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IMPACT OF PSYCHOLOGY IN ART.

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ABSTRACT

Aesthetics in art one of the oldest areas of psychological research after discovery of Sigmund Freud and Carl Jung theory of unconscious mind. They explored the human mind more thoroughly than any other who became before them.

This paper discusses the temperament of various artists and their works. The experimental study of evaluations and feelings related to art has a long history in the sphere of psychology. Psychology and its relationship with art played a greater role in the artists' symbolic works. Emotions and art are intimately related from human civilization to the contemporary period, theories of aesthetics have emphasized the role of art in evoking, shaping, and modifying human feelings. Psychology has had a steady interest in aesthetic problems since Impressionism. The study of art and the study of emotions, as areas of scientific inquiry, both developed during the 19th century as we have seen the artwork of various artists.

INTRODUCTION

Psychology is the belief that feels "the inner eye" is more important than the world. The image of a dream reacts more sharply to our brain-nerves compared to a visual object and facts as an ignition. Psychology is a study of the mind and it is not to be regarded here as any particular style.

Unconscious psyche contains the sources, the motivations, the ultimate riches of the soul. This was previously known only through the conscience mind, of which art work is the language. As Psychology is a very wide subject, it is necessary to first understand the theory of Psychology; the artistic world can be explained in detail with the help of Sigmund Freud's and C.G. Jung's Psychological theory. It is part of art which is very distinct and yet it cannot be isolated, it is part of the history of various movements and style before Freud's entry in the Art Scene. But still there were many artists whose works reflects many psychic objects or themes like Leonardo, Bosch, Bruegel, Goya, William Blake, Redon, Fuseli, Gauguin, Van Gogh, Munch.

INFLUENCE OF PSYCHOLOGY IN ART WORLD

Psychology played a greater role in visual art but no one could understand or explain it before the 20th century. But in the 20th century after Freud's discovery of the theory of the unconscious, it becomes possible to pass from the Psychology of ideas - the instruments of the conscious mind, to the psychology of images - the expectation, a wish, a need of an artist or a poet.

Great Painter, Gauguin once wrote in Tahiti: "Now it is night, stands in silence and merge in unique harmony with a landscape accompanied by the beauty of the finely chiseled sculptures that had weathered away over a long period of time. Sigmund Freud, around 1885, began an era of thought by stating that ideas, feelings and memories outside consciousness may affect a person's behavior even though he cannot report upon them. Freud and Carl, Gustave Jung's theories of the 'unconscious' and memories of dreams have highly influenced the modern art world. According to Freud, "unconscious is a more deep-rooted force than consciousness in producing art, and art is not created through irrational powers.

Freud aims to try realizing some of the dimensions and characteristics of the hidden, submerged and vague self and therefore he gives a lot of importance and they give a key to solving and understanding the confusion of life. Therefore the art that was influenced by Freud, especially surrealism, tried to explore the irrational aspects of human personality.



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In Leonardo Da Vinci's Madonna and child with St. Anne', we can see this repression; he has painted the two mothers for the first time. St. Anne is Virgin Mary's mother and Virgin Mary is Christ' mother. According to Freud, his childhood is responsible for this painting. Because he was an illegitimate child, he had one stepmother and second was his real mother; this childhood revolved between the two mothers. Secondly, till the time he lived, he had homosexual tendencies. For him, women meant motherhood. If we look at the works of Henry Moore, his themes were mother and child, reclining woman etc. but he himself did not know why he used to make mother and child sculptures.

According to Freud, the most potent images come from our instincts, automatic thoughts, fantasy, imagery of dram and dreamlike state of mind that is daydreaming or reverie. Freud said "Human personalities are made up of irrational element along with the rational". According to the Freudian theory, sexual repression is hidden in all artistic symbols.

Jung has said "The growth of conscious is not limited to awareness of an 'outside world': in equal measure it comprises an increasing awareness of man's dependence on intra-psychic forces. When we consider the totality of the human psyche, in which consciousness and the unconsciousness are inter dependent both in their development and their functions. We see that consciousness can develop only where it preserves a living bond with the creative powers of the unconscious".

He also said "we know that every good idea and all creative works are the offspring of the imagination, and have their source in what one is pleased to call infantile fantasy. Not the artist alone, but every creative individual whatsoever owes all that is great in his life to fantasy. The dynamic principle of fantasy is play, a characteristic of child, and as such it appears inconsistent with the principle of serious work. But without this playing with fantasy no creative work has ever yet come to birth.... Fantasies are also valueless, since in the form of raw material they possess no realizable worth. To unearth the treasures they contain they must be developed a stage further".

Unconscious impulses, unrealized inclinations, ambitions originating in un-admitted and repressed desires, may produce a mental tension leading to the work of art as leading to the work of art as their expression or solution; the power of expression can not, however be explained by a mere impulse or tension.

Freud defines artistic talent as "flexibility of repression". While talking about the Visual Transformation, it becomes necessary to talk about the 'significant form' along with the symbolism. He said "In each line and colors combined a particular way, certain forms and relations of forms, stir our aesthetic emotions, has relations and combinations of lines and colours, the aesthetically moving forms, call "significant form", the only quality common to all works of visual art". If we see the time period when Van Gogh worked on Olive Groves and cypresses especially the destabilizing effect of the mountains, the melancholy projected into his Olive Groves and the color scheme of his Cypresses suggest that Van Gogh's new motifs had by now shed all trace of naivety though the vehement vigor in his treatment of subjects can still be seen. A subtle sophistication in his art and intent on identification with real phenomena, he continued to use the real as metaphors of the self, of his preconscious psychological state, and of his confrontational energies.

Munch's paintings, the inner world comes out directly with symbolic but what makes Munch's art so essentially distinctive is not his sensitive presentation of important childhood experience, nor his acute psychological perception. Rather his significance is a matter of radical artistic approach, in terms both of composition and his painting technique, like the rhythm of the long wavy lines, his using of shadow.

Paul Klee consciously set out to look at the world through the eyes of a child in order to achieve spontaneity untroubled by reason. He said "I want to be as though new born, knowing nothing". According to him, the child was the father of man and as a child draws with full freedom from his unconscious. Klee, experimenting with hypnotic suggestions and psychic automatism, give his drawing a casual quality of improvisation. Klee's works



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carry a sense of a timeless truth. In his works lies the collective unconscious of 'archetypal' symbolic figures which unites all cultures and finds expression in all the religions of the world.

Rousseau, a symbolist rather than an isolated artist in his time had strong psychological links in his art. The first unified style whose imagery drive directly from the workings of the artist's unconscious mind. Rousseau's myth was consciously and pragmatically cultivated and nurtured as those of Duchamp and Dali. Chirico expressed the dark recesses of the mind, his painting 'Nightmares' often have a strongly sexual connotation through the erotic symbol.

Dali's childhood was far from ordinary. When he was in his home he spent all his time in his own imaginary dream world. Dali was one of the most inventive artist because his imagination was always given complete freedom. In this view, the principle of Surrealism is to express what is normally hidden in the secret corners of the brain and the subject is a fantastic expression of his obsession with the Preconscious. Dali used lot of Freudian symbols in his paintings, like Phallic shaped noses etc, but actually he had nothing to do with eroticism in his work though it gives the impression of eroticism. Dali's paintings have made an extra ordinary impression with deeper meaning.

CONCLUSION

Effect of Psychology allowed various artists to use their imaginations in different subconscious, cryptic signs and fantastic forms which delight us with their playful exuberance. After getting the influence of Freud's discovery of the theory of the unconscious, so many Artists haunted imagination, but their imagery was even more personal and disturbing. They were the inventor of various techniques where they achieved the accidental effects on the canvases, suggesting the unconscious vision. Their work also includes sexual symbols, but contains suggestions of primeval scenes or extra-terrestrial landscape.

Even some artists like Margritte opposed the directing vision towards the external world. In their paintings, they tried to say that visibility is not everything, just beyond the scene, is the hint of a mysterious unseen. They expressed their feelings through the strange symbols. In my opinion Psychology has its impact on art since the beginning human life.

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