

Analysis of Gombrich's Art and Illusion

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Abstract

The essence of painting is that the painter uses all available tools and means to present the things he can see on paper, and no painter can create a work out of thin air. Therefore, it is essential to study the works of predecessors before creation, so painting must be based on history. In *Art and Illusion*, Gombrich analyzes the development of art from the perspective of psychology for the first time, and puts forward the great influence of painter's psychology on creation. This paper is mainly based on the book "*Art and Illusion*", on the basis of comprehensive exposition of Gombrich's art history research, analysis of his art history research methods, to provide reference for relevant people.

Keywords

Gombrich; A Graphical Representation; Psychology; Illusion.

1. Illustration is the Premise of Creation

What is a diagram: Simply put, it is the basic drawing method of a thing, and everyone draws it this way. The earliest drawings can be traced back to ancient times, when our ancestors drew the first picture and they were born. Ancient painting is actually similar to children's painting, there will be some basic graphics to show. There are some basic figures to represent the face, and the basic geometric relationship hidden in this face is the most primitive diagram. As the summary illustrations of artists throughout the ages have become more and more perfect, now you can quickly find a desired illustration no matter what you want to draw.

In *Art and Illusion*, Gombrich makes an in-depth interpretation of art in the form of lecture, based on the core thesis. In this part of the discussion, Gombrich put forward the concept of "preformed schema", that the artist and the recipient are based on the existing experience, and the image that is not affected by any memory and experience can be called "sight". In fact, the process of making mental oriented image is to revise the concept of preformed schema, so as to achieve the match with the recipient. The object can be defined as the visual world based on the level of the artist. On the basis of the level of the recipient, the object can be defined as the recipient. Preformed schema will have some influence on the visual world, and then affect the initiative of choice. Therefore, it is necessary to constantly improve the pre-formed schema to promote the transformation of art works into materialization. According to this, it can be believed that art works are not just the appearance of "sight", otherwise it cannot produce different artistic styles.

The importance of illustration: First of all, for an artist, illustration is the basis and premise of their creation. Why do you say that? If you let a child who has never learned to draw, or a person who has no art foundation let him sketch in front of a real person, he can not present the person in front of him perfectly on the drawing paper, so when we learn to draw, we must first learn a set of relevant methods, so that we can smoothly draw the things in front of us on the drawing paper.

Illustration and correction: Through observation, later artists found that the face painted by primitive people was too rough and too different from the real face. So they continue to explore

new painting methods, trying to do everything possible to draw more like the face. It wasn't until the Renaissance that the faces in the paintings finally reached the point where they were real. In the history of Western art, no matter what is painted, it has gone through such a process, a process of constant revision and innovation, which Kambisili called correction. The whole art history is a process of constantly inventing new schemas and constantly correcting them. Learning to draw is the beginning of creation. For individuals, we must first learn the basic painting method of a thing before we can go out into nature and start sketching and further creation. For art history, illustrations provide a starting point for future generations of artists to learn and correct, so that they can continue to break through and innovate.

2. Drawing is a Matter of Psychology

Art is a matter of the mind, so any scientific art research must belong to the category of psychology. It may also involve other fields, but the category of psychology will never change. Gombrich's introduction to the book connects the puzzle of psychology and style and explains what style is, using a variety of illustrations and quotes to express ideas about psychology and style.

Although people observe the same thing, due to the influence of different psychological states, their observation angles will be different, so the appearance in everyone's eyes will be different. This difference seems small, but it will affect the final creation result. Therefore, the essence of painting has never been to record the real world but the world in the eyes of the painter. Although painters want to objectively present what they see, they will be unconsciously affected by their psychological state when they observe the world. Therefore, painting is a matter related to the soul, and it is essentially a psychological problem.

Painting is the natural expression of human self, Satya used a very graphic metaphor: human mental state is like a huge iceberg floating on the water, can be seen by the outside world is only the tip of the iceberg, known as consciousness, we can easily see, aware of the part, only 5%; Buried below the surface of the water is a large part of the human subconscious, subconscious accounted for about 95%, is those long suppressed and ignored by the "inner". Therefore, by uncovering the secrets of the iceberg, we will see the hidden desires, expectations, opinions and feelings in life, and see the true self, in order to achieve the purpose of healing.

3. The Use of Illusion in Painting

Is what you picture what you see? If so, why does everyone see things differently? Why do different periods, different countries and nationalities see different things? The rabbit and the duck in the book, why is it both a rabbit and a duck? This is the psychological mystery posed by Gombrich in his book. Although the mind may be aware that any particular feeling must be an illusion, it is strictly impossible to observe how one experiences an illusion. Gombrich did a good job of reading the depth of psychology through optical illusions. Nor can representation psychology alone solve the mystery of style. This is a quote from Gombrich in the book. Style is a deep-rooted concept, which is different from the general art design and creation. It is the external image of the aesthetic concept, spiritual appearance and other characteristics of a nation, society or individual more deeply reflected by the ideas expressed in the artistic works created by artists. The term "style" is a deep psychological problem in art works.

Among the many psychological factors that affect the artist's creation, the illusion is the most important. On the one hand, the existence of illusion limits the artist's creation, on the other hand, illusion is a very useful tool. As long as it is used reasonably in painting, it can greatly increase the authenticity and interest of painting. So how did the illusion limit the artist's creation? To use a word we have now: illusion is imagination, we think of the ancient human face, although very rough, as long as we play the imagination can recognize the face is not

recognized as a donkey face. This means that as long as the artist isn't too far off, we can probably recognize what he's painting. However, if the artist is satisfied with this, he will not be able to break through and progress, so under the influence of the illusion, the artist is easily stagnant.

On the other hand, some artists have found that illusions are also a good tool, and once they are used in painting, they can receive unexpected effects. It was the artists of ancient Greece who first discovered this. During one of their creations, they discovered. Only part of the bottom bed is drawn instead of the whole bed, and the observer can still immediately recognize the object in the picture as a bed. From then on, they began to try to draw only the most important part of an object, and let the audience imagine the rest. Interestingly, as a result, people are more interested in looking at the painting, so more artists try to use this method of painting.

4. Conclusion

Art itself is a history of illusions, and each historical period has its own illusions, but each of these illusions always forms a new pattern for the next era to produce new illusions and so on. Art and illusion, though a theoretical study of art, Gombrich was a master of psychology, art, philosophy, history, literature and musicology. His *Art and Illusion* is one of the most recognized theoretical classics in the West in the 20th century. Gombrich has filled the gap between art history and philosophy with his book *The Illusion of Art*, and we have benefited from it. Its theme aims to answer why art has a history, which gives us a deep understanding of schema and correction, production and matching, the relationship between painting and illusion, the relationship between painting and perspective, the relationship between painting and perspective, the relationship between painting and vision, and the evolution of comics, from which we have learned a lot of knowledge. The book's perspective has led us to change our understanding of some key issues, and its topics not only have a profound knowledge base, but also have acquired a lot of scientific accuracy.

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