



On the Cognitive Disorder in Modern Art

Zhiqi Li

Hubei Institute of Fine Arts, Wuhan, Hubei, P.R. China.

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* **Corresponding author:** Zhiqi Li, Hubei Institute of Fine Arts, Wuhan, Hubei, P.R. China.

Abstract

In the 1960s, the possibility of modern art broadening, traditional paintings and sculptures were no longer the focus of the art world. To some extent, this would be recognized in the form of art practice, and new worship replaced the old worship, so a group of avant-garde art immediately emerged. Such as some pop art, most of the hyperrealism art, humble art and appropriation art. What do these arts want to express? Is it the pure image or the meaning hidden behind it? Once considered simply fashionable and avant-garde, they are now gaining renewed attention. Due to most of the modern art abandon the beauty and skills, and emphasize the content and concepts, facing this new arts people often do not know what they do, even feel boring. Is there a wall that hinders people's understanding? This article will explore the cognitive disorder in modern art in six chapters.

Keywords

Art Cognitive Disorder, Modern Art, Painting

1. Introduction

1.1 Research Background

In the 1960s, the creative means of artists changed from the traditional easel painting and sculpture collective to a new way of expression, and painting and sculpture were no longer the focus of the art world. That is to say, the once accepted forms of artistic practice were pulled off the pedestal, and the new worship soon replaced the old one. A group of avant-garde art immediately emerged, including pop art, hyper-realism, appropriation art, and humble art.....However, people's cognition is getting further and further away from these arts, and most of them don't even understand them. Is there a wall blocking people's understanding of them?

For the average viewer, looking at a work of art can be moved or unmoved by it. If the audience is not moved by a work of art, they will often make a negative evaluation of the work by citing a lack of personal identity, for example, they will find a work of art boring and not exciting enough. If the audience is moved by the work or by the people or events behind the work, they will take psychological suggestion, that is, convince themselves, and constantly reiterate that the work is the best in their hearts. This common but strange phenomenon is often repeated in People's Daily life.

1.2 Research Significance

Contemporary philosopher Berys Gault said: we often use subjective cognitive standards to criticize art, we praise some works of profound, insight into human beings, let us see a new world; We also criticize works for being superficial and hallucination-inducing escapists. The philosopher Eileen John challenged us to understand and appreciate works of art as art by understanding them rather than simply admiring and pleasing them. Such understanding often requires us to be cognitively active and highly engaged, as well as to engage our thoughts, feelings

and attitudes in the complex activity of artistic interpretation in order to understand the content of a work of art. To sum up, if people do not think deeply about modern art works, their understanding of them will always be superficial. As an art creator, it is more necessary to treat modern art from a reasonable and critical perspective and break through the wall of cognitive barriers of modern art.

1.3 Related Research at Home and Abroad

At present, the discussion of art cognitive impairment is not systematic, but only involved in some aspects, such as the American psychologist Howard Gardner's five-paragraph theory on the development stage of art cognition. The existing research on art cognition in China is limited to the connection between image cognition and creativity, and art cognition disorder has not been systematically explored.

1.4 Research Contents and Methods

This paper focuses on the study of cognitive impairment in modern art.

The first chapter is the introduction, a brief description of the research background and current situation, significance and methods of the paper.

The second chapter is the overall introduction of cognitive impairment and the development of art cognition, which lays the groundwork for the elaboration of art cognition impairment in the last chapter.

The third chapter elaborates the concept of "art cognitive disorder" and demonstrates the art barriers in modern art with examples.

The fourth chapter is the comparative analysis and research of the cognitive impairment of modern art at home and abroad.

The fifth chapter and the last chapter are my suggestions and professional inspiration on this topic.

The main research methods used in this thesis include literature research, case study, interdisciplinary research, comparative research, etc.

2. Cognitive Disorders and Artistic Cognition

2.1 What are Cognitive Disorders?

In the medical field, Cognitive Disorder refers to the abnormal processing of higher intelligence in the brain related to learning, memory, thinking and judgment, resulting in severe learning and memory disorders. In psychology, cognitive disorder is a psychological disorder developed from the perspective of cognitive psychological disorder (lv Mingli, 2012).

2.2 A Brief Analysis of the Development of Art Cognition based on American Psychologist H Gardner's Five-paragraph Theory

The process of the development of art cognition is inevitably accompanied by obstacles, and the research on the impairment of art cognition is necessary to trace the process of the development of art cognition." The American psychologist Gardner pointed out that the study of artistic cognition can only make substantial progress if it is connected with the whole stage of human development, including intellectual and moral development (Zhou Xian, 1987)." Artistic cognitive development refers to the process and rules of individual artistic cognitive ability from occurrence to development. The more famous theory is the five-stage theory of artistic cognitive development, which was introduced by American psychologist H. Gardner put it forward. This theory is generally regarded as the process of artistic cognitive development in the ideal state. (Gardner. H)

The first stage: 0 ~ 2 years old, infant perception stage.

At this time, the infant's brain is not fully developed, because of physiological cognitive (congenital) disorders, so that they cannot grasp the overall characteristics of the artwork, but can pay attention to light sources, tend to light and dark objects with strong contrast, and even show a preference for portrait and organized forms.

The second stage: 2 to 7 years old, symbol cognition stage.

At this time, children begin to have the cognition of symbols, because the cognition (acquired) has not yet developed completely so that they cannot fully judge the artwork; In addition, they can classify paintings by the type of representation, but not by the style or form of the artwork.

The third stage: 7 to 9 years old, the realist stage.

At this time, children strictly follow the principle of realism and judge works based on it. They are sensitive to

the rules and rigid. For example, they think photography is better than painting and find it difficult to accept abstract works. Although their cognition at this time is close to maturity, they lack the correct guidance of art education and tend to have biased views on artworks.

The fourth stage: 9 ~ 13 years old, aesthetic bud stage.

As they grow older and identify with the culture around them, teenagers gradually begin to accept various forms of art works. At the same time, the cognitive impairment of art gradually loses its resistance.

The fifth stage: 13 ~ 20 years old, aesthetic participation crisis stage.

Teenagers are in the transitional stage of aesthetic maturity, before which they adhere to their own rules, after which they become receptive to all forms of art. After this kind of crisis, teenagers gradually move towards the maturity of artistic cognitive ability, and the artistic cognitive disorders that have been bothering them disappear.

2.3 Art Cognition in Public Life

With the improvement of people's living standards, cultural, scientific and educational projects and activities are blossoming. That is to say, artistic cognition is also indispensable in the daily life of the public. However, for people who have not formally received art education, there are few artistic cognition activities that can be exposed to, specifically through the following channels:

- 1) Visit art fairs,
- 2) And visit individual exhibitions, large or small
- 3) Visit literature exhibitions
- 4) Visit museums, art galleries that are regularly open or on permanent display
- 5) Visit a new media art space with an entertaining and interactive nature

Because the scope of art cognition in public life is relatively small, and most art is almost imported in the eyes of non-experts, some people think that art is higher than life. The image of art in their perception is almost abstract, or rather it is made up of money and useless vanity, so the public generally believe that the golden key to open the palace of art is not in their hands. On the other hand, just as the general perception of art is the same, so is the perception of artists in their minds: mysterious, proud, unfathomable. This misunderstanding arises: What is the artist showing when he presents his work to the world? Are they simply showing off their spiritual or material wealth or are they trying to lead people to the true, good and beautiful art? At this point, the answer is not known, but the key to unlocking the secret is how to understand rather than view a work of art in a one-sided way ---- why is that art, and not graffiti as a child?

3. An Overview of Art Cognition

After introducing the basic concept of cognitive impairment and the five stages of artistic cognitive development, this chapter begins to explain the brief concept of artistic cognitive impairment. The debate on artistic cognition has been continuously explored since the ancient Greek philosophers. The Pythagorean school believed that number was the origin of all things, and mathematics grasped the basic laws of the material world and defined the state of existence of the material world. The properties and states of all natural things are represented as a mathematical relationship. The highest aesthetic state of all things is the "harmony" of mathematics. Therefore, there appeared a lot of mathematical proportional relations about the human body, sculpture, painting, music and so on, which promoted the development of culture and art. Plato believed that there was a perfect and reasonable world of ideas behind the perceptual world. The painter's imitation of the world is a misunderstanding of understanding, and simple imitation is not enough to explain the cognition of the world. Plato was the first philosopher to explore the hidden idea behind art. He introduced the simple imitation into the aesthetic field and raised it to the spiritual category. His disciple Aristotle took the opposite view, pointing out that reality is represented by artists, such as poetry, painting, music, etc. These arts are a special kind of imitation. The artist makes use of his own knowledge and experience to perceive the world and reproduce it, that is, reproduce reality through the creation of forms. This doctrine laid the foundation of Western visual art. Aristotle separated the images of reality from the illusory and transformed them into reality. Art imitates reality and is therefore real. Later, the poet Heras further pointed out that the real beauty and art is to decompose beauty and art into two aspects, namely, reason and form, and treat them dialectically and united, so that they can be combined with both reason and form (Duan Gang, 2006).

Until today, American psychologist Howard Gardner's five-paragraph theory of aesthetic cognition has systematically and reasonably explained the development of artistic cognition from the point of view of human devel-

opment. However, the development is inevitably accompanied by obstacles. First of all, before the popularization of three-dimensional technology, people mainly viewed the world in the way of images, but there must be some deviations, that is, the space cannot perfectly reflect the reality. The reality can only be written through a still image or a part of the segment, and the current information can be processed by the brain, and the understanding can be linked by logic. Secondly, when people acquire information, there are not many opportunities to directly acquire information and participate in it, so they can only acquire it indirectly through images and words. However, the truth reflected by the instantaneous nature of the image is not completely reliable. In this case, people need to have a strong ability to distinguish right from wrong. Thirdly, since many images are artificially produced, many artificial values and emotional factors are incorporated into them, and the information conveyed by a picture is bound to be different from its original appearance without processing. The deviation and even misdirection mentioned above, reflected in the artistic level, is the obstacle of artistic cognition.

3.1 Image Cognition and Visuospatial Cognition Disorders

As can be seen from the three-dimensional plane cartesian coordinate system (Figure 3.1-1), the cognitive objects mainly include the planar image constructed by x and y axes and the three-dimensional space constructed by x, y and z axes, which are hereinafter referred to as "image cognition" and "visuospatial cognition".

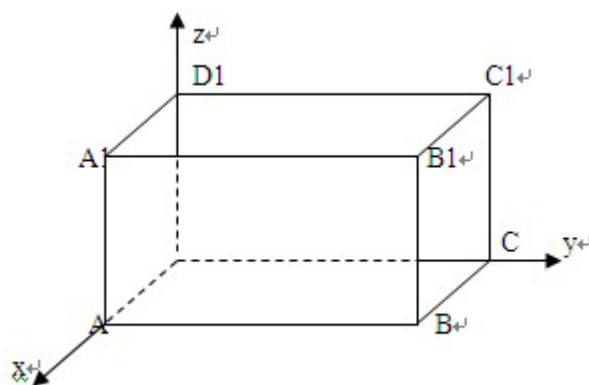


Figure 3.1-1

In the context of the accelerated development of The Times, people have greatly broadened the original scope of view with the help of scientific and technological means. In addition to the traditional easel painting, artistic works with different media and even new media are also active in the scope of public view. At the same time, the speed of people's cognitive process of things is also accelerating. In the face of a large number of images appearing in the cognitive process, we need to sort them out. First of all, the Hungarian film theorist Balazs put forward the concept of "visual culture", and then he pointed out that a new culture would go beyond the printed culture, that is, the emergence and popularization of film. Later, German philosopher Heidegger carried out a deeper study. He emphasized that contemporary society has been transformed into "the era of world images", ranging from mobile phone news to film special effects. "In essence, the world image does not mean an image about the world, but the world is grasped as an image" (Sun Zhouxing, 1996). That being said, while images play a positive role in the dissemination of information in daily life, they cannot avoid becoming an obstacle to cognition. Image expression often participates in communication activities as a single identity, which is easy to become superficial and form a monotonous style, difficult to accurately express the meaning, and even deliberately caters to the vulgar and negative public demand, resulting in the consumption of bottomless line and luxury, vulgar and low taste. The active emoji images on major social media are a clear example. Although the visual perception is temporarily shocked, it is not able to have a profound and comprehensive understanding of things due to the lack of time for rational thinking in most cases. People tend to rely on images, and the virtual reality of images, to a certain extent, leads to the shielding of the real world, leading to cognitive bias, so that people construct the real self and the external world on the basis of the cognition of the scene, so as to detangle from reality, and regard the absurd and unreal as real. Although in some aspects, it is necessary to use artistic techniques or deceive the eyes of the audience to reconstruct the reality, but stay on the surface of the artificial deliberate distortion will only lead to the lack of aesthetic, even distortion and misleading values. In visual culture, space cognition is also the same. Virtual space can bring people endless

imagination, but it is easy to indulge in it. The network is one of the Spaces. Nowadays, with the rapid progress of electronic technology, virtual reality technology is becoming increasingly mature, and some new media art has become an appetizer. People can experience things that don't exist in real space. This paper focuses on the image cognition which has been developed so far.

3.2 Modern Art Cases

Since the 1960s, there has been an art line that is completely different from the mainstream art of that time, namely some pop art, most of the hyperrealism, humble art and appropriation art. What do these arts want to express? Is it the pure image or the meaning hidden behind it? Once considered simply fashionable and avant-garde, they are now gaining renewed attention.

In order to concretely analyze the cognitive impairment in modern art, the author divides the cognitive impairment in art into three types by way of examples: casual speculation about the artist's idea, indifference to the reality behind the picture, and unfamiliarity with the concept in the work.



Figure 3.2-1

3.2.1 Feeling free to guess what the artist is thinking

Pop Art: People tend to think that Pop is Andy Warhol, and there are many critics who often take Warhol as an example. As Roland Barthes said, "He is just a representation of his pictures, without meaning, without intention, without anything". They believe that Pop art is simply simulacra, that is, copying images without the story and "idea" behind them. But another point of view points out that Warhol's works have objects to refer to, such as Marilyn Monroe (Figure. 3.2-1), and that beneath the gloss of commodity worship and the glamorous surface of media stardom, Thomas Crow found "the reality of suffering and death" (Hal Foster, 2015). He rejects the simulacrum view of previous works such as Roland Barthes. Whether the arguments are right or wrong, at least in terms of cognition, there are certain holes and obstacles, because they are equally persuasive, but they cannot be right at the same time. As mentioned above, if Rowland says that Warhol's works have no profound meaning, this view is actually cognitively impaired, so it is easy to be overturned by another view. We should take both views with a grain of salt if we want to understand Andy Warhol's work in its entirety.

3.2.2 Not caring about the reality behind the picture

Super realism and appropriation art: Super realism, as the name implies, refers to the artist's use of skilled realistic techniques on the canvas to draw paintings similar to photographs, giving people a sense of illusion, so it is often recognized as "photo painting". And this kind of superficial cognition for super realist painting, the illusion produced by the picture goes far beyond deceiving the eyes. Generally speaking, the pursuit of super realism is to convey the reality of appearance. Artists first express plausible reality as carefully coded symbols; The second is to represent the plausible reality as a fluid surface; The third is to show the plausible reality as reflection and refraction with rich changes (Hal Foster, 2015). By these means, the content that the picture wants to express is blocked by the artist with certain objects or obstacles. For example, Richard Estes' trompe l'oeil painting Williamsburg Bridge.1995 (Figure 3.2-2), his pictures often show a kind of convergence of mirror reflection and trompe l'oeil.

This convergence of mirror reflection and trompe l'oeil is often used as a magnificent way to deceive the audience, who are often fascinated by it but oblivious to the reality behind the picture.

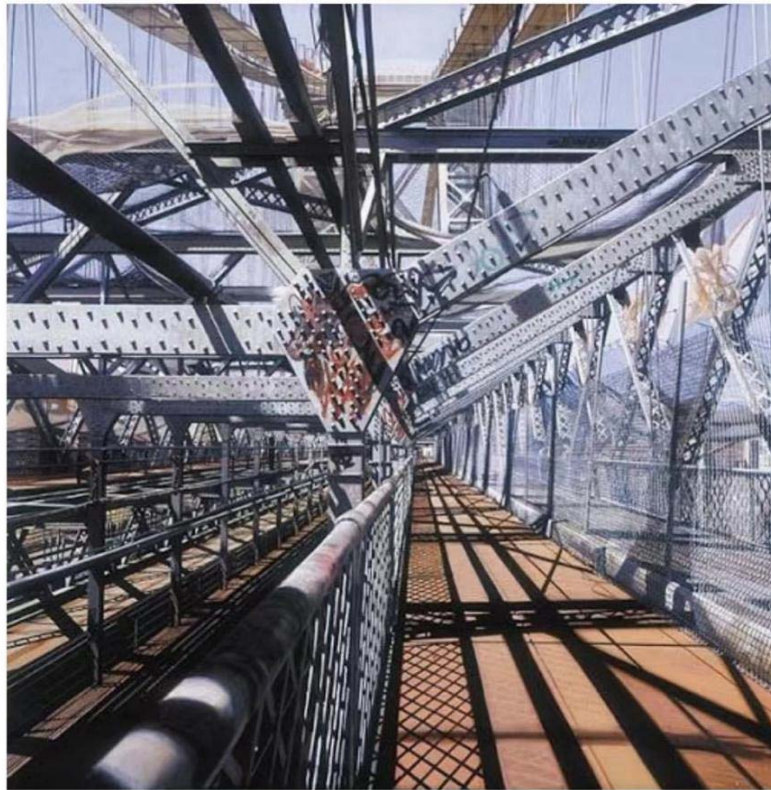


Figure 3.2-2



Figure 3.2-3



Figure 3.2-4

Appropriation art is in some ways similar to hyperrealism, but in some ways even more so, requiring people to

"see through" surfaces with a critical eye, such as the selfies of Cindy Sherman (Figure. 3.2-3, 3.2-4), who is adept at placing deliberate objects in her image, Or rearranging them in such a way that seemingly disordered combinations turn out to be ordered and paradoxical. Here, Cindy Sherman creates a barrier that makes the viewer think they are staring at a picture, when in fact they are staring at the subject lurking behind the picture -- the human being. In addition, Richard Prince's Untitled series (Figure 3.2-5), in which he uses advertising images to express the surreal reality, cuts and pastes them from advertisements and collages them into his own artistic language, explores those unknown but real facts. At this point, it is easy to be blinded by these images and not know what the artist is trying to express.



Figure 3.2-5

3.2.3 Not familiar with the concepts in the work

Humble art: If hyperrealism and appropriation art are considered "illusory" art to people, another artistic path contrary to them is to oppose "illusory" at all. Artists directly use concrete sculptures, ready-made objects to evoke people's feelings of reality. Such as Kiki Smith's *Sleeping, Wandering, Slumber, & the About, Rest Upon*, Bronze, 2009-2019 (Figure 3.2-6), with her unique female perspective and understanding of life, Using bronze, plaster, wood, glass, wood, tapestry and other materials to create a collage of artworks with an emotional tone. Her artwork is usually a female body, and almost expressionless." I think I chose the human body as the subject of my work not consciously, but because it is a form we share, a common vehicle for our real experiences", sometimes of innocent children, sometimes of desecrated suffering women. Artists want to express women in society and life through these means received oppression to called on people care about female subject, but these works give people began to look and feel of the first is uncomfortable or even suffocation, "my work of the first part is about the different systems in the body or body image, and in the human body to absorb and discharge of the liquid system". Thus, these messages bring people another obstacle that objectively hinders the appreciation of art: humble objects. Although people may not accept these works because of normal physiological reactions and people may not be familiar with the concept that the artist is trying to express, these dizzying substances can, on the contrary, evoke real emotions on a new level. In the history of modern art, rebellion is inevitable, and people often find themselves in prison. Modern art often abandons beauty and skills and highlights expression and concept, but people are often unfamiliar with the concept that the artist wants to express, so he will preemptively think that modern art is not understood or mysterious, and this is one of the manifestations of people unconsciously jumping into the trap of art cognitive impairment.



Figure 3.2-6

4. Analysis and Comparison of Relevant Studies on Cognitive Impairment of Modern art

Domestic and foreign studies on cognitive impairment in art mainly focus on cognitive inhibition and cognitive style, aiming to improve national artistic and scientific creativity. Cognitive inhibition hinders the cultivation of creativity, and cognitive style affects people's views on things. Related studies have shown that science and artistic creativity are mutually affected, and there are differences in the two fields, namely, science explores the external world, while art explores the internal world; Science attaches more importance to rigorous reasoning, while art attaches more importance to inner thoughts. Wu Guan Zhong has talked of "science discloses the secret of the universe, art discloses the secret of emotion", Einstein also emphasize the art for the benefits of scientific creation: "imagination is more important than knowledge from art, because knowledge is limited, but imagination summarize everything in the world, driving the progress, and is the source of knowledge evolution (Duan Gang, 2006)." The widespread cognitive barrier in modern art is a major factor hindering people's artistic creativity. The art education people receive in teenagers is often not enough to help them understand modern art or even contemporary art. Because of the lack of cognition in this respect, people's herd mentality is at an all-time high. What is known by people is not classic culture but Internet hot, and what is hyped is not poetry and calligraphy but Internet famous products...These phenomena are now popping up all over the country, but have fallen off the radar as their popularity has waned. At present mainly exists only in the world of art appreciation of modern art, art cognitive age of most people in Gardner five-paragraph realism and aesthetic bud, aesthetic crisis participation stage, how to transition to cross the threshold and dissolve the art cognitive impairment, below the author will combine their own graduate student period learned what they had seen and heard some Suggestions are given.

5. Suggestions for Solving this Problem

1) Build a relaxed creative and psychological environment. A good creative environment can bring people double efficiency and enthusiasm. In a relaxed environment, people will learn to think about problems more deeply and actively, and their cognition will be sublimated.

2) Dare to ask questions and question. First of all, to realize whether they have a problem, or will ask questions in order to ask questions, there is no benefit to the artistic creation, in combination with practical problems training

the ability to ask questions, as the saying goes "wise people ask clever, stupid people ask stupid", the quality of questions will have a great impact on cognition.

3) Cultivate people's innovative thinking and learning habits in higher education (Lin Chongde, 1999). The ever-changing trend of *The Times* urges the society to have the continuous input of innovative talents, that is, the universalization of creativity. Only in this way can the society promote the progress and maintain a strong competitiveness in the world.

4) Master the core context of art development through reading relevant materials of modern art history and artists. The development of art is not achieved overnight. If you want to understand the origin and direction of modern art, you must be familiar with the social background and culture at that time. Reading personal biographies of artists is also an excellent way to provide clues to the study of modern art

5) Pay attention to art activities around you, such as large and small art exhibitions, popular science education activities, etc. Art has an incomparable educational function in other disciplines. By taking advantage of this, people can directly learn the knowledge of modern art that is not found in books, so as to enrich people's cognition of modern art and cultivate their sentiment of modern art.

6. The Inspiration of My Artistic Creation from the Cognitive Barriers Existing in Modern Art

Through the research on cognitive impairment of modern art in the postgraduate stage, the author summarizes the following inspirations that have a deep influence on myself.

Creative motivation: Intrinsic motivation is most conducive to the expression of creativity. Intrinsic motivation is engaged in the direction that oneself like, heart and soul into it, even to the point of sleepless nights, in addition to the intrinsic motivation, external incentives will also improve their participation in the enthusiasm of creation, such as participate in academic scholarship and professional scholarship appraisal, planning and exhibition can also improve the personal motive of creation.

Creative thinking: cognitive impairment that exist in the modern art can help us to clarify the understanding of contemporary art, realize the cognitive impairment need very understand art and the great historical events at the time, "rebellion" is an important concept in modern art, keep overthrow before the point of view, and not random restructuring at will. The art of today is the same. We need to sort out the history and combine it with contemporary concepts, abandon old and conservative ideas, have the courage to break through cognitive barriers and create a new cognitive mode of thinking.

Creative style: When it comes to artistic creation, we should first start from the artist's cognition of things. How to create works with their own creative style is one of the themes that artists have been discussing. By understanding our own ideas, combining with the works of masters suitable for us, identifying the cognitive barriers, and constantly trying and making mistakes, we can create our own brand new artistic style.

Creation method: As I mainly study easel painting, a branch of visual art, I usually use relatively simple materials, mainly oil paint, acrylic paint, oil canvas and paper. In the draft part, I first processed the image with photoshop software, then formed the manuscript on the canvas, and then used the paintbrush dipped in the paint to draw. Brushes are mainly bristles and synthetic nylon pens.

What to create: Drawing a lot of inspiration from modern art, and starting from the current, focusing on the expression of inner thoughts, appropriate combination of current events, appropriating some photos and images filled with information of *The Times*, and finally using photoshop software processing into their own works, mainly involving some typical and atypical images, (Figure 6-1, Figure 6-2, Figure 6-3) The resulting works are contradictory but also have the connotation of *The Times*.

7. Conclusion

Since the 1960 s, although cognitive impairment in modern art "block" on the surface of the people's perception of art but it builds and pointed out the artist in the future the development direction of art road, also made a promoting effect on human society development, only through dialectical point of view of cognitive impairment, can have the effect of spiral. For an art creator, I think we should do the following:

First of all, read through and get familiar with the history of art and distinguish the difference between art and non-art.

Second, look at modern art dialectically, read about critical reviews and artist biographies, and find out the cognitive barriers.

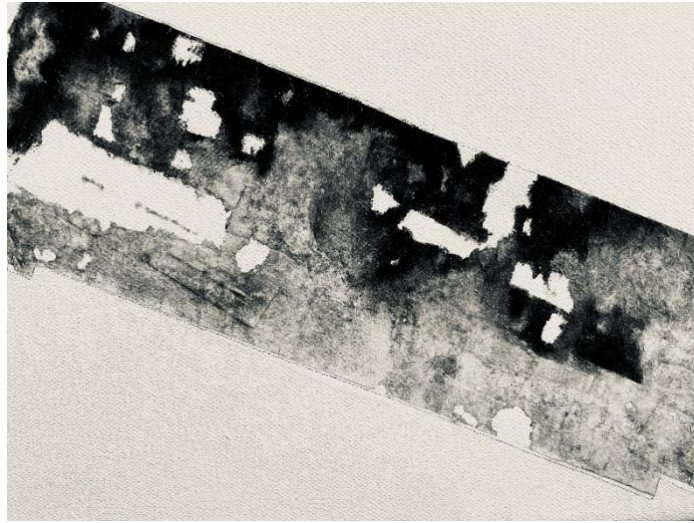


Figure 6-1



Figure 6-2

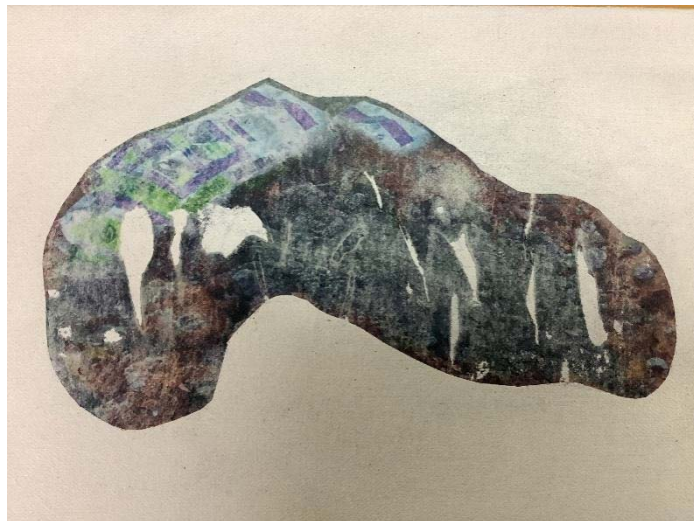


Figure 6-3

Third, pay attention to contemporary daily aesthetic cognitive activities, improve their cultural and artistic accomplishment level.

The above is a basic requirement for artists and art historians. For the public, identifying cognitive impairment is a prerequisite for appreciating a work of art, which requires us to read a lot and participate in aesthetic activities. Only by clarifying the cognitive impairment of art can we achieve the purpose of revealing the core of art.

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