

the whole cycle of garment product design, production and sales. Errors in a certain link will lead to a vicious circle and affect the overall operation. In order to remain invincible in the clothing market, we must understand customers' consumption psychology and consumption behavior, master and make use of their laws, treat each link seriously and carefully according to market supply and demand, formulate countermeasures and implement them effectively, and constantly improve the design water products and management level in our work.

Conclusions: To sum up, the current development of the garment market requires enterprises to grasp the consumer psychology of consumers in order to win the marketing campaign. In clothing marketing, consumers' psychology has very obvious characteristics. Different consumer psychological characteristics make consumers form completely different ideas about clothing purchase, show completely different consumption needs, and then form different consumption modes of clothing. On the basis of grasping the psychological characteristics of consumers, garment marketing can carry out marketing from three aspects: brand image shaping, trend driving and the division of different styles of products with the same brand, so as to achieve more obvious marketing effect.

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ANALYSIS OF THE RELATIONSHIP BETWEEN THINKING PERSONALITY AND ART TEACHING IN ART PAINTING

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Background: The visualization of the world is the representation of the individual "meaning world", the ability to reproduce or use symbols to express cognition and emotion, so as to reflect its psychological characteristics is inherent in human beings, and painting is also produced and developed. Painting has attracted more and more attention for its unique artistic and educational value. Painting is a real representation of psychology, personality and emotion. It is an important part of the healthy growth of painters. Painting behavior is regarded as a kind of nature and instinct. It is a way to communicate the world, express emotion and reflect psychology in the immature period. As an art education focusing on the development of sound personality, how to adapt to the development of painting psychology and apply painting psychology to art teaching will become an inevitable trend.

Subjects and methods: Art teaching in line with painting psychology is not only conducive to the growth of painters themselves, but also help teachers and parents better understand their psychological world. Teachers should formulate art teaching that conforms to the development of painting psychology, correctly deal with the relationship between the psychology reflected in painting and art teaching, and properly deal with the teaching relationship between teachers and students according to painting psychology.

Results: The psychology and emotion reflected in painting deserve the attention of teachers and parents. In teaching, teachers can even carry out art teaching activities according to their possible psychological perception on the basis of understanding students. However, in normal art teaching, especially in the face of reality in school art teaching, teachers should pay attention to that not every painting will be full of deep meaning, not every image symbol in the picture should be understood, let alone give meaning to the internal psychology in each painting. In daily art teaching, we are studying a relationship problem rather than an educational problem for children.

Conclusions: Painting is a platform for the author to communicate with the world, others and himself. Painting psychology is the key to interpret this platform. A new platform of consciousness communication is formed through painting, which activates and even deepens the special psychological feelings of the author's internal world again. In art teaching, teachers can use painting psychology to help students correctly construct this materialized psychological world.

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THE CONSTRUCTION AND TRANSCENDENCE OF ARTISTIC PERCEPTION TO CONTEMPORARY ART AESTHETIC PSYCHOLOGY

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Background: Contemporary art under the influence of new technology has brought a super visual, super content and super conductive art perception mode. In classical art, whether sculpture, painting, or some other form of art works, the way to display and disseminate works is relatively simple. In contemporary art, due to the intervention of technical media, the perception of art is also very different from the previous way of linear force. It is more to repeatedly stimulate objects with specific meaning at different levels in different ways of communication, so as to form shocking effects. Compared with the traditional way, the kind of meditation, inner monologue thinking, empty question and meditation are squeezed or plundered. Although the direct exposure of the visual screen to the fundus of the eye and the intervention of the follow-up information on the screen make the aesthetic experience have more freedom in time and space, there is no doubt that the logic of historical development is not technological determinism, and the relationship between technological tools and social application should be an interactive relationship.

Subjects and methods: Artistic perception is the basis of constructing artistic aesthetic psychology. Different artistic perception has created a variety of artistic forms. As far as artists' artistic creation is concerned, artistic perception is the ability to grasp the objective reality and subjective aesthetic feelings and the expression intention of self-expression. Modern information technology creates the perception space of modern art. The media changes brought about by the development of information technology are related to human perception, feeling and concept, especially the extension of perception by the Internet, which has brought unprecedented changes to the art field. This change enlarges the inherent consumption value and entertainment value of art. At the same time, like other technical tools, media also changes the way people perceive and represent the world and human understanding of the structure of art and culture. Under the impact of media and technology, aesthetic psychology will gradually show a trend of secularization and superficialization. Under the material social structure, keen artistic perception can construct noble aesthetic psychology. The development of culture must guide the growth of aesthetic psychology with stronger artistic perception. With high artistic perception, no matter what kind of expression of aesthetic intention, the evolution and development of its aesthetic psychology will inevitably remain above a higher spiritual character.

Results: This paper holds that in the process of cultivating artistic perception, the surface of the cultivation of artistic perception caused by the proliferation of information, on the other hand, is the interference of socialized aesthetic psychology on artistic perception. Commercialization makes the aesthetic passively penetrate into almost all areas of life in the materialized context, so that the aesthetic activity itself no longer has the particularity and spontaneity different from the daily psychology.

Conclusions: When the aesthetics is commercialized and materialized, the aesthetic judgment formed by relying on aesthetic symbols is no longer the result of non utilitarian and perceptual. The essence of aesthetic secularization formed by commercial culture is the closure and rigidity of artistic perception. The value of art itself does not lie in mechanical repetition. The development of culture must guide the growth of artistic beauty psychology with stronger artistic perception. With high artistic perception, no matter what kind of expression of aesthetic intention, the evolution and development of its aesthetic psychology will inevitably remain above a higher spiritual character.

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ANALYSIS ON THE PSYCHOLOGICAL EXPERIENCE PROCESS OF ABSTRACT PAINTING CREATION

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Background: In the past 100 years, the most important feature of the art movement is abstraction and many different ways of abstraction. We call a painting abstract, mainly because we can't recognize the objective reality that constitutes our daily life in this painting. In other words, the reason why a painting is called abstract is that when we appreciate and comment on the painting, we can't find the authenticity that can be recognized and explained in the painting. Therefore, any natural authenticity, hint or association in figurative works, does not exist in abstract works and cannot be recognized by the naked eye, so we call this painting abstract.