic. It is concluded that the capacity for abstraction helps in the apprehension and learning of intellectual knowledge and fosters creative solutions to the contradictions of life, so it is fundamental the need to include aesthetic education as a project that is part of general education, because the development The integrality of subjects also occurs through sensitive knowledge in favor of a world with minds open to creative possibilities.

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151

Music impressing: Openness of the feelings of man and society

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In musical psychology, there are numerous references to strong impressions associated with music, musical imprinting (E. Clarke, N. Dibben, D.J. Hargreave, A.C. Lehman, A.C.

North, J.A. Sloboda, R.H. Woody a.o.). We believe that the term “musical impressing” can be used, understanding it as a time-focused experience caused by music, which causes a strong experience and affects the values, attitudes, behavior of a person. Objective: To determine the meaning and role of musical impressing in human and society life. Methods. The qualitative analysis of descriptions of musical impressing by respondents of 17–60 years ($n=400$) is carried out. The units of analysis were: emotional and figurative characteristics of the experience; types of situation and circumstances of the experience; the accuracy of memories; the meaning and meaning of the impressing for respondent. The age of respondents, their attitude to the importance of art, the relationship of behavior with music were taken into account. Results: The fuller were the emotional and figurative characteristics of impressing, the earlier was the age of his experience, the more obvious was the connection of impressing with the attitude to art and behavior. Musical impressing has sensitive period (6–17 years), affects musical preferences, determines the attitude of a person to music and art throughout life. Conclusions: The experience of musical impressing is an important socio-cultural phenomenon, influencing the development of personality, ensuring the existence of musical works in the socio-cultural space, deepens the emotional openness of a person and the openness of society to aesthetic experiences.

POSTER PRESENTATION

7416

Reception of contemporary art by touch: Seeing decreases haptic aesthetic pleasure

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To date, aesthetic processing in a haptic domain has been tested outside the field of real artworks. By providing the context of the “Touch of art” contemporary art exhibition designed to be touched (originally intended for viewers with visual impairments), we studied haptic pleasure toward artworks in the theoretical background of the model of haptic aesthetic processing (Carbon & Jakesch, 2013). We predicted that self-rated haptic pleasure is higher when visitors perceive artworks haptically, compared to the multimodal (visual and tactile) cognition condition. We tested artistically untrained adult participants ($N=91$, aged: $M=21.96$, $SD=1.80$) divided into two groups of viewers, namely those who were allowed to explore the works of art only through touch or perceive artworks through sight and touch. Participants assessed to what extent the artworks were pleasant to the touch. Also, we controlled subjective understanding

and liking toward explored works of art. Haptic pleasure, subjective understanding, and liking were strongly correlated with each other. In line with our hypothesis, (when controlling the liking of artworks as a covariate) seeing negatively affected the evaluation of haptic pleasure, as the pleasure was higher in the blindfolded-tactile than visuo-tactile condition. Thus, seeing seems to distract tactile attention and impede the haptic processing of artworks.

7379

The impact of image and title ambiguity on liking and understanding of contemporary paintings

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Contemporary art often deliberately challenges viewers and disrupts fluent processing. To this aim artists employ a wide range of means that, amongst others, include different variants of ambiguity. Here we focus on how two aspects of this ambiguity i.e., ambiguity with respect to paintings' content (presence of semantic violations) and ambiguity with respect to paintings' titles (coherency of a title), influence liking and understanding. Also, we ask if individual differences such as the need for closure predict more negative reactions to these ambiguities. Artistically untrained participants ($N = 127$) viewed 40 contemporary paintings (20 with semantic violations and 20 without semantic violations) in one of the three conditions: without titles, with coherent titles or with incoherent titles. They also rated each painting in terms of liking and understanding. We found that (1) paintings without semantic violations were liked most, particularly when equipped with coherent titles, (2) paintings with semantic violations were poorly understood, (3) incoherent titles decreased understanding especially for paintings without semantic violations, and (4) need for closure was a negative predictor of liking in case of untitled paintings with semantic violations. The results suggest that both of these ambiguities influence viewers reactions and that they are inter-dependent. We discuss our findings in reference to current theories and experimental studies of the perception of challenge in art.

6093

Cross role artistic creation of Chinese classical writers

Yu Zhang China

This study mainly discusses the cross role artistic creation of Chinese classical writers. In Chinese classical literature, some writers always want to break through the limitations and inherent experience of their own artistic creation and try to expand more possibilities. They enter into different roles, personalities, beliefs and

gender to try different normal expressions. Through literature and text analysis, it is not difficult to find three characteristics in the literary creation of the important writers in the Middle Ages: First, male poets change their gender roles, and create by virtue of female identities. Second, there are many works of gentle depression in writers with multi blood character. Third, writers give different literary genres moral and non moral feelings respectively. In these contradictions and contrasts, the writer's multiple personality looms out. In modern psychology, multiple personality is regarded as a kind of personality obstacle. In fact, in the feudal confinement of Chinese tradition, this cross role multiple personality is non-morbid. It more reflects the dimension of the mind and creative free.

4638

Psychological attitudes of childhood and features of the artistic work of the Armenian painter

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The objective: To establish the childhood circumstances of the famous Armenian painter Martiros Saryan, which determined the uniqueness of the image of geographical objects in his oeuvre. Empirical objects: Autobiographic narrative "From my life" (M. Saryan), archival materials (including school documents), paintings. Methods: Comparative analysis, retrospective analysis, analysis of oeuvre, interpretation. Results: A study of the unfavorable emotional situation of childhood in the Armenian diaspora in southern Russia showed that poor knowledge of the Russian language as a language of instruction, negative attitudes of a geography teacher in assessing academic achievements of M. Saryan caused a sharp dislike of geography and biology, as well as teachers, in general. The remarks of painting teachers while studying at the Moscow School of Painting, Sculpture and Architecture reinforced the negative assessment of both the work of Russian artists and their personal qualities. 90% of all educators are rated negatively. Until the end of his life, Saryan's paintings retain factual errors of a geographical nature, which are present both in the description of the area and in the paintings (the image of trees not growing in the depicted area, inaccuracies in the image of shadows, their absence, etc.) Conclusions: The negative influence of teachers and the unfavorable psychological situation during the training had a great influence on the future artist and stimulated the desire for self-expression as a representative of a different ethnic group and culture. This was the reason for moving to his historical homeland (Armenia), where his desire for self-realization was supported and the negative assessment of his talent did not dominate.

4193

Appreciating the beauty of Chinese calligraphy: Is the aesthetic process automatic?

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The automaticity of aesthetic appreciation is still under debate. To address this issue, we studied the aesthetic process of Chinese calligraphy under explicit and implicit tasks in this research. Two types of beauty were manipulated, including shape-beauty (i.e., the beauty from the shape of the Chinese characters) and handwriting-beauty (i.e., the beauty from the handwriting performance of the Chinese calligraphy). A boldface was also included as the control condition for comparison. The EEG (electroencephalography) data were recorded when the participants performed one of the three tasks by random assignment, including an explicit task of aesthetic judgement, and two implicit tasks of typeface judgement and target detection. Our data showed that P2 and LPP (late positive potential) components of the frontal-central region were beauty-related with higher amplitude in low beauty condition compared to high beauty conditions, regardless of shape-beauty or handwriting-beauty. This effect was found only in the aesthetic judgement task, but not in the typeface judgement and target detection tasks. Our results indicate that the aesthetic process of Chinese calligraphy might not be totally automatic.

3814

Flower therapy for mothers before and after child

Takeda Fumi Japan

Purpose: The purpose of this study is from the Sankei article dated April 27, 2017, which said nowadays, from various reasons such as a decline in the self-esteem of pregnant women, abuse, and increasing of suicide among them who are not interested in raising children have become big problem. This study is going to find the individual psychological problem that appear from the production of flower arrangements and conversation, and process of the work. Then it supports the minds of pregnant throughout these processes. To touch flowers is considered as an easy-to-accept thing. Also, by touching them, we can expect to stimulate the five senses and work on the natural healing power. Methodology: It is necessary to verify the aspect of psychology. So, using an egogram, this program will lead the understanding of her with compering the egogram and the completed work. Considering that it is important for childcare to judge comprehensively and to take appropriate treatment situation accordingly, this study uses EQX (emotional intelligence scale). Then it also uses encores to investigate the relationship between characteristic of communication and functional analysis. Finally, this study uses socio-meter

theory to aware of self-esteem that based on Acceptance/Rejection Scale, which is a system that constantly monitors the importance and rejection of others. Results: To converse the image of being the ideal mother, the pregnant can change disadvantage into advantage. Moreover she can find the clue of the things which considered as a challenging. Discussion: In conclusion, some may think that psychology is difficult. However, when it comes to the relation of the flowers, we can expect the possibilities that they can reduce resistance of this field. Visualizing your own data is a food for your heart. By touching flower, I would like to have a self-esteem and spend a healthy time.

3282

Can art make a difference? The effect of experience in arts, and context on object recognition

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Frequent encounter in visual art can alter various cognitive processes. Previous study results indicate that the main differences between artists and non-artists can be found in visual memory task-, drawing-performances, eye behavior and in reaction time patterns. Artists' reaction time tends to be longer compared to non-artists', however few studies investigated the role of context on reaction time. In the present study we investigated artist and non-artist collage- and university student' reaction time ($n = 476$). To measure the effect of context on object recognition's reaction time (RT), our computer program contained three different condition of the distorted object's (isolation, facilitative context, inhibitory context), and two task instructions (bottom-up and top-down). Our main results show significant differences between art and non-art student' RT both in stimuli condition also in task instruction. Artists' RT tends to be greater in only one condition (stimuli in isolation), whilst non-artists' RT increases when stimuli appear in context. We also found significant interaction between art experience and instruction on reaction time, where artists' RT decrease when the instruction is top-down in nature. We assume that domain specific knowledge facilitates distorted object recognition when

stimuli information can be encoded from the surroundings, and also when stimuli information is specified.

3011

A study on the relationship between dancers' cognitive elements and viewer impression evaluation

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In order to uncover the quantitative relationship between physical information (cognitive elements of poses, or static movements) and impressions in ballet, the Kansei engineering method (rough sets) was used to explore the viewer's cognitive evaluation structure. Method: (1) Nineteen silhouettes were created from key poses in a ballet piece and key cognitive elements (66 category items) were defined. From the silhouette images, 22 types of physical information were defined including such values as complexity, magnitude of the vector from 2D center of gravity to the limbs, and horizontal balance ratio. (2) A questionnaire survey regarding ballet poses and their impressions was conducted with 32 advanced ballet dancers, following preceding studies regarding dance and the categorization and organization of impression evaluation words (hereafter, "impression words") used in Kansei engineering. (3) Decision rules for the cognitive elements that identify the impression words were explored, using rough sets from (2) the impression evaluation values for the poses. Results: Among the 21 impression words, we focused on three antonyms (A. "dynamic \leftrightarrow static," B. "linear \leftrightarrow curved," and C. "well-intentioned \leftrightarrow ill-intentioned"), which were expected to be deeply related to the choreography of "Swan Lake." According to the examination results of the impression words, the three sets of antonyms A., B., and C. were classified based on the decision rules and each of the 19 silhouettes was classified into two different fields. The characteristics of A. "dynamic" were "stretching up high," "balancing on one leg," and "lifting the lower limb up high." This represents ballet movement forms such as "arabesque" and "attitude." The characteristic of B. "linear" was "symmetric cross."

The characteristic of C. "well-intentioned" was "a not-too-complex form, with hands rather closed." These observation results helped verify through cases the effectiveness of the dance analysis by rough set method.

1819

Research of the art of "Aitys" in modern ethnic psychology

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The traditions of oral arts of folklore, particularly of Aitys are the psychological basis of ethnicity research. The definition of Aitys – is an oral creative competition of Kazakhs. In other words, Aitys is a competition in improvisation of songs. Psychological research of Aitys in laboratory condition is impossible because it is creative process which requires special organization of this process, and presence of both, the Aitys singers and the people who were at the same time the listeners and the critic. Therefore in this research were used the historical content analysis method and analyzed classical texts of Aitys. The main purpose of present research was to investigate the psychological nature of Kazakh Aitys and its impact to personal development, ethnocultural values and other skills of Kazakh young People, which required by modern market world. Also the opportunity of creating the communicative and interactive model of creative process of Aitys is considered. Process of communication in the Kazakh ethnos has its features. Aitys isn't result and a victory of one person during competition, since Aitys is result of joint creativity of listeners and poets, because they are representatives of the same ethnos. With the influence of an Aitys uniform ethnic integrity of the Kazakh people is created. During an Aitys there is a co-authorship, empathy of the same problems and conditions of the people. Aitys is a technique, training, practice of creative thinking development. Aitys is still popular in our days because it is a unique kind of folklore.