

How Will Art Appreciations Change According to Information Change?

Akinori Abe*

*Faculty of Letters, Chiba University, Address
Chiba 263-8522, Japan[†]*

E-mail: ave@ultimaVI.arc.net.my, ave@chiba-u.jp

Abstract

For the art appreciation in museums, usually a certain information will be provided as a caption. Visitors usually read the description to help his/her understanding. Thus, such a help will be necessary for ordinal person's understanding. Previously, we conducted an experiment to determine viewers' artwork understandings by gradually adding information in caption. In the previous experiment, we offered information only with the official information. In this paper, I will generate information with artists' own writings (artist's explanation). In addition, in this experiment, we used a rather abstract painting and representational but rather strange and difficult to understand paintings. In this paper, I will show how viewers' understanding or interpretation of artworks, and interest and preference of artworks change according to the changing information.

Keywords: art appreciation, information, change of behaviour, understand.

1. Introduction

For the art appreciation in museums, usually a certain information will be provided as a caption. Visitors usually read the description to help his/her understanding. Thus, such a help will be necessary for ordinal person's understanding.

We have been studying the way of art appreciation ([1], [2], [3], [5]). For the study we have conducted several experiments. Several results could be obtained. For instance, in [5], we have obtained such results that museum visitors' impressions to artworks have changed according as the contents written in captions are changed. That is, frequent museum visitors' comments were roughly categorised into two types which were the report of no change ("No change on impression caused by the caption.") and the report about finding about the artwork ("I see a girl on the artwork after reading the caption."). Non-frequent museum visitors' answers were wider spread. Non-frequent museum visitors reported no change, findings of the artwork, impression changes and

complaints about not enough information. This suggests that non-frequent museum visitors are highly dependent on the information provided by captions. For [3], we have obtained such results that for the sense of value, our hypothesis (For a positive information, value and preference of the artwork will increase. For a negative information, value and preference of the artwork will decrease.) is supported on a positive information. For a certain artwork, in fact, the value of the artwork increased. However participants' responses are normal. For the other artwork, the value of the artwork increased because of the technique. But the preference of the artwork did not increase. Because most of participants do not like a moth and so on.

In addition, in [1], we conducted an experiment to determine viewers' artwork understandings by gradually adding information in caption. In the previous experiments [1], [2], [3], we mainly offered information only with the official information.

In this paper, I will generate information with artists' own writings (artist's explanation). Then I conducted the

similar experiments to obtain viewers' change of the behaviour to artworks.

2. Experiment

I conducted the experiment to obtain viewers' change of the behaviour to artworks according to the offered information.

In addition, I conducted an experiment in order to determine which factor (information) will change the viewers' preference, level of understanding, and interest of artworks in the art appreciation.

2.1. Participants

Participants were 22 (two are collected in the other day in my laboratory) adults including mainly university students and rather aged persons and their age were between 19 to 57 years old. Number of females was 8 and that of males was 14. Their unaided visions (visions without glasses) or corrected visions (visions with glasses) were normal. All the participants were asked to answer about their art educational background.



Fig. 1. Experiment

2.2. Stimuli

The experiment was conducted in a lecture room in Chuo University on May 29, 2021. The room is usually used for the lecturing. So, the situation was rather different from those of the previous experiments. I used 3 artworks created in from 2018 to 2021 as stimuli. The artworks placed on the table or the chalkrail of the white board.

I selected 3 rather new artworks. The artists are in younger generation. One is an abstract artwork. The others seem representational artworks but rather difficult to understand. All artworks were numbered but were displayed without any captions and labels. The artworks are as followings;

- 1) Chikako Kai (甲斐千香子): Lunch (お昼ご飯)

(2021) : seems representational artwork

- 2) Yuniko Kawamoto (川本悠肖子): Protect (守) (2020) : seems representational artwork

- 3) Yugo Kohrogi (興梧優護): \ 13 (2018): abstract artwork

2.3. Method

All participants answered the questions on the worksheet during appreciating the artwork. The questions were:

- Please write your thinking and feeling about this artwork, and stories in the artwork freely.

- 1.1 Do you like this artwork?

In a SD method style (5).

- 1.2 Why do you evaluate so?

- 2.1 How much can you understand the contents of the artwork?

In a SD method style (5).

- 2.2 Why do you evaluate so?

- 3.1 How deep are you interested in the artwork?

In a SD method style (5).

- 3.2 Why do you evaluate so?

In the next stage, I offered information gradually. The first information was the artist's name and biography, and a title of the artwork. For an artist I offered the artist's concept of drawing. The second information was the artist's own explanation about the artwork. After offering certain information, participants were asked the similar questions. In addition, I added the additional question.

- 4. If you have different feeling or thinking, please write down. For instance, about the contents of the artworks or story.

For the limitation of the time (about 30 minutes), I asked the differential question (such as Q4). And this was our main objective to know if the feeling or thinking changed according as the information change.

2.4. Offered information

In the previous experiments, we created information based on information in artists' homepage or information from galleries. In this experiment, for the artists' profile and content, I created information based on information in artists' homepage or information from galleries. However, for the second information, I used information to interview the artist or artist's writing for the artwork (included in the artwork).

As a first information, I gave profiles of the artists.

The followings are the part of the second information[‡]

- 1) Chikako Kai (甲斐千香子): Lunch (お昼ご飯)

I felt the hidden repulsion of lining up neatly and obeying the order when I was student. Accordingly I expressed the repulsion as a porcelain bowl.

[‡] The original descriptions are written in Japanese. I

translated them into English.

Where I put mayonnaise on the finger dolls then eat the rice with destroying them.

- 2) Yuniko Kawamoto (川本悠肖子): Protect (守)
I grew vegetables with my friend in the share-field. But I have not be there because the coronavirus crisis. Accordingly I do not travel on a train to the field, and I do not firm there, so I have no time to blow up my image. [...]
When I create Japanese a Japanese-style painting, I tried to search a subject matter from my memory to remind that I left a work glove on the vegetable's prop. [...]
I drew the painting with my desire that the work glove guard the vegetables instead of me until when I will be able to go there.

- 3) Yugo Kohroggi (興梠優護): \13
This painting belongs to the series of abstract paintings since 2018. [...]
For this series of paintings, I focus on the abstract aspect and remove concrete aspects as possible as I can.

For the question that what image did I have in my head when I drew the painting, I can say I thought of the pareidolia (シミュラクラ現象). I'm interested in such a brain's cognitive effect. I use the phenomena that the figure seems something intentionally to introduce the viewer's eyes to something (It is called movement in the school of painting.). I create paintings in the series with thinking such cognitive effects. [...]

The pictorial movement has the most important meaning in my artworks. In my painting, if the drawn figure is deformed and shaking, viewers unconsciously follow the brushstrokes and colour in order to correct the deformation. Then into a painting which should be a still image we can embed moving element. [...]

Only for the first artist, in addition to the profile, I gave a concept of artist such that "I painted something strange with things close to me.

3. Results and discussions

I have collected answers what participants wrote during the experiment. Several interesting results were obtained.

3.1. Results on SD scores

I review the result from the viewpoint of SD scores.

1) Artwork1:

Difference after first information

About the preference, very few participants added the

score. About the interest, very few participants added and reduced the score. Very interesting phenomenon is that several participants added and reduced the score (from -3 to +3) about the understanding.

Difference after second information

For the all points, several participants added and reduced the score.

2) Artwork2:

Difference after first information

About the preference, very few participants added and reduced the score. About the interest, few participants added and reduced the score. About the understanding, most participants did not change their mind.

Difference after second information

About the understanding, several participants added the score. About the interest, few participants added and reduced the score. Very interesting phenomenon is that half of the participants added and reduced the score (from -3 to +3) about the preference.

3) Artwork3:

Difference after first information

About the preference, very few participants added and reduced the score. About the understanding, very few participants added and reduced the score. About the interest, very few participants added and reduced the score. Actually one participant reduced the score by 4.

Difference after second information

About the preference, very few participants added and reduced the score. About the understanding, half of the participants added the score. Actually three participants added the score by 4. About the interest, several participants added and reduced the score.

3.2. Discussions

In the previous experiments [2], we observed that for the preference, it was rather difficult to change the mind. However, if the artist's lovable comments were obtained, we tended to like the artworks more.

For the preference, we obtained rather different results than the previous experiments.

For the preference, in most cases, very few participants added or reduced the score. That is, they did not change their preferences. However, for the artwork2, after showing the second information, half of the participants added and reduced the score (from -3 to +3) about the preference. The comments from the participants who reduced the score were that "since artist's thought was rather different from mine..." and "since artist's image and mine was almost the same, and there was not bland new matter, the painting was rather boring." The reasons were extreme opposite. It seems that even the artist's

thinking is the same as participants' thinking, they thought that the image was not new. That is, they need the bland new concept. On the other hand, since the artist's thinking is different from participant's thinking, they tend to dislike the artwork. This may be also natural situation.

One of the comments from the participants who added the score was that "I felt the farmer's current situation, loneliness and forlornness under the COVID-19 pandemic..." It seems that the since participants felt the deep concept, they like the artwork more.

About the understanding, for the artwork3, half of the participants added the score. Actually three participants added the score by 4. Actually, this painting is a typical abstract painting and very difficult to understand what is painted. The artist's comment was an answer from my question. Accordingly it is very precise writing and included his concept and techniques. This may be the reason for the high score of understanding.

4. Conclusions

In this paper, I showed the result from the experiment conducted on May 29, 2021.

I analysed the result only from the viewpoint of SD scores. However, I could obtain a certain interesting phenomenon.

For the preference, in most cases, very few participants added or reduced the score. That is, they did not change their preferences. However, for the artwork2, after showing the second information, half of the participants added and reduced the score (from -3 to +3) about the preference. In this case, artist's image gives both good and bad influence to the viewers' mind. I can understand both minds and this situation is very interesting.

About the understanding, for the artwork3, half of the participants added the score. Actually three participants added the score by 4. The artist's comment was a very precise writing and included his concept and techniques. This may be the reason for the high score of understanding.

In the next paper, I will analyse participants' comment to understand the process of the art appreciation.

References

1. Akinori Abe, Kotone Tadaki, "Captions with Several Levels of Explanation, Proc. of KES2019, 2335--2344, 2019.

2. Akinori Abe, Kotaro Fukushima, Reina Kawada, "How will sense of values and preference change during art appreciation?," information 2020, 11(6), 328 (Special Issue on CDEC: Cross-disciplinary Data Exchange and Collaboration), 2020.
3. Akinori Abe, Kotaro Fukushima, "How will the information change the sense of values during art appreciation?," Proc. of KES2020, Procedia Computer Science, Volume 176, pp. 3083--3092, 2020.
4. Helmut Leder, Claus-Christian Carbon, Ai-Leen Ripsas, "Entitling art: Influence of title information on understanding and appreciation of paintings," Acta Psychologica, 121, pp. 176--198, 2006.
5. Kotone Tadaki, Akinori Abe, "Museum Visitors' Behavioral Change Caused by Captions," Proc. of the 2nd. Int'l Workshop on Language Sense on Computer in IJCAI2017, pp. 53--58, 2017.

Authors Introduction

Dr. Akinori Abe



He received an M.E. and Doctor of Engineering (PhD) from the University of Tokyo in 1988 and 1991 respectively. His main research interests are abduction, analogical reasoning, data mining, Chance Discovery, curation and language sense processing (rather emotional aspects of language processing). He worked in NTT Communication Science Laboratories from 1991 to 2000, After that, he worked several places, and he moved to Faculty of Letters, Chiba University in April 2012. Since then he is a full professor of Chiba University.