

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.

Subjects and methods: Abstract painting is an important aspect of western modern painting and an experiment of concept visualization. For the creation psychological experience of abstract painting, because of its special principles and methods, that is, the exploration of art origin and form purification, the artistic creation of abstract painters has become an invisible psychological event. In terms of psychological experience, it is unpredictable, but all choices are controlled by the foreseeable purpose. At the same time, it is also a process of increasing, decreasing and repairing, as well as a process of answering questions. This psychological experience is also a process of "dialogue" with material media materials.

Results: This paper holds that the creative process of an excellent abstract painting, like great physics and mathematics, is an order imposed on chaos. The psychological experience process of creation is the psychological process of the modern artistic spirit contained in the personal subconscious perceived and excavated by the painter from his works. In plane plastic arts, abstract painting creation also obviously shows a process of "dialogue" with material media materials.

Conclusions: Through the external form, to achieve the core of things, let us use all our perceptual ability to absorb the internal pulse of things, and this absorption will become the bud of works in the artist. It is unconscious, so the dead matter vibrates. Further, the "inner voice" of various things does not ring in isolation, but all together.

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OPTIMIZATION AND APPLICATION OF HIGHER MATHEMATICS TEACHING BASED ON STUDENTS' SPONTANEOUS INTEREST STRATEGY

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Background: Higher mathematics is an important basic subject in higher vocational colleges. It not only provides mathematical knowledge and tools required by professional courses, but also exercises students' thinking logic ability and rigorous and down-to-earth scientific spirit. With the development of the times, it has been paid more and more attention. However, with the development of China's higher education and the expansion of students in higher vocational colleges, the mathematics level of freshmen has been reduced. It is mainly manifested in: (1) students' polarization is serious and their basic knowledge is weak; (2) Students lack motivation to learn. This situation of students brings considerable difficulties to teaching, and it will be a long-standing problem. In higher education, it is not suitable to make up for this form of layered and class teaching. Only relying on reducing the difficulty of teaching is not a good solution. As a mathematics teacher who has been in the front line of teaching for a long time, I try to combine psychological theory and optimize teaching strategies, which has been well confirmed in the teaching process.

Subjects and methods: As an important basic subject, higher mathematics is not optimistic about the learning disabilities caused by various reasons. This paper takes the principle of psychology as the theoretical background, draws lessons from the existing teaching practice and application case experience, and is based on the actual teaching situation of Higher Mathematics in higher vocational colleges. Integrate the theoretical knowledge of psychology, optimize the teaching strategies of higher mathematics and verify the effective teaching methods from the aspects of enhancing students' motivation to learn higher mathematics, improving learning interest and how to design teaching contents.

Results: This paper holds that we should take interest problems as the starting point to enhance students' internal drive in learning mathematics. Establish lofty ideals and lofty aspirations, stimulate students' self-improvement drive. Provide students with the joy and hope of success and cultivate accessory drive. Psychological experiments and educational teaching practice show that the differences of students with different learning levels are mainly reflected in the different development levels of metacognition.

Conclusions: Cognitive learning theory holds that people's learning is actually the process of bringing the newly learned content into the psychological framework formed by previous learning according to different categories of knowledge, so as to effectively form learners' knowledge system. In the teaching process, I found that students have no interest in mathematics and lack confidence in learning. The reason is that students are difficult to understand abstract mathematical concepts, and the reason is the lack of mathematical background knowledge. What kind of historical background is the creation of a mathematical theory and the emergence of a mathematical concept in order to solve practical problems?

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