



การประชุมวิชาการและนำเสนอผลงานวิจัยระดับชาติ ครั้งที่ 6  
วันที่ 2566 กันยายน 6

---

---

## Applying Visual Elicitation to Enhance Painting Expression

*Mingzhe Han & Pibool Wajittragum*

*Faculty of Fine and Applied Arts, Suan Sunandha Rajabhat University, Bangkok, Thailand*

*E-Mail: s65563832005@ssru.ac.th, pibool.wa@ssru.ac.th*

### ABSTRACT

Based on the theoretical foundation and practical methods of visual induction, this article explores the application of visual induction in painting creation, as well as its impact and effects on the expressive power of artworks. By employing theories such as Gestalt psychology and visual perception, the causes and general principles of visual induction are analyzed. The article thoroughly discusses the application methods and practical functions of visual induction from multiple perspectives. The study utilizes research methods like questionnaire surveys, data analysis, and comparative analysis of works by renowned artists and individual creators. It delves into the implementation of visual induction in painting, its influence on the psychological state of the artists, the interaction between the audience and the artists, as well as the impact of visual induction artworks on the audience. By symbolizing the basic elements of visual induction through research, the article aims to apply visual induction in painting, thereby enhancing the expressive power of artworks. The research findings reveal that visual induction provides artists with a new way of thinking and creative methods, enabling them to express their ideas, emotions, and aesthetic consciousness more clearly. It offers artists various angles to showcase their individuality and unique artistic style, ultimately helping them explore new painting styles and techniques.

Keywords: visual induction, visual perception, psychological induction, visual guidance, expressive power.

### INTRODUCTION

As a sentient being, humans need to perceive essential information about objects



การประชุมวิชาการและนำเสนอผลงานวิจัยระดับชาติ ครั้งที่ 6  
วันที่ 2566 กันยายน 6

outside themselves, such as size, brightness, color, motion, etc., which is crucial for their survival in the environment (Lili, 2012). Painting is a visual art that uses fundamental elements such as color, shape, lines, and texture to construct images and convey the artist's thoughts, emotions, and aesthetic awareness. Improving the expressiveness of a painting can arouse the audience's interest, associations, and emotional resonance. The use of visual induction can guide the audience's attention and psychological responses through visual elements and techniques like color and shape, thereby achieving specific visual effects and enhancing the expressiveness of a painting. The rapid development of Chinese society has brought about numerous social and psychological issues, and the field of painting has relatively slow progress. As individual painters or artists, it is necessary to find new creative directions. Painting holds significant value in psychological intervention and therapy, and enhancing painting expressiveness through visual induction can serve as a means of psychological intervention and offer new possibilities for the industry's development. Existing research has shown that visual induction phenomena have long been present in the fields of painting and design, with several analyses and studies conducted (Ma Yue, 2018). However, research specifically focusing on the clear application of visual induction to enhance painting expressiveness is relatively scarce. This study aims to analyze the relationship between visual induction and painting expressiveness, identify the basic elements and patterns of visual induction in artworks and their usage, confirm the intermediary role of visual induction between artists and audiences, and discover methods to create interaction between paintings and viewers through visual induction.

## RESEARCH PROBLEMS

Due to differences in expression and interpretation, artists often encounter difficulties in conveying their thoughts and emotions through the expressiveness of their paintings. Painting works require a high level of expressiveness to effectively communicate the artist's ideas and emotions. If visual induction is utilized to capture the audience's attention and aid them in interpreting and understanding the artwork, it can significantly enhance the expressiveness of the painting. Therefore, focusing on how visual induction can positively impact the enhancement of expressiveness in paintings, the following questions arise: What



การประชุมวิชาการและนำเสนอผลงานวิจัยระดับชาติ ครั้งที่ 6  
วันที่ 2566 กันยายน 6

---

---

are the connections and influences between expressiveness in art and visual induction? What role does visual induction play as an intermediary in enhancing the expressiveness of paintings? Which visual perceptual elements can visual induction leverage to enhance the expressiveness of the artwork? How is visual induction applied in paintings? What is the relationship between the audience and visual induction in the context of painting?

## OBJECTIVES

The purpose of this study is to investigate and analyze the impact between visual induction and painting expressiveness, explore feasible methods of employing visual induction in paintings, demonstrate the role and effectiveness of visual induction in enhancing the expressive quality of artworks, and prove that visual induction can effectively and accurately convey the artist's thoughts and emotions to the audience through its application in paintings. The study aims to summarize specific techniques for utilizing visual induction to enhance painting expressiveness. Additionally, the study aims to evaluate the strengths and limitations of visual induction and propose directions for future research and development.

## METHODOLOGIES AND PROCEDURES

This research first employed a quantitative research survey method, designing and distributing 180 questionnaires to painting enthusiasts and professionals to investigate the relationship between visual induction and its main elements with the expressiveness in painting. The analysis of these questionnaires examined the impact of visual induction on the expressiveness of paintings. Next, an experimental approach was used to conduct comparative analysis on artwork applications of visual induction, studying the changes brought about by applying visual induction to paintings from multiple perspectives. Through qualitative research and literature analysis, a comparison was made between renowned artists' works and my own personal creations to gather practical data on the use of visual induction in painting, thereby demonstrating the role of visual induction in enhancing the expressiveness of paintings.



การประชุมวิชาการและนำเสนอผลงานวิจัยระดับชาติ ครั้งที่ 6  
วันที่ 2566 กันยายน 6

---

---

## RESULTS AND IMPLICATIONS

This study analyzed 180 questionnaires to discover the correlation between the attractiveness of painting works and the elements of lines and shapes, colors and tones, as well as the relationship between the expressiveness, aesthetics, and creativity of the artists. The Pearson correlation coefficient was used to indicate the strength of these relationships. The correlation coefficient between the attractiveness of painting works and lines and shapes was 0.779, showing significant positive correlation at the 0.01 level. Similarly, the correlation coefficient between the attractiveness of painting works and colors and tones was 0.812, also showing significant positive correlation at the 0.01 level. These findings indicate a significant positive correlation between the attractiveness of painting works and the basic elements utilized in visual induction. The mediation effect in this study was analyzed using hierarchical regression. The regression equation included lines and shapes, colors and tones, as well as the expressiveness, aesthetics, and creativity of the artists as independent variables, and the attractiveness of painting works as the dependent variable. The study examined the predictive effects of lines and shapes, colors and tones, and the artists' expressiveness, aesthetics, and creativity on the attractiveness of painting works. It was found that both lines and shapes, and the expressiveness, aesthetics, and creativity of the artists significantly and positively influenced the attractiveness of painting works. This indicates that the characteristics of lines and shapes, and colors and tones mediate the audience's evaluation and perception of the attractiveness of the artwork (Locher, P., et al., 2001). Therefore, the investigation leads to the conclusion that there is a positive relationship between the elements of visual induction and the expressiveness of the paintings, as shown in Figure 1. Artists can enhance their expressiveness, aesthetics, and creativity by utilizing the elements of visual induction to create visually captivating and unique works.



การประชุมวิชาการและนำเสนอผลงานวิจัยระดับชาติ ครั้งที่ 6  
วันที่ 2566 กันยายน 6

Table 9 Conclusion

suppose	Whether established
H1: There is a positive relationship between the induction of lines and shapes in paintings and the attractiveness of paintings.	set up
the induction of color and tone in painting and the attractiveness of paintings.	set up
H3: Painting expressiveness, beauty, and creativity mediate the relationship between line and shape induction and the attractiveness of paintings.	set up
H4: Painting expressiveness, beauty and creativity play a mediating role between the induction of color and tone and the attractiveness of paintings.	set up

Figure 1: Analysis Conclusion of Survey Questionnaire

The research also revealed that among the elements contributing to visual induction, the compositional contrast created by colors and lines and shapes is a significant factor in generating the attractiveness of visual induction, which does not solely rely on intricate details. The application of colors can evoke emotional resonance and visual impact, thereby enhancing the appeal of the artwork (Palmer, S. E., & Schloss, K. B., 2010). Additionally, the smoothness and elegance of lines have been shown to enhance the aesthetics and attractiveness of the artwork (Mather, G., & West, S., 1993). These lines, acting as guides, are frequently present in paintings. Therefore, they can be employed as elements of visual induction to synthesize and enhance the expressiveness of the artwork.

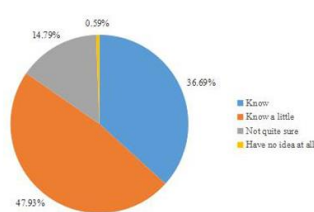


Figure 3 Do you know what visual induction is?

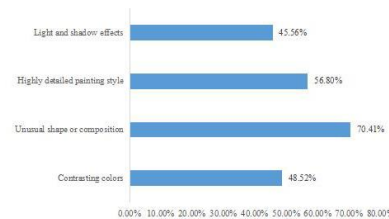


Figure 4 Which visual induction technique do you think can attract the attention of the audience more in paintings?

Figure 2: Analysis Chart of Individual Survey Questionnaire

Through the analysis of Antonio Lopez-Garcia's artwork "Washbasin and Mirror" as shown in Figure 3, it is observed that the painter breaks the rules of traditional perspective in the artwork. By utilizing visual induction's visual illusion effects, two different angles in the painting are combined using the intersections of perspective lines, creating a surface that defies the conventional rules of perspective. This unconventional approach makes the painting more captivating, and the junction of the two walls becomes the visual center of the composition (Yuelun, Chang, 2008), forming visual induction. This type of visual induction



การประชุมวิชาการและนำเสนอผลงานวิจัยระดับชาติ ครั้งที่ 6  
วันที่ 2566 กันยายน 6

helps the artist create a surreal and dreamlike effect in the artwork, enhancing its expressiveness.



Figure 3: Antonio Lopez-Garcia's "Washbasin and Mirror," 1967 Source: Boston Museum of Fine Arts

Using experimental methods, I deconstructed my personal artworks based on visual elements, as shown in Figure 4. I then reassembled the composition by incorporating three aspects of visual induction elements: color, lines, and spatial arrangement. By manipulating the curvature and vertical representation of lines, I conveyed a sense of dynamism and rhythm. The clustering and slanting of lines depicted movement. Color depth was employed to express different levels, and color contrast was used to showcase emotions and depth. The directionality and color variations of lines were utilized to convey emotional complexity, increasing the tension and implied meaning of the artwork. This conveyed a certain narrative and development, arousing the audience's attention through color and guiding it further with lines toward the distant gray space (Arnheim, R., 1998). The aim was to enhance the expressiveness of the artwork, capturing my personal impressions of Northern Chinese cities. This approach allowed me to express my emotions more prominently than in the original detailed depiction.

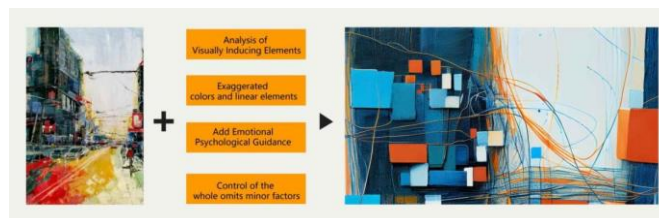


Figure 4: Results and Process Presentation of Experimental Sample 1

As shown in Figure 5, this artwork emphasizes the contrast created by visual induction elements, particularly color and lines, and the sense of mystery formed by the illusionary



การประชุมวิชาการและนำเสนอผลงานวิจัยระดับชาติ ครั้งที่ 6  
วันที่ 2566 กันยายน 6

space. I chose iconic architectural images from Thailand, deconstructed them into visual elements, and symbolized them, representing traditional religious buildings and modern geometric commercial structures. I silhouetted the buildings to emphasize their grandeur. Against the architectural background, I used a contrast of gold and purple to highlight the religious emotions and the splendid atmosphere. The lines of the buildings' shapes, along with the addition of auxiliary perspective lines, were incorporated to create a sense of perspective and interweaving in the flat surface, expressing the intricate and complex connection between faith and secularism. These lines in the lower part of the composition formed an illusionary space, giving the artwork a dreamlike and dynamic quality, symbolizing the complexity and pace of life in the intertwining realms of belief and secularism. The extensive gray background served as a backdrop, focusing the viewer's attention on the yellow portion, effectively applying visual induction. Ultimately, the artwork synthesizes my impressions of Bangkok – a mix of tradition and modernity, fantastical yet ubiquitous, and deeply infused with religious beliefs. Through precise execution, the artwork conveys my painting intent, and this method of visual induction helps the audience understand the emotions I aimed to convey in my work.

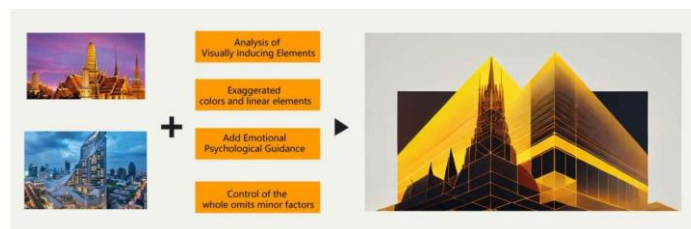


Figure 5: Process and Presentation of Experimental Sample 2

The application and effects of visual induction in painting can be determined by various factors, such as the form, content, style, technique, and color of the artwork. The selection and use of visual induction methods should adhere to the principles of visual perception, considering the mutual influence and interactions among visual elements such as color, lines, space, and shapes. These elements can serve as both the language of painting and a means of communication. Through the practice of artworks with a strong sense of form, it is evident that the use of visual induction can capture the audience's attention and interest, fostering interaction between the audience and the artwork. This, in



การประชุมวิชาการและนำเสนอผลงานวิจัยระดับชาติ ครั้งที่ 6  
วันที่ 2566 กันยายน 6

---

---

turn, enhances the appeal, dissemination, and impact of the painting, allowing for artistic innovation and providing the audience with effective tools to interpret the artwork. However, there are limitations to consider. Incorrect understanding and use of visual induction may lead to ambiguity and misunderstandings in the artwork. Improper use could cause confusion and negative reactions among the audience, while using visual induction without a proper foundation may reduce the authenticity and credibility of the artwork. To address these issues, future research needs to focus on how to avoid potential problems and explore new directions for the effective application of visual induction in painting.

## CONCLUSIONS

Through this research, it has been found that visual induction can enhance the expressiveness of paintings through elements such as color and lines. Visual induction plays an intermediary role between the artist and the audience, and it has been observed that elements such as color, composition, and lines in visual induction are more likely to capture the audience's attention. Through practical application in artworks, it has been discovered that visual induction can deconstruct and abstract creative elements using visual perceptual elements like color, lines, composition, and space. Then, the artwork can be reconstructed as needed, effectively guiding the audience's attention and gaze to generate specific visual and psychological responses. This method efficiently conveys the artist's thoughts, emotions, and aesthetic consciousness, evoking resonance from the audience. In contrast to paintings without visual induction, the use of visual induction significantly enhances the expressiveness of the artwork. Visual induction is applied during the early design and drawing stages of painting, enabling the creation of visually intriguing effects beyond reality, such as illusions, phantoms, and suggestions, which add interest to the composition. Artists can break free from self-imposed limitations through visual induction, producing novel and unique visual effects. Additionally, artists can control and guide the viewers' visual focus and mental activity, accurately conveying the artist's ideas and emotions. This interaction between the artist and the audience sparks more associations and contemplation, It is an effective means to break through the barriers of artistic development in painting. Nevertheless, this study has identified certain limitations. In the future, further



การประชุมวิชาการและนำเสนอผลงานวิจัยระดับชาติ ครั้งที่ 6  
วันที่ 2566 กันยายน 6

---

---

research can explore additional ways to apply visual induction in painting.

## ACKNOWLEDGMENTS

With an uncountable thanks to Faculty of Fine and Applied Arts, Suan Sunandha Rajabhat University, without their support this research will not have been completed.

## REFERENCES

- Arnheim, R. (1998). *Art and Visual Perception, Second Edition: A Psychology of the Creative Eye Second Edition*, Fiftieth Anniversary Printing, 563
- Chang RuiLun. (2008). *Composition in Painting*. People's Fine Arts Publishing House, 12 (1) 177
- Li Li. (2012). *Introduction to Visual Literacy*. Beijing Normal University Press 9 (1), 7
- Locher, P., et al. (2001). *The attribution of aesthetic quality to representational paintings: Evidence from eye-movement data*. *Visual Cognition*, 8(5), 705-723
- Ma Yue. (2018). *Research on visual induction in Wise's works*. Master's Thesis, Shenyang Normal University
- Mather G, West S. (1993). *Recognition of animal locomotion from dynamic point-light displays*[J]. *Perception*, 22(7): 759-766
- Palmer, S. E., & Schloss, K. B. (2010). *An ecological valence theory of human color preference*. *Proceedings of the National Academy of Sciences*, 107(19), 8877-8882