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Vnímanie vizuálnych obrazov akčného umenia v dospelom veku

Perception of visual images of action art in adulthood

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Abstract

The paper discusses a research study that offers readers an insight into the perception of visual images of action art in adulthood in the form of secondary and university students' responses to non-verbal communication through selected visual images. A work of art is an extra surplus product we can live without, but we do not rule out its existence. However, we want to decode non-verbal communication through action art correctly. In that case, it is necessary to know the composition of works of art or the works themselves, which an individual creates at any age.

Keywords: Non-verbal expression. Motive. Form-forming elements. Action art. Adulthood.

Introduction

Non-verbal communication through visual art reflects human consciousness, which reflects the entire human psyche. That is, what we think, imagine, feel, etc. But the psychological subconscious includes our instincts and intuitions, which are a wellspring of subjects for creating works of art.

Non-verbal communication

The stimulus for creating a work is a problem, a problematic situation, which is a motive for inducing creative activity. Of course, it is also a reflection of the experience and often the life of the creator of the visual product.

A visual image is the result of a particular human activity, which usually always expresses something. In it, the individual reflects a specific image of the world through his sensory aesthetic ideas about the given issue, phenomenon, or event. An artistic image could not exist without man because he is its creator. It is a reflection of the human psyche; it has signs of reality, but the execution can be subjective. "The work of a great artist is characterized by timelessness and universality because he wants to express something extraordinary and because for such an artist, painting is not an end in itself, but a means to reach

the essence of human truth" (Cumming, 2008, p. 6). State that every painting by a painter evokes a specific aesthetic experience in us, whether positive or negative. This is related to the assessment of a person, which can stick more to the real world and its manifestations than to the world that was born inside the painter. So, each of us has our evaluation criteria. This is where the already-mentioned problem arises: Modern painting relies more on the subconscious of the painters, their feelings, experiences, opinions, or attitudes with which they stand towards the society in which they live (Kováčová, 2023). The artistic images of these painters are a reflection of their subjective perception. For people not interested in this kind of art, these can represent only some kind of geometric shapes, lines, smears, spots, etc. They cannot understand the characteristic reduction of shapes, stylization, or simpler colors, as well as other manifestations of this painting. A painting can also have a non-visual form expressed through symbols or signs.

Artistic representation is not only a sensory perception of reality but a humanly spiritualized vision, i.e., a vision of meaning - a semanticization of reality. Reality in a work of art is not only present from its point of view but also from the point of view of a person. In this human vision, reality in a work of art acquires a figurative character - the character of humanly understood reality" (Maliňáková, 2022).

Visual communication

According to us: "Looking at the painting, the viewer conducts a silent dialogue with the work. His imagination, taste, and expectations contribute to the experience of the work. The longer and more thoroughly he looks at the painting, the more the work reveals to him" (Weltonová, 1995, p. 6). According to Kent (1996, p. 34), three factors are most important in visual communication: the author, that is, the painter; the work of art, the result of the painter's creative activity; and the recipient, i.e., the viewer. These factors influence each other and influence each other. A painter almost always puts some message into his work, with which he wants to impress the receiver somehow, to convey something to him. Especially with modern painting art, it is sometimes challenging to know the intended meaning of the work the artist wants to show the world. As a result, the possibility of fantasy enjoyment is open to the viewer. He is looking for his idea or thus becomes a co-author, which may be one of the painter's intentions to draw the viewer into a creative imagination. Even Weltonová (1995, p. 20) states that when perceiving a work of art, a problem may arise in understanding the painter's visual language. Therefore, if we want to understand what is depicted in the painting and the idea the painter puts into it, we must also get to know the author himself. It will help us clarify possible discrepancies and understand the artist's intention. We believe that: "The subjective relationship of the artist to objective reality is characteristic of every work of art and manifests itself in the expression of the work" (Phillips, 2013). The perception of a work of art is also influenced by two other determinants:

the viewer's experience and education. Age, gender, habits, etc affect the experience complex. With precision, each individual is an individual, has different experiences, and is at a different level of development of psychological processes (Kováčová, 2023). Already states that every person's imagination is different, as well as emotional life, thinking, life destinies, and others. The educational complex consists of what we know about a given artistic image, etc., but it also adheres to the facts of reality.

Image content

The content page of a work of art always tells us something, draws our attention to something, tries to interest us in some way, etc. Artworks have different content choices, which depend on the painter's intention. One of the main components of the content page of the picture is the subject: The thematic range of art is extensive. However, it is roughly divided into the so-called external (landscape, still life, society, etc.) and internal (feelings, emotions, love, etc.). The subject does not have to be tied to reality and has plot elements. The period of modern painting of the first half of the 20th century is characterized by a wide range of subjects. The work of art's content side is connected with the form-forming components, which we will mention later. However, one cannot talk about the content of a work of art without its form because they complement and are related to each other. Weltonová (1995, p. 30) proves this in her book, where she claims that any color intervention in the image can change the content of the work of art. When the form changes, the image's content, etc., also changes directly. Their existence is, therefore, mutual and inseparable. One of the definitions of art says that: "Art presents a multifaceted reflection of the world; it expresses ideas, discoveries, and messages in an aesthetic form" (Fila, 1991, p. 88). The choice of the subject of the painting is up to the painter himself, but: However, the artist must become more familiar with the problem, its ideological content and social context. Only then, based on his knowledge and imagination, he chooses a topic that prompts the selection of certain aspects and relationships to real reality (Maliňáková, 2022). In a realistic depiction, the artist relies more on describing the depicted object, person, landscape, etc. An idea, a thought, capturing a given atmosphere, plot, and many other components make up the content of a work of art, which depends on the painter.

Image form

According to Roeselová (1996, p. 15), the formative components of a work of art are the individual means of expression that the painter uses in his artistic activity. The artist's handwriting, with which he completes his intention or content part of the image. The painting style can be influenced by the time the artist lives; specifically, in our case, both world wars played a role here. We meet individual painterly expressions with Pablo Picasso; for example, we mean his cubist expression. Shapes and surfaces in Picasso's paintings are

realized with rich colors as if creating a new expressive language of painting. (Martin, 2004, p. 56). The form is the mode of existence of the content. It cannot be separated from the content. What exists cannot be separated from how it exists. In summary, the form includes all means of expression of the painter, which cannot be excluded from painting.

Table 1: Creative means of expression

Weltonová (1995, p. 16) discusses shape in her book:	which also includes means of expression we always perceive as part of the background. For example, the greater the contrast between the background and the object or depicted person, the more we perceive their shape, etc.
Light	is the primary condition of perception. Thanks to it, we see objects, people, and the world around us plastically. Another means of expression is also associated with light, and that is the shadow, which is the result of lighting an object, a person, etc.
According to Kentová (1996, p. 46), another means of expression is space:	is the primary condition of perception. Thanks to it, we see objects, people, and the world around us plastically. Another means of expression is also associated with light, and that is the shadow, which is the result of lighting an object, a person, etc., which man understands as a three-dimensional environment. In the art sphere, however, we work with an imaginary space created on a two-dimensional canvas, a drawing, etc. According to Welton (1995, p. 18), we create illusions by changing the size of the displayed objects, objects, and persons. This means that what is further from us is more minor, and what is closer is bigger.
Composition	it forms an essential part of the beginning of the realization of the work of art. Therefore, it must be noticed. We understand composition as: "A way of layout, arrangement, assembly of certain parts or elements in a work of art" (Štofko, 2007, p. 133). This definition of composition tells us that the means mentioned above of expression also belong to the artistic composition of the painting. The composition is, therefore, characterized by a specific formal arrangement of these means, components within the painter's creative image. Furthermore, we could analyze the phrase "way of layout, arrangement," which indicates that the composition will also have some scheme for storing individual elements in the picture.

Source: own processing

Image identity reflection

A person's aesthetic perception is an overall part of his social being, thanks to which his consciousness was formed. Phillips (2013) states that the aesthetic assessment of a work of art is always subordinated to the viewer's experiences, ideas, or ideals about beauty. The viewer, when looking at a picture, perceives the picture as a whole, which constantly affects him in some way. However, the perception of observers also has specific differences. Therefore, it is understandable that the perception of the same image will evoke different feelings in different people. From this, it is clear that works of art are perceived differently by experts versed in this field or people more interested in this topic than non-specialists.

Modern directions are less known or unknown to the general public than those that gave the world painters "par excellence". We can already see the problem with the perception of such works since the audience may not have a relationship with them due to their lesser popularity and shorter duration, but it cannot be forced on them. However, another criterion can also be their deviation from the realistic depiction of reality, which were significant trends such as the Renaissance, Baroque, etc. subordinate. The modern art, painters created their own rules, laid new foundations and painting procedures, and changed the color scheme, which was not subject to reality. It should not be overlooked that the period in which the painters created was affected by world wars, in which some painters also personally participated, which left certain traces on them, which they then transferred to their work. Therefore, there is a problem with the perception of such works, as it is a significant deviation from "classical" realistic depiction, and the painters of this modern art paint more emotionally. They use different geometric shapes, dividing individual objects and people into parts; some deform or stylize more, reduce their color palette, deny the traditional mixing of colors, paint directly from the tube, i.e., use pure colors, create canvases with other painting procedures, etc. These innovative specific features may not suit the viewer, and he considers them to be a devaluation of the art of painting. However, we are convinced that: A work of art is an unrepeatably statement of the artist both in its content and form. The perception of works of art is, therefore, a very questionable fact, especially when it comes to the issue of modern art, but this could be the main focus of knowledge of this issue using art action, as stated by Kováčová and Hudecová (2023).

Cumming (2008) claims that when looking at an abstract painting, we are attracted by its color, which comes to the fore thanks to its literal layering of colors. The painter applied it to the canvas in various ways by pouring, dripping, pushing, spilling, or using his sophisticated dripping technique. Dripping is a specific method that creates a particular structure on the surface of the canvas by dripping and pouring paint. This helpful information will help us better understand the work of this artist.

Research Methodology

The subject of our survey was to find out general knowledge or experience of knowing the visual identity of images by society, while we focused on avant-garde and postmodernism. We used the questionnaire method to collect this data. The questionnaire contained six open-ended items with personal interaction with the respondents. Here, we present a selection of 2 answers that touch on the non-verbal communication of visual images. We approached secondary school students in Levoča, university students from Prešov, Košice, Žilina, and Bratislava, and randomly selected adults over the age of 30 in a total number of 86 respondents. The selection of three groups was deliberate in examining the entry into the issue of non-verbal communication of visual images from the point of view of different age categories. The survey was carried out for less than three months.

Table 2: Research sample

THE RESEARCH SAMPLE	
Secondary school students	25 respondents
University students	33 respondents
Adults	28 respondents
TOTAL	86 respondents

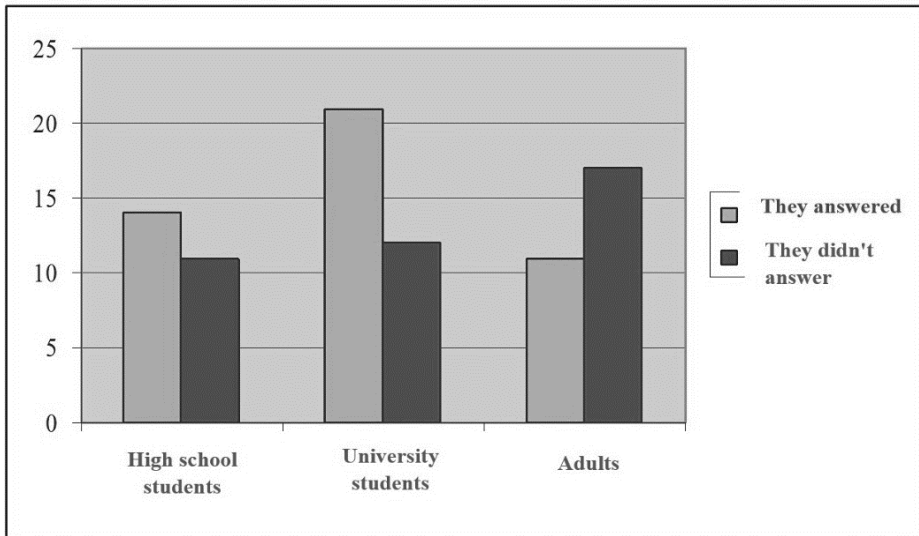
The purpose of the survey: The goal of the monitoring was to discover the general knowledge or experience in the non-verbal communication of visual images in the target group of adult adepts, where we focused on the avant-garde and postmodern. The research sample was identified based on an exploratory survey, and it was an initial entry into the space.

Survey findings: We offer a selection of the developed findings from the survey investigated using the questionnaire method in tables and graphs. At the same time, we also provide the opinions and attitudes of the respondents to the selected questions, which we note constitute an initial field entry into the space with the aim of exploratory detection of interest in non-verbal communication of visual images. We do not rule out the use of statistical procedures in further research. Adult high school and university students took part in the survey. At the same time, we also do not rule out the possibility of publication of these survey findings.

Content-forming and form-forming components of geometric abstraction

The individual data were created as part of the answers to the fifth question from the questionnaire (Q5: Write what comes to your mind when you look at this painting (Wassily Kandinsky – Composition No. 8) (Cumming, 2008).

Figure 3: Number of responses to the image description within individual categories



Most respondents agreed that the presented image reminded them of geometry, geometric shapes, circles, or space for this open-ended item. Only 46 respondents answered us, and 40 respondents did not answer, which is quite a lot. It's probably because they were completely unknown things to them, so they didn't even comment on them. We got the most answers from university students (21), then from high school students (14), and then from adults (11). Several answers were the same, so we chose different answers.

Table 3: Respondents' statements have a description of the image

<i>It is undoubtedly difficult for me to judge what the author wanted to say with this image, and I can't believe it either because I am ignorant of this issue. Still, since there are sharp edges and straight lines, I have an unpleasant feeling about it. The professional eye of an artist may explain it entirely differently.</i>
<i>I only see geometric shapes there; it doesn't remind me of anything.</i>
<i>Composition of geometric shapes.</i>
<i>The first thing that came to mind when I looked at this picture was the solar system.</i>
<i>The setting sun, mountains in the background, and a busy city in the foreground.</i>
<i>It is an abstract painting with various colors in the foreground; even complex things can be beautiful.</i>
<i>Confusion of geometric shapes, time stress.</i>
<i>It reminds me of geometry class.</i>
<i>Pleasant tuning of colors, lines, geometric shapes, chaos and energy, and bubbles.</i>
<i>Infinite world.</i>

It is a composition of the founder of abstractionism, the painter of Russian origin, Wassily Kandinsky. I saw it as a successful abstract composition of colors, lines, and surfaces. When I let my imagination run wild, this abstract composition can express the struggles of modern man in his historical struggle for survival, gains and hopes from this struggle, or threats by the interpretation of the dividing geometric shapes, colors, and lines, evaluated individually and about each other. Contexts. This image seemed wildly optimistic, except for the black annulus of the largest circle in the picture, representing a negative moment.

Image selection

The individual data were created as part of the answers to the sixth question from the questionnaire (Q6: If you had to choose which of these paintings you would buy and why? See pictures No. 2, No. 3 and No. 4. (see Table with the names of works of art)

Table 4: Image selection together for all categories

	Total
No. 2 Blue Poles (Kentová, 1996)	24
No. 3 The Ladies od Avignon (Weltonová, 1995)	17
No. 4 Henri Matisse (Martin, 2004)	13

54 respondents responded to this question, representing 63% of the respondents, and 32 respondents did not comment or answer that they did not like any image. We got the most answers from university youth (25 respondents), followed by high school students (16 respondents) and adults 13. The most votes went to picture no. 2. Blue pillars (24). Respondents rated this image as the most acceptable of all three. The second place was taken by picture no. 3 (17), on which there are the Avignon ladies, and as the third painting in the order, painting no. 4 Henri Matisse (13). We present more detailed opinions of the respondents in some answers in the tabular overview.

Table 5: Respondents' answers to the choice of three pictures

<i>I wouldn't choose either one because they are not works of art.</i>
<i>None of the above paintings are particularly sympathetic to me enough to invest financial resources. If I were forced to choose from these three offered paintings, I would choose painting No. 2 because it is pleasantly abstract with a reasonable amount of soft colors. It is impersonal and non-specific.</i>
<i>It is painting No. 2 because it is painted extraordinarily; I also like the color combination and painting technique; it charmed me the most at first sight.</i>
<i>I would choose picture no. 2 because painting no. 3 and 4 are character paintings, and I prefer landscapes or abstract paintings. It is exciting but dark; it reminds me of a destroyed, dried-up forest.</i>
<i>Image no. 2, because I wouldn't say I like pictures of people, but rather something abstract.</i>

<i>I was most interested in Pablo Picasso's painting of the Miss from Avignon, which is the most interesting because abstract art doesn't mean anything to me, and the portrait of an older man seems rather dull.</i>
<i>About painting no. 2 because image no. Three and no. I wouldn't say I like 4.</i>
<i>Picasso, because I like Picasso's painting style.</i>
<i>It would be picture no. Three because the first seemed chaotic and gloomy, the third did not appeal to me, and the second exuded intimacy. These images evoke a feeling of rebellion at that time.</i>
<i>It is painting no. 3, but only to sell it more expensively. Otherwise, I wouldn't buy any, because it's not my style.</i>
<i>I would choose picture no. Three if I had enough money.</i>
<i>I wouldn't choose either one, because they don't fit our interior and I'm happy when positive energy radiates from the picture. I don't feel that way about any of the three. If I were forced to choose one, it would be picture no. 3. Image no. 2 seems chaotic to me, in picture no. 3 is a certain hardness and angularity. Image no. 4 looks relatively calm, although a bit sad.</i>
<i>It would be picture no. 4 because he caught my eye at first glance; he has an attractive face.</i>

Summary of results

Based on the knowledge gained from the exploratory investigation, we offer the following ongoing and unfinished findings:

Table 6: Interim survey findings

Ongoing pending survey findings
1) The survey showed that modern trends appeal to adults less. However, university students already know how to choose the works offered because they encounter these modern movements more often, whether in real space or via social platforms.
2) Form-forming components of images are less known in modern art.
3) More than half of the respondents did not comment at all on the description of the Kandinsky painting.
4) Content-creating components of modern directions are less readable.
5) Of the famous painters, the world-famous painter Leonardo Da Vinci with his Mona Lisa still prevailed. The respondents also ranked Picasso as a representative of Cubism; although these artists are different in their handwriting, they are "notorious" artists in society.
6) What a person does not understand, he can label as unsatisfactory.
7) The symbolism of many modern works is perhaps complex for the viewer, the consumer, which we also discussed in the theoretical context of the work. Understanding the images of modern art means knowing basic knowledge and symbols of the present, but also historical realities, which can only be acquired through education. Then modern art belongs

only to a narrow circle of people and those who want to understand art. For this reason, on the other hand, they are unnoticed, which can be used precisely in action art and space-time.

Conclusion

The questionnaire showed us that the general society was more inclined towards classical fine art painting. The most famous painter of the respondents is Leonardo da Vinci with his famous painting of Mona Lisa, who is a representative of the Renaissance, and it is these visual art trends are much more popular with people than the manifestations of modern art (Roeselová, 1996). This is probably because these current art groups did not last long compared to the directions whose influence was carried for over a century. Perhaps it is also because their popularity has not reached such a character as the artistic directions of past times, and they attribute more seriousness to them, etc. Maybe it's because modern action art needs a longer time for its "media boom," the generations after us will put it on the same level as artistic trends of eras with a longer duration. In the following period, we want to focus on the application level and thus offer the possibilities and uses of action creation in the current era, where modern art, whether avant-garde or postmodern, has excellent potential with the option of using non-verbal communication through visual images.

Affiliation

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