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# ESTUDIO DE LAS ARTES VISUALES EN PSICOLOGÍA COGNITIVA: MODELOS Y METODOLOGÍA

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## RESUMEN

El estudio de la estética y el arte tiene una larga tradición en la psicología que va desde los inicios de la psicología experimental (Fechner, 1876) hasta décadas recientes en las que resurgió asociado a modelos cognitivos y neurobiológicos. El objetivo de este trabajo es introducir y discutir nociones centrales en el estudio de procesos involucrados en la percepción/recepción de artes visuales con un enfoque cognitivo. Entre los diversos modelos propuestos se destacan dos por su relevancia: el Modelo Integrado de Procesos Ascendentes y Descendentes en la Percepción de Arte de Viena (VIMAP; Leder et al., 2004, 2014), y la perspectiva psico-histórica de Bullot y Reber (2013). A pesar de las diferencias, los modelos en general coinciden en incluir aspectos puramente perceptuales, una impresión rápida y superficial, una evaluación deliberada (que puede darse o no), diferencias individuales (conocimiento previo, atención, motivación, esquemas), y factores contextuales e interpersonales. El proceso suele concluir en juicios respecto a la obra y la experiencia, y respuestas emocionales. A nivel metodológico, se discuten las medidas tradicionales usadas en los experimentos (movimientos oculares, juicios, respuestas emocionales, tiempos de observación y de respuesta) y variables usualmente manipuladas (información contextual, títulos, contexto de presentación, carga cognitiva, composición visual).

## Palabras clave

Estética empírica - Modelos cognitivos - Artes visuales - Percepción

## ABSTRACT

### STUDY OF VISUAL ARTS IN COGNITIVE PSYCHOLOGY: MODELS AND METHODOLOGY

The study of aesthetics and visual art has a longstanding tradition in psychology, from the beginnings of experimental psychology (Fechner, 1876) to recent decades in which it has been reborn in association with cognitive and neurobiological models. The goal of this presentation is to introduce and discuss central notions in the study of processes involved in the perception/reception of visual art with a cognitive approach. Between many proposed models, two are highlighted because of their relevance: the Vienna Integrated Model of Bottom-up and Top-down Processes in Art Perception (VIMAP; Leder et al., 2004, 2014), and the psycho-historical framework by Bullot & Reber

(2013). Despite their differences, the models generally agree on a description that involves purely perceptual aspects, a fast and superficial impression, a more deliberate evaluation (which may or may not occur), individual differences (prior knowledge, attention, motivation, schemata), and contextual and interpersonal factors. The usual process outcomes are artwork and experience judgement, and emotional response. On a methodological level, traditional experimental measures (eye movement, appraisal, emotional response, observation and response time) and manipulated variables (contextual information, titles, presentation context, cognitive load, visual composition) are discussed.

## Key words

Empirical aesthetics - Cognitive models - Visual art - Perception

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