

Faceless Fragments: Identification, Immersion, Imagination and Inspiration for a Cognitive

Closure

Table of Contents

Introduction	1
<i>Research Relevance</i>	2
<i>Research Question</i>	3
<i>Research Aim</i>	3
Literature Review	4
<i>Theoretical Interpretations</i>	4
<i>Empirical Phenomenon</i>	5
Methodology	6
<i>Ontology and Epistemology</i>	6
<i>Methodological Approach</i>	6
<i>Methods</i>	6
Conclusion	7
Bibliography	8

Introduction

As per the Gestalt psychologists, the human brain is structured to perceive certain figures and forms with their complete appearance (Ali and Peebles, 2013; Dresch-langley, 2015). Gestalt law of closure states that *“the brain tends to perceive forms and figures in their complete appearance despite the absence of one or more of their parts, either hidden or absent”* (Wagemans et al 2012, p. 1175). By this *law of closure*, these psychologists established that the tendency of complete appearance persists irrespective of absence or hidden parts of one or more parts from the respective figure or form. For instance, a circle is a combination of innumerable dots, broken lines or angles. However, for human brain, the tendency is to perceive it as a complete circle without any gap. This tendency for completeness leads to the tapping of personalised impressions to resolve any kind of ambiguity (Kruglanski, 2018). In the case of art, this research will interpret the ways of perceiving the tendency of completeness in the essence of ambiguity created by faceless portraits. While leading this thread, the researcher will critically analyse the role of human experiences and varied personality, which can be either of extroversion or introversion. The variations of perceptions for completeness or personal narratives to bring in cognitive closure to faceless portraits, in particular; will also be interpreted by understanding the differences in culture and gender (Willard and McNamara, 2019).

The variations in perceptions is a common complexity of human mind (Skov & Nadal, 2018; Yarosh, 2019). The interesting part of this research is to investigate perceptions for cognitive closure, made towards the faceless portraits to attain the vision. It will be accomplished on both theoretical and empirical grounds. The importance of this research relies on its focus over the perspective of gaining a wide-ranged understanding about the kind of identification, immersion, imagination and inspiration attained by different fragmented perceptions towards

faceless portraits. The approach is to know the complexities and the redefinitions attained from an in-core observation of the selected subject. The subjective interpretations held by various theories and their empirical validity will be analysed to gain insight into the identification, immersion, imagination and inspiration of faceless portrait by different people.

Research Relevance

The relevance of searching the cognitive closure in faceless portraits leads to the need for perceiving an art that can inspire the beholder to explore unattained horizons. It is necessary for generating the essence of creativeness and the zeal to know beyond the gaps, for the attainment of the vision. The need for cognitive closure is important to attain organising capability within the human race (Goldstein, 2010; 2011). The more organised form of the composition tends to create solutions and resolving issues with cognitive perceptions (Vezzani, et al 2012; Nevid, 2018). Hence the effective closure.

In a recent research work by Alexis Makin, the scholar argued that empirical aesthetic perceptions lack the appropriate understanding of the experiences related to aesthetic meaning. Marking noted that the reason for such predicament is the incapability of understanding the human mind in relation to his aesthetic experiences and emotional differences. For instance, in the words of Makin experience, enthusiasm and the state of mindfulness (2017, p. 187), along with "*rare and special aesthetic emotions*" (p. 189) are some of the "cold evaluations or preferences" (p. 191) to understand human perceptions and the means to generate vision.

Such research work appears valid and authentic to the researcher and it specifies the there is a clear gap between the theoretical and the empirical ways of understanding aesthetic perceptions in human minds for the attainment of cognitive closure. The variations of culture and gender are predominant and empirical research in this field appeared very limited. As the secondary

sources related to identification, immersion, imagination and inspiration of human perceptions for cognitive closure are not available at all, this research paper aims to fill the gap between the theoretical interpretations of understanding subjective human perceptions in relation with cognitive closure for faceless portraits.

Research Question

In the context of the aforementioned research relevance, the research question for this research work is:

What are the gaps between the empirically established fragmented perceptions of the human mind in terms of attaining theoretically established contexts of identification, immersion, imagination and inspiration accumulated from cognitive closure in faceless portraits?

Research Aim

This research work aims to critically interpret the ways through which faceless portraits are subjected to personal narratives. This research aims to establish that interpretations of an unknown face at personal level varies extensively. In doing so following objectives will be considered-

- Identification of Theoretical interpretations related to human perceptions for cognitive closure
- Collection of varied perceptions on cognitive closure of faceless portraits
- Analysis of the collected empirical data about the human perceptions on the portraits for the creation of a vision
- Identify the gaps between theoretical derivations and the empirical results to generate cognitive closure to attain the vision

- Bridge the gap between the theoretical interpretations and the empirical findings in personal narratives for the attainment of cognitive closure in faceless portraits

Literature Review

The literature reviewed for this research work are related to theories and empirical derivations made by peer-reviewed journal articles, about the variations and fragments in human aesthetic perceptions for the attainment of cognitive closure in faceless portraits. Selected theories for this purpose are- cognitive closure, experimental psychology, mind perception theory (MPT), Aesthetic sensitivity, and transformative decision making.

Theoretical Interpretations

The importance of attaining aesthetic perceptions for gaining the concepts of art in the human mind is the demand of current civilisations. In the words of Carroll (1995), the chief aim of analytic philosophy related to art is meant to explore varied kinds of concepts which are effective in enhancing creativity and thinking processes in the human mind. The possibilities of innumerable perceptions on a piece of art are the way of exploring wider imaginative capability if a particular individual. The concept of art as identified by Carroll comprises of representational and expressional concepts for the development of newer artistic forms (1995, p.5). The importance of personal experiences and ideologies play major roles in the creation of completeness of perception in the human mind (Carroll, 1995, p.167). It is in this context that the current research focuses to understand the cognitive closure that can be evolved while observing a faceless portrait.

Based on experimental psychology, Stevens (1975, p.51) stated that it is possible to assess or measure perceptions. Stevens established that through the implementation of appropriate quantification under psychophysics, it is possible to attain a precise understanding of human

perceptions, feelings, human experiences and even human spirit (Stevens, 1975, p.51). According to Kagan and Segal (1992), the behavioural pattern in a human mind is featured through competitiveness, hostility, impatience, achievement striving and time urgency. For these scholars, the success in an individual gets counted through his capability to generate the motive of high achievement, along with the trust to overcome all kinds of hurdles (pp. 39-76). Moreover, Lee, et al (2019, p. 2) refers to mind perception theory (or the MPT) to understand the systematic design of the mind in a human being through patency. These are the elementary aspects that will be scrutinised by this research to understand fragmented aesthetic perceptions for faceless portraits in different human minds.

Empirical Phenomenon

The contradiction between the theoretical and the empirical derivations are much visible in many scholarly expeditions. In contradiction to Stevens (1975) and Kagan and Segal (1992), Webster and Kruglanski (1994) specified that the human mind is subject to individual-differences, which assessed the demand for cognitive closure. In the form of a subjective construct, Webster and Kruglanski (1994) noted that the desire to have predictable consequences and preferences for the creation of a structure need vision. The presence of ambiguity, discomfort ness, close-mindedness and decisiveness are predominant in this matter (ibid., p. 1050) and needs transformative decision-making capabilities (Paul, 2014). Corradi, et al (2019) established that the essence of aesthetic sensitivity is the capability to identify and further appreciate a piece of art and experiential composition added to the same. It aims in judging the artistic merit as per the fragmented aesthetic values accumulated by the human minds in different ways (Gottlieb, 2018, pp. 10-13). Briggs (2017) and Gottlieb (2018, pp. 38) derived that the complexities of perceptions on varied human beings do not offer judgments

and hence to resolve such complexities, there is the need to generate post-decisional platform or the vision, which is possible only through cognitive closure.

Methodology

Ontology and Epistemology

While investigating the ways to attain cognitive closures on faceless portraits by varied people, this research withstands the position of the realist ontology and focuses on gaining personal narratives of faceless portraits in relation with the human experiences, varied personality, culture and gender of the observer (Joshua, et al 2019). The epistemology led by this research is not exactly empiricist, yet build the gap between theoretical and empirical derivations based on observations of the process of identification, immersion, imagination and inspiration of faceless portrait by different people (Kazeroony and Du Plessis, 2019).

Methodological Approach

To answer the aforementioned research questions, this research work employs the determined methodological approach with the establishment of integrated ways of gaining insight into the creative perceptions and the empirical way to attain closure by the participants. The methodological approach to understand the creative work represented by faceless portraits will explore diversified methods of generating cognitive closures in the observer and the collected data will be analysed in resolving the complexities of creating a vision from attained cognitive closures.

Methods

The basic research methodology to be employed in this research will be mixed in character. Through quantitative method, the core purpose will focus on quantifying the fragmented perceptions related to the subjective aesthetic ideas collected from faceless portraits. It is

through this method that this research will investigate the gap and the correlation attained between the ranges of diversified subjective perceptions for faceless portraits.

Moreover, this research will follow the qualitative mode of data collection and further analysing the findings based on the collected data. The data collection will be initiated through personal interviews with randomly selected participants, for the establishment of the research aim and relevance.

Conclusion

Eventually, the current research work will lay importance over the process of understanding various perceptions created by human experiences, varied personalities, culture and gender in the process of generating cognitive closure in faceless portraits. The research will concentrate in implementing both quantitative and qualitative methodologies to gain insight into the mode of identification, immersion, imagination and inspiration of faceless portrait by different people, for the establishment of cognitive, which will lead the same towards the mode of creating a vision in the being.

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