

Revolution of Viewing-Visual Presentation Affected by Multidimensional Concept

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Abstract. The changes of viewing habits of modern people set new demand for the visual presentation of artistic works, the final presentation depends on the visual information transmission and exchange between the performance object, the author and the embracers. Because the parallel way of transmitting visual information in the brain determines the phenomenon and subjectivity of perception, it becomes the necessary attempt for artistic creation how to obtain abnormal visual perception. At the same time, the establishment of consumer-like habits of interpret drawings of embracers changes the way of artistic expression from passive acceptance to active giving, in other words, besides being simply viewed by the viewers, works should make the viewers be integrated into the picture when they are appreciated.

The fundamental objective of artistic exploration is finding the reality that object is different from experience, and the beauty come out of that is the byproduct of exploration. Specifically, the reality in different person's eyes is different. This is a very typical case that some art archaeologists attribute the achievements of Vincent van Gogh and Paul Cezanne^① to their different eye diseases. This statement has certain credibility as we can not arbitrarily give a definition to that the world in the eyes of the animals with optic nerve which is completely different from the structure of human optic nerve (although the structures of some animals' optic nerves are very sample, even some animals have no perfect optic nerve system) is not real. This means that the difference of vision will not affect the subject of viewing in the understanding of the contents of the object of viewing, and different viewing bring different contents. According to Husserl Edmund, "object is the aggregation or composition of contents, in addition, it is more than contents in fact." ^②. This object is not just objectification object, it also refers to some other objects such as a color block, a shape and a feeling. It is very interesting that Cezanne can see the cavalier perspective real world different from the world of common people because of his defect of vision which prevent him from focusing accurately. This is not exactly same as the cavalier perspective application in Chinese painting, because the former is mainly implemented by direct viewing, and the later is mainly implemented by operating. We look forward to know the world in the eyes of insects (as dragonfly) which must be very interesting and beautiful.

Analysis of Visual Logic of Viewing Mechanism

The modifiability of viewing bring countless possibilities for artistic reproduction, the same set of objects are different in different state of mind and different light from different angel. Research shows that the work of brain nerve involved in viewing mechanism is carried out by the way of cooperative working and parallel processing. In other words, the work of each visual function area is separately carried out by the way of "Six Blind Men and an Elephant". In addition, visual information have been edited and treated before being transmitted to information memory terminal along the axon. This model is like the operation model of an big enterprise that the situations are summarized and submitted to the president (the new cerebral cortex) by the departments, and the

president give a conclusion (visual perception) and send out relevant instructions (movements and response) after certain comparative analysis and logical judgment (brain).

Therefore, each optic nerve system is involved in the viewing behavior that does not means that each piece of information is specifically reflected in the perception (as the work of general staff in company), and it is normal for our viewing in life that we shut our eyes to most of presentation contents. With the same reason, the judgment of president is not necessarily objective obviously, many links may affect the final judgment such as the fixed policies of enterprise (personal politics, religion and fixed aesthetic standard), the cases of same event handling (visual experience) and the degree of importance and trust of the departments (for example, the order and unique state of focusing, in the information processing mechanism of visual neurons, the processing of information of the features of visual object such as shape, location, color and movement are carried out in different layer within the skin, the degree of development and atrophy of each part in the brain and the special cases one of which is brain damage). In addition, the current mood status of the president is important for the final judgment. This is why different results are obtained by visual perception in different case.

Francis Crick provides some cases of brain damage in his book “The Astonishing Hypothesis^③” which can help to explain the opinions of this article. Firstly, an abstract artist lost the distinguishing ability of colors after a mild traffic accident, but his identification ability of the visual perceptions such as movement and shape has been enhanced. This case provides two conclusions for us, firstly, the information transmission of each visual perceptual nerve is relatively independent, transmission interruption of one part of perception nerve does not affect the normal work of other areas. Secondly, it is real that many perception information are ignored by awareness system, and the discourse power of the department the perception functions belong to is increased after partial perception functions are lost. Of course, there is another explanation for the second point, each part of nerve in brain has its own duty of work, when partial functions are lost and idle, they will automatically be involved in other relatively active perception and calculation. This idea is often used to explain the phenomenon that a blind person often has keen hearing. I tend to accept the explanation which includes the partial explanations of the two. In fact, this case may appears in normal state, for example, if one person often engage in an exercise, the relevant neuron involved in perception will automatically be transferred from other inert perceptions (normally, neuron has no metabolism). Case 2 enhances this argument that the damage of hippocampus does not make perception be absolutely lost which just affect the memory (loss the short-term memory), does the phenomenon of transferring power appeared?

How to Obtain More Visual Perception

Looking back on the case of Paul Cezanne, if the hearsay is real, his corpus callosum may be damaged, just the left part of visual perception part is not same with the right part of visual perception part that is a sign of slight split brain. This symptom is that the joint between left brain and right brain is partially or completely severed, and two independent perception (as viewing) or awareness subjects are formed which are considered to be two independent person by some people. Just because of this, Cezanne obtains visual perception (even more) different from common people. With the prerequisite that all information are objective, the process of information synthesis in the brain of common people is continued to the canvas by Cezanne, in other words, Cezanne can think about things when the object is reproduced, but the thinking and reproduction of ordinary artists are periodical in time. The purpose of the proposing of this view is verifying the reality in the following

two visual perception processes rather than encouraging every one to break their own tissue of optic nerve. Firstly, our perceived visual information is just a part of the visual information our eyes capture, and which is actively corrected by the brain, at the same time, most of visual information are weakened and excluded from the perception. Secondly, all information are not actually lost which are just ignored in the process of perception. Some perceptions can be awakened or enhanced under the conditions permit of which specific training is a good example.

Let us looking at the example that one person obtains special perception by training, the person is the Switzerland sculptor Alberto Giacometti^④. He got an inspiration on Boulevard Saint-Michel that he tried to see a man from a distance. Most of visual presentation are transferred to the focusing of the environment because of sight and distance. According to a lot of artistic practice, much information ignored in the visual perception of common people are awakened there that make him see the man in environment more complete and phenomenal than common people.

Over the past ten-odd years, the painting form of “figurative expressionism” has been making the attempt in this aspect in China Academy of Art. Maximum compression of emotion and experience should be carried out when painting is implementing for keeping the objectivity of viewing. This handling is referred to as “the clear bosom taste elephant” and “experience suspension”^⑤. From the theoretical basis, this is a kind of viewing way of “phenomenology”. According to the understanding of this article, this is an effective mean of extending the brain function. For the viewing based on this concept, there is no difference of subject and background, and there is no priority between virtuality and reality. All artists should do is trying to collect and perceive constantly changing (some comes from object, some comes from environment, and some comes from the individual emotion artists can not control) visual information by viewing. In the process of searching, cerebral cortex just play a role as an intermediate station which pick out the real perceptions and let them pass with the help of selective self-questioning, and the real perceptions are delivered to the body, then the body project the information of viewing onto the canvas according to the way of constructing intentionality, finally, the cognition and judgment to the object are completed by the viewer.

Many different art schools also make the relevant attempts, following are the examples, cubism integrate the different visual perception of object from different angels into a same image in performance; futurism make the attempt to add the different video of different time of the same object in the picture in order to carry out the recognition of object by changing the information contents of visual presentation. The signs suggest that the acquired practice can help to obtain more information of visual perception which really let us watch more things.

Visual Presentation Affected by Multidimensional Concept

The development of science and the changes of cognition of human for the world may bring promotion for visual perception. In modern society, how do these promoted visual perceptions are presented to the audiences by artistic works?

The situation we need face in modern society is we are in a multicultural society which is called “image age”. In this age, sample and beautiful pictures can be seen everywhere. The narrative function of words is replaced with the pictures after enjoying one cheap (is value but price) visual feast after another, people have no patience to read any more, and they have no high expectation for vision. All they are focusing on are just the events described in the picture and the very clear details. We may call it picture-reading times. The function of picture is similar to the function of cartoon (narrative) or illustration (detailed description). The shift^⑥ of viewing way of the audiences is

carried out with the awareness of visual appreciation from “concentration” type to “entertainment” type because of the inertia effect of reading pictures. In other words, the embracer will not have more thinking about the picture. The viewer always be out of the pictures, so it is very hard to carry out the beauty appreciation and the aesthetic sublimation by the sample visual presentation.

But the artistic functional requirements determine that it muse be presented to carry out the aesthetic sublimation of the embracer, promote the cognition of human of nature and expand the imagination of the future development. As mentioned, modern audiences have not used to quietly and intently evaluating artistic works that bring forward new requirements on the creation of artistic works.

We all know that the best state of visual presentation of painting works is static presentation in the past time, the “concentration” refers to a thinking state of audience when they are watching the works which has certain correspondence with the “the clear bosom taste elephant” required by painting reproduction above, and it is called “in-position viewing” in the East. The static selfless state of time is presented mentally when the viewers hold their breath, at this time, he or she will have the feeling of integrating into the picture. In the whole process of viewing, the viewer always been in an active place that is the embodiment of cult value of works.

But the different situation appears that mechanical and duplicate sample pictures put the audiences in the position of consumers with the customary manner of services. So the spoiled audiences are used to the passive acceptance of visual information that bring great impact on the creation of artistic works and put forward more higher requirements on visual presentation of artistic works.

Firstly, who is more active? Works or the audiences? The audiences have been used to the accepting way of being serviced, so it is required that artistic works should have certain initiative which is illustrated by considering the displaying effect in the process of creation, and which is mainly building the recognition effect of visual presentation to attract the audiences. There are many considerations and expressions of this initiative such as the requirement modern painting put forward on visual tension, more symbols in the picture, individuation on coloring (typical coloring), force perspective application of visual perspective, huge paintings (in order to force the vision) and enlarging and specifying the details. Additionally, these characteristics are transferred from commercial images.

Secondly, modern visual technology provide extensive visual reference for the artistic creation. There is possibility of understanding the visual presentations which are hard to be carried out in the past time, for example, visual imaginations of speed, angle, vision and dimension beyond time and space are hard to be carried out in the past time. But it should be emphasized that artistic creation based on this sense is mainly the functions of narrative and paraphrase as same as the former which broaden the imaginary space but bring no enough experience feeling for the audiences. Just as a drawing of the world in the eyes of dragonfly simulated by a computer, an “artistic style” may be established but can not be experienced, so the “style” for the audiences is just sample “viewing” but not “integrating”.

Last but not least, more attention is paid to the interaction with the audiences and the experience of works of the audiences (is not viewing, the relationship of experience and viewing is: 1. Different experience will bring different viewing; 2. Experience content determine viewing but not be more than viewing.) about presentation of works) in order to enhance the feeling of integrating of the audiences. Compared with viewing, more attention is paid to the continuity of movements for experience, and the time of “integrating” correspond to a state of duration which is a non-space

selfless state. Traditional selfless state is a feeling in mood (refers to selfless state of super-space), but “integrating” is a selfless state with appearance, participation and me.

The following points can be used as references for building the experience bridge between works and the audiences. Firstly, works should provide more fresh contents in order to make the audiences aware that things can be seen from many different angles, of course, that depends on exploratory observation mode. Secondly, more experience space should be left for the audiences. The emotion of works should be more neutral (the viewing experience embodied in the works with strong shocking as works of historical theme or thematic works is inputted by one way in emotion which is not limited by the times because of the forcible characteristic of input of emotion.) in order to make a spiritual kind dialogue with the experiencers because of the diversity of emotion of the audiences. Thirdly, because the time is mentally understood by artistic reproduction, this understanding can be beyond time, and the time of artistic creation and the process of viewing of the viewers are physical which are unsurpassed. It shall be required that physical time must be weakened and psychological time must be enhanced in order to achieve unity in time and space. The following are the three methods of achieving the unity in time and space. A: giving infinite postponement to the completion status of works in order to bring the viewing time into the creative cycle. B: weakening the law of causation of visual presentation of works, logical law of causation are different before and after being weakened, so it can help to restrain the “integrating” of the experiencers. C: ignoring the rational orders in all the links. Fourthly, works should have more dynamic characteristics. Because reading is a non-space psychological process, and integrating is recreated which is required to be compatible with the present time. It can well correspond to reading that dynamic object has expectation in time. Fifthly, the subject works guide the audiences experience is phenomenon but not artistic concept. Integrating into the picture should be the result of natural duration but not the result of waiting. For the viewers submerge themselves in the experience, durative “now” consists of the memory of video, conditional actions of viewing and the attached expectation of visual presentation of works that are different from the characteristics of painting mechanically captured. The representation of mechanical characteristics of painting are damaged picture, ambiguous, edge and negative affirmation (stickiness and doubt) etc.

So we conclude that the method of artistic expression is forced to be transformed from passive acceptance to active giving by the establishment of the consumer-like habits of picture-reading. In other words, works should not be simply viewed by the viewers, and should make the viewers be integrated into the picture when they are appreciated.

Notes and Auxiliary Reference

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