

British Psychological Society

Welsh Branch

INTERNATIONAL CONFERENCE ON PSYCHOLOGY AND THE ARTS

Organizers: W. Ray Crozier & Antony J. Chapman

5-9 September 1983, UWIST, Llywn-y-Grant Road, Cardiff, UK



The Welsh Branch of the British Psychological Society held an international conference on the psychology of the arts in Cardiff, the capital city of Wales, in September 1983. The eighth congress of the International Association of Empirical Aesthetics (IAEA) formed part of the conference. The IAEA has held more or less biennial congresses since 1965; the most recent at time of writing, the 25<sup>th</sup>, took place in Toronto in 2018; the next congress is due in 2020 in London. The proceedings and abstracts of the Cardiff meeting have never been published, nor has the programme. One edited book was based on papers presented at the conference (Crozier & Chapman, 1984a) and selected papers also appeared in special issues of *Leonardo*, *Music Perception* and *Visual Arts Research* (Crozier & Chapman, 1983; 1984b; 1985, respectively). In this document I present a scanned copy of the conference programme, which has recently come to light. The circumstances leading up to the conference may be of interest to historians of aesthetics and of the IAEA and it provides insight into the state of the field of empirical aesthetics in the 1980s.

By 1983 the Welsh Branch of the British Psychological Society had by 1983 established a successful record of hosting international conferences and its committee decided to arrange a conference on the psychology of the arts to be held in September 1983 at the University of Wales Institute Cardiff (now part of Cardiff University) and asked Raymond Crozier and Antony J. Chapman, both members of the committee, to organize it. The Branch had established an effective template for such conferences: Invite a number of distinguished researchers in the field to serve on an advisory board; advertise the conference widely; from the outset seek publication of papers in edited books or special issues of scholarly journals, assuring the editors that independent referees, including but not restricted to the advisory panel in addition to the journals' own choice of reviewers: this would ensure that submissions met the journal's standards. The International Conference on Psychology and the Arts succeeded on all fronts.

The distinguished Advisory Committee comprised Benjamin Beit-Hallahmi, Diana Deutsch, Walter J. Dowling, Gudrun Eckblad, Hans J. Eysenck, Robert Francès, Howard Gardner, Margaret A. Hagen, Liam Hudson, John M. Kennedy, Vladimir Konečni, Martin S. Lindauer, Pavel Machotka, Richard Nicki, David O'Hare, Wladyslaw Sluckin and Joachim F. Wohlwill.

Our invitation to Professor Francès created an unforeseen and serious problem. Neither of us organisers knew about the existence of the IAEA and unbeknown to us, it also intended to hold its congress in the summer of 1983. Francès was one of its founders in 1965, along with Daniel Berlyne, Carmelo Genovese and Albert Wellek. He expressed concern that attendance at the IAEA meeting might be adversely affected by a rival conference, and of course the same problem was raised for us; since we had widely advertised our meeting it was too late to adjust our schedule. Following postal correspondence (there was no email in those days) in English and French, a compromise was reached. We would manage the business side of the conference and take responsibility for the overall programme and its advertising; the IAEA would hold its congress within the conference programme, taking control of its own sessions

which would be explicitly labelled as such, and they would have a dedicated room to hold its members' business meeting and any other meetings. Hugh Harrison, my colleague in Cardiff College of Art, produced a poster that we were able to circulate widely, and Dr Dave Osborne of University College Swansea produced copies of the programme booklet. When our efforts to publicize the conference together with the IAEA's generation of its sessions had resulted in a draft programme I travelled to Paris to bring copies to Professor Francès in his university office; afterwards François Molnar drove us to the Molnars' apartment, where I had drinks with IAEA committee members; Molnar was the IAEA President. Also present were Yvonne Bernard who was the Secretary-General and who would be active in convening the IAEA sessions, and the artist Vera Molnar, who was responsible for striking, original artwork on several IAEA congress posters and programme covers over the years. The committee members were impressed by the size and scope of the programme and were enthusiastic by the prospect of broadcasting the Association's existence to a number of researchers who were active in the study of art, not least with the prospect of increasing the membership of IAEA.

### **The Conference Programme**

The keynote speakers, with titles of their presentations in parentheses, were Diana Deutsch ('Musical space'), Hans Eysenck ('A new measure of "good taste" in visual art'), Robert Francès ('Perceptual interest and aesthetic preference'), Richard Gregory ('Aesthetics and evolution'), Liam Hudson ('texts, signs, artefacts'), Martin Lindauer ('Physiognomic expressiveness in the arts') and Pavel Machotka ('Cezanne's landscapes and the functions of vision').

Crozier, W. R. & Chapman, A. J. (Guest Eds.) (1983). *Leonardo*, 16 (3).

Crozier, W. R. & Chapman, A. J. (Eds.) (1984a). *Cognitive processes and the perception of art*. Amsterdam: North-Holland.

Crozier, W. R. & Chapman, A. J. (Guest Eds.) (1984b). *Visual Arts Research*, 10 (1).

Crozier, W. R. & Chapman, A. J. (Guest Eds.) (1985). *Music Perception*, 2 (1).

A scanned copy of the programme that was distributed to delegates follows.

Ray Crozier, PhD FBPsS

School of Social Sciences

Cardiff University, Wales, UK

November 5, 2019

ray.crozier@hotmail.com

5th September

# MONDAY AFTERNOON

## REGISTRATION

Lecture Room A

### Individual Papers

Chair:

J.H.F. CASTELL

C.K. ROUSE

*Goldsmiths College, UK*

Psychological processes in the development of van Gogh and Faraday

M.B. FRANKLIN

*Sarah Lawrence College, USA*

Imaginary worlds take shape: A case study of creative work in sculpture

S.T. WALROD

*California School of Professional Psychology, USA*

Egon Schiele: A psychobiography

M. TEUBER

*Massachusetts Institute of Technology, USA*

New sources for cubism, or Pablo Picasso and William James

### KEYNOTE ADDRESS

Chair: H. GWYNNE JONES

R.L. GREGORY

*University of Bristol, UK*

Aesthetics and Evolution

## REGISTRATION

13.30-

Lecture Room B

### Multivariate Analysis and Psychometric Model in Experimental Aesthetics

Symposium Convener:

G. ECKBLAD

*University of Oslo, Norway*

G. ECKBLAD

*University of Oslo, Norway*

The curvex structure in rating data

15.00-15.30

A.T. PURCELL

*University of Sydney, Australia*

The aesthetic experience and mundane reality

15.30-16.00

G.W. SNYDER Jr.

*University of Queensland, Australia*

Eckblad's spectrum of affect: A three-mode factor analytic perspective

16.00-16.30

## DISCUSSION

16.30-17.00

Keynote Address

R.L. GREGORY

*(Lecture Room A)*

17.00-17.40

Pre-Dinner Bar

17.30-18.15

## DINNER

18.00

## RECEPTION

19.00

*(UWIST Department of Applied Psychology)*

## BAR

19.30-23.30

6th September

TUESDAY

*Lecture Room A*

Musical Skill

Symposium Convener:  
J.A. SLOBODA  
*University of Keele, UK*

- 08.45-09.10 A. GABRIELSSON  
*Uppsala University, Sweden*  
Interaction between analysis and  
synthesis in studies of music
- 09.10-09.35 E. CLARKE  
*City University, UK*  
Timing in performances of Eric  
Satie's 'Gnossienne 5'
- 09.35-10.00 L. FRYDEN & J. SUNDBERG  
*Royal Institute of Technology KTH,  
Sweden*  
Teaching a computer to play melodies  
musically
- 10.00-11.00
- 10.15-10.40 J.A. SLOBODA  
*University of Keele, UK*  
The process of musical composition:  
Studying a complex musical skill
- 10.40-11.05 H.C. LONGUET-HIGGINS & C. LEE  
*University of Sussex, UK*  
The rhythmic interpretation of  
monophonic music
- 11.05-11.30 M.J. STEEDMAN  
*University of Warwick, UK*  
A generative grammar for jazz chord  
sequences
- 11.30-11.55 DISCUSSION  
Discussant: H.C. LONGUET-HIGGINS  
*University of Sussex, UK*
- 12.00-12.40 KEYNOTE ADDRESS  
Chair: D.J. OBORNE  
D. DEUTSCH  
*University of California at San  
Diego, USA*  
Musical space

*Lecture Room B*

Psychological Basis for Artistic  
Perception

Symposium Convener:  
G.W. HARDIMAN & T. ZERNICH  
*University of Illinois-Urbana, USA*

- G.W. HARDIMAN  
*University of Illinois-Urbana, USA*  
Subjective responses to 3 modes of  
presenting paintings as stimuli
- D. MARSCHALEK  
*University of Wisconsin-Madison,  
USA*  
Why basic cognitive processes  
affect responses to works of art
- R.W. NEPERUD  
*University of Wisconsin-Madison,  
USA*  
Validation of semantic and graphic  
differentials for visual ratings
- D.W. PILCHER  
*University of Illinois-Urbana, USA*  
Rational responses to irrational  
impulses: An artist's view
- T. ZERNICH  
*University of Illinois-Urbana, USA*  
Discrimination of style in painting:  
a developmental study
- DISCUSSION  
(Conveners)
- Keynote Address  
D. DEUTSCH  
(*Lecture Room A*)

Pre-Luncheon Bar

LUNCHEON

## MORNING

## Lecture Room C

Individual Papers

Chair:

T. HONESS

H. BELLOFF (09.00-09.30)  
*University of Edinburgh, UK*  
 Social interaction in photographing

F.M. CAUDLE (09.30-10.00)  
*City University of New York, USA*  
 Psychological aspects of art in  
 American magazine advertising

W.A. WOODS (10.00-10.30)  
*West Georgia College, USA*  
 Motivation for patronage and  
 audience composition

H. KREITLER (11.00-11.30)  
*Tel Aviv University, Israel*  
 Artistic value judgements and the  
 value of judging the arts

B. BEIT-HALLAHMI (11.30-12.00)  
*University of Haifa, Israel*  
 Understanding religion through the  
 psychology of art

Keynote Address  
 D. DEUTSCH  
 (Lecture Room A)

## Lecture Room D

International Association of Empirical  
EstheticsIndividual Papers

M. IMBERTY 08.45-09.10  
*University of Paris, France*  
 An empirical approach to perceptual  
 structures of music

W. MCCORMACK & C. MARTINDALE 09.10-09.35  
*Universities of Berkeley and Maine, USA*  
 Travel by rail: The analogy between  
 real and mythical travel

M. MANTURZEWSKA 09.35-10.00  
*Academy of Music, Warsaw, Poland*  
 The life-span approach to studying  
 vocational development in musicians

## COFFEE

V. GIULANI 10.15-10.40  
*CNR, Rome, Italy*  
 Reticence and stereotype in the  
 expression of aesthetic values

N.N. HOLLAND 10.40-11.05  
*University of Florida, USA*  
 Semiotics and feedback in literary  
 response

T. HEATH 11.05-11.30  
*Queensland Inst. Tech., Australia*  
 Behavioural and perceptual effects of  
 the aesthetics of urban environments

J.D. & M.N. HUNDLEBY & D. PIGGINS 11.30-11.55  
*University of Guelph, Canada*  
 Domiciliary preference among young  
 people

Keynote Address 12.00-12.40  
 D. DEUTSCH  
 (Lecture Room A)

Pre-Luncheon Bar

12.30-13.45

## LUNCHEON

13.00

## AFTERNOON

Lecture Room 'C'Individual Papers

Chair: H.C. FOOT

M. SAGI  
*Institute for Culture, Hungary*  
Painters interpret music

J-E. RUTH  
*Kutakallion Institut, Finland*  
Phenomenological dimensions  
in stylistic perception of  
paintings

A.C. PARROTT  
*Institute of Naval Research,  
Gosport, U.K.*  
Aesthetic responses to a series  
of paintings by Paul Klee

W.M. SWENSON & C.N. SWENSON  
*Mayo Clinic, Rochester, USA*  
Communication of emotions  
through painting

M. ZUCKERMAN & R. ULRICH  
*University of Delaware, USA*  
Sensation seeking and affective  
reactions to nature paintings

Keynote Address  
L. HUDSON  
(Lecture Room A)

Buses depart for Civic Reception  
(Cocktail Party)  
in CARDIFF CASTLE

Lecture Room 'D'International Association of Empirical  
Esthetics  
Individual Papers

C. GENOVESE 14.00-14.30  
*Craus, Bologna, Italy*  
Psychometric research into graphic  
ability using a personal computer

D. ZERBINI 14.30-15.00  
*Craus, Bologna, Italy*  
Sound-colour: computerised  
research with children

S. LITTMAN 15.00-15.30  
*Israel*  
Painting and drawing among  
schizophrenics

TEA 15.30-16.00

T. SLETTEHAUGH 16.00-16.30  
*University of Minnesota, USA*  
Basic psix factors in biographic  
visual art

S.Z.DUDEK & B. GENIN 16.30-17.00  
*University of Montreal, Canada;  
Belgium*  
Young children's responses to  
painting

Keynote Address 17.00-17.40  
L. HUDSON  
(Lecture Room A)

BAR 17.30-18.00

Buses depart for Civic Reception 18.00  
(Cocktail Party)  
in CARDIFF CASTLE

BUFFET SUPPER 19.45-21.00  
(Clubroom)

BAR 19.30-23.30

6th September

TUESDAY

*Lecture Room A*

Developmental Aspects of the Perception and Cognition of Music

Symposium Convener: J.F. WOHLWILL  
*Pennsylvania State University, USA*

14.00-14.30 W.J. DOWLING  
*University of Texas at Dallas, USA*  
Development of musical schemata in children's spontaneous singing

14.30-15.00 A. ZENATTI  
*University of Paris, France*  
Perceptual-discrimination ability and tests of memory for music

15.00-15.30 S. ABEL-STRUTH  
*Johann Wolfgang Goethe University, FDR*  
An experiment on music recognition

15.30-16.00

TEA

16.00-16.30 L. DAVIDSON  
*New England Conservatory of Music, Boston, USA*  
Tonal structures of children's early songs

16.30-17.00 DISCUSSION:  
Discussants: J.F. WOHLWILL  
*Pennsylvania State University, USA*  
D.J. HARGREAVES  
*University of Leicester, UK*

17.00-17.40 KEYNOTE ADDRESS  
Chair: H. BELLOFF  
L. HUDSON  
*Brunel University, UK*  
Texts, sings, artefacts

17.30-18.00

BAR

18.00 Buses depart for Civic Reception  
(Cocktail Party)  
in CARDIFF CASTLE

19.45-21.00

BUFFET SUPPER  
(Clubroom)

19.30-23.30

BAR

*Lecture Room B*

Individual Papers

Chair: H.C. FOOT

A. DE VORE  
*The Music School, Seattle, USA*  
Songmaster: The individuated way

J. DE COVNIK  
*California School of Professional Psychology, USA*  
An integration of Kris & Winnicott's approaches to the creative processes

N. ADLER  
*California School of Professional Psychology, USA*  
Sublimation and addiction:  
Complementaries and antitheses

Individual Papers

Chair: J. HENZELL

S. POLSTER  
*San Francisco, USA*  
The envisioned audience: Object relations in the writer

B.M. MOSSMAN & M. SELSOR  
*Eastern Montana College, USA*  
A Jungian analysis of the animal motif in contemporary ceramic metaphors

Keynote Address  
L. HUDSON  
(Lecture Room A)

Buses depart for Civic Reception  
(Cocktail Party)  
in CARDIFF CASTLE





7th September

WEDNESDAY

Lecture Room 'A'

Aesthetic Aspects of Child Art

Symposium Convenor:

E. WINNER

*Boston College, USA*

08.45-09.10 F. PRATT  
*University of Stirling, UK*  
The influence of children's art  
in the work and thought of adult  
artists

09.10-09.35 S. SOMERVILLE, J. HARTLEY &  
G.A. PARKINSON  
*Arizona State University, USA*  
Continuity and change in the  
drawing styles of young children

09.35-10.00 L. DAVIDSON  
*Harvard University, USA*  
Children's sensitivities to  
properties of music

10.00-11.00

COFFEE

10.15-10.40 C. MASSEY, H. GARDNER, P. BLANK  
& E. WINNER  
*Harvard Project Zero, USA*  
Children's sensitivity to stylistic  
features in literature

10.40- DISCUSSION  
Discussant:  
E. WINNER  
*Boston College, USA*

11.05-11.30

11.30-11.55

12.00-12.40 KEYNOTE ADDRESS  
Chair: A.J. CHAPMAN, *Univ. of Leeds*  
H. J. EYSENCK  
*University of London, UK*  
A new measure of 'good taste'  
in visual art

12.30-13.45 Pre-luncheon Bar

13.00

Lecture Room 'B'

Individual Papers

Chair:

E. CLARKE

W.E. JAYNES, J.C. McCULLERS,  
& M.K. MacNEIL  
*Oklahoma State University, USA*  
Schools of traditional jazz:  
one or two?

I. VITANYI & M. SAGI  
*Institute for Culture, Budapest, Hungary*  
Experimental research into  
musical generative ability

V. VIKIS-FREIBERGS  
*University of Montreal, Canada*  
Creativity and tradition in  
oral folklore

Individual Papers

Chair:

J.A. SLOBODA

J. EDWORTHY  
*University of Warwick, UK*  
The role of pitch and contour  
in melody processing

I. CROSS, R. WEST & P. HOWELL  
*City University and University College, London*  
Pitch relations and the formation  
of scale structure

S. McADAMS  
*IRCAM, Paris, France*  
The auditory image: a metaphor  
for psychological and musical  
research

A.R. HALPERN  
*Bucknell University, USA*  
Organization in memory for  
music

Keynote Address  
H. J. EYSENCK  
(Lecture Room A)

Pre-Luncheon Bar

LUNCHEON

# MORNING

7th September

## Lecture Room 'C'

### Individual Papers

Chair:

P. GREENHALGH

L. FINKELSTEIN

*Queens College, City University  
of New York, USA*

What it looks like - pictures  
and sights

J. WILLATS

*Royal College of Art, UK*  
Abnormal picture structures in  
a painting by Juan Gris

J. FARR TORMEY & A. TORMEY

*Temple University and University  
of Maryland, USA*  
Art and ambiguity

### Individual Papers

Chair:

J.M. KENNEDY

H. HOCK

*Florida Atlantic University, USA*  
Christine's World: imaginary  
perspectives and the encoding of  
spatial relations

S. ROGERS & A. COSTALL

*Royal College of Art and University  
of Southampton, UK*  
On the horizon: picture perception  
and Gibson's concept of information

P. BONAIUTO

*Universita degli Studi, Rome, Italy*  
Perception of size incongruity using  
Magritte paintings

Keynote Address

H.J. EYSENCK  
(Lecture Room A)

Pre-luncheon Bar

## Lecture Room 'D'

### International Association of Empirical

### Esthetics

### Individual Papers

K. ROSEN, K. MOORE &

C. MARTINDALE

*University of Maine, USA*

Creativity and rate of habituation 08.45-09.10

R. FRANCES

*University of Paris, France*

The operationalization of inter-  
vening variables in experimental  
aesthetics 09.10-09.35

P. MACHOTKA

*University of California at  
Santa Cruz, USA*

Aesthetic judgements 09.34-10.00

COFFEE

10.00-11.00

F. MOLNAR

*University of Paris, France*

Fechner's project, a hundred years  
later 10.15-10.40

M. GONZALEZ

*University of Paris, France*

The concept of criterion in the  
analysis of aesthetic judgements 10.40-11.05

Y. BERNARD

*University of Paris, France*

Cognitive psychology and the  
psychology of art 11.05-11.30

A. WEST, K. MOORE, C. MARTINDALE  
& K. ROSEN

*University of Maine, USA*

Prototypicality and preference 11.30-11.55

Keynote Address

H.J. EYSENCK  
(Lecturer Room A) 12.00-12.40

Pre-luncheon Bar

12.30-13.45

LUNCHEON

13.00



7th September

## WEDNESDAY

### *Lecture Room 'A'*

#### Cognition of Complex Event Sequences, Especially Music

Symposium Convener:  
W.J. DOWLING  
*University of Texas at Dallas, USA*

14.00-14.30 J.C. BARTLETT  
*University of Texas at Dallas, USA*  
Cognition of complex events:  
visual scenes and music

14.30-15.00 L. CUDDY  
*Queen's University, Canada*  
The colour of melody

15.00-15.30 R. FRANCES  
*University of Paris, France*  
Tonal principles as teaching  
principles in music

15.30-16.00

TEA

16.00-16.30 R. D. WALK  
*George Washington University, USA*  
Event perception, perceptual  
organization and emotion

16.30-17.00 DISCUSSION  
Discussants:  
W.J. DOWLING  
*University of Texas at Dallas USA*  
D. DEUTSCH  
*University of California at San  
Diego USA*

17.00-17.40 KEYNOTE ADDRESS Chair: R.F. CROMER  
M.S. LINDAUER  
*State University of New York, USA*  
Physiognomic expressiveness in the  
arts

17.30-18.15 Pre-dinner bar

18.00

DINNER

19.15-23.30 Bar

### *Lecture Room 'B'*

#### Phototherapy

Symposium Convener:  
J. WALKER  
*Toronto, Canada*

D. KRAUSS  
*Center For Visual Therapies,  
Cleveland, USA*  
The use of personal photographs  
in therapy

J. WALKER  
*Toronto, Canada*  
Reactions to a participatory  
exhibition of abstract photo-  
graphs

J. FRYREAR  
*University of Houston at Clear  
Lake City, USA*  
Visual transitions: Images and  
movement in psychotherapy

DISCUSSION  
Discussant:  
J. WALKER  
*Toronto, Canada*

Keynote Address  
M.S. LINDAUER  
*(Lecture Room A)*

Pre-dinner bar

Bar

# AFTERNOON

7th September

## Lecture Room 'C'

### Computer Graphics: Artistic and Perceptual Issues (14.00-17.00)

Symposium Convener:

M.A. HAGEN

*Boston University, USA*

M.A. HAGEN

*Boston University, USA*

An overview of perceptual research possibilities using computer graphics

Presentations of short films and slides (created by D. KAMINS & G.J. BRESNAHAN, *Boston University*), slides and pictures generated through fractals (created by D. McKENNA, *Boston University*), and slides of computer-generated shadow and highlight patterns for perceptual research (created by E. MINGOLLA, *Boston University*). Computer-generated works of art (created and presented by V. MOLNAR, *Paris, France*).

F. MOLNAR

*University of Paris, France*

Randomness in computer-generated art.

### DISCUSSION

Discussant: M.A. HAGEN

*Boston University, USA*

### Keynote Address

M.S. LINDAUER

*(Lecture Room A)*

Pre-dinner bar

Bar

## Lecture Room 'D'

### Individual Papers

Chair:

B. ALLISON

J.C.E. WATERS & B. LYMAN

*Simon Fraser University, Canada*

Music, imagery and emotion

14.00-14.30

J. MATTHEWS

*Goldsmith's College, University of London, UK*

Children drawing: are young children really scribbling?

14.30-15.00

K. MOLONEY

*City and Guilds of London Institute, UK*

Assessing mastery of aesthetic concepts

15.00-15.30

### TEA

15.30-16.00

M.J. CHEN

*Australian National University, Australia*

Children's drawings of 3-D objects

16.00-16.30

S. GERO

*Medical University, Budapest, Hungary*

Emotional aspects of children's drawings

16.30-17.00

### Keynote Address

M.S. LINDAUER

*(Lecture Room A)*

17.00-17.40

Pre-dinner bar

17.30-18.15

### DINNER

18.00

Bar

19.15-23.30

8th September

THURSDAY

*Lecture Room 'A'*

Psychology, Technology, and  
the Arts

Symposium Convener:  
D. DEUTSCH  
*University of California at  
San Diego, USA*

- 08.45-09.10 E. APPLEBAUM  
*University of California at  
Santa Barbara, USA*  
A composer's point of view
- 09.10-09.35 V.J. KONECNI  
*University of California at  
San Diego, USA*  
Empirical studies of claims made  
about the impact of artworks
- 09.35-10.00 S. WALSH  
*University College of Cardiff UK*  
Musical analysis: hearing is  
believing

10.00-11.00

COFFEE

- 10.15-10.40 T. UZZLE  
*Altec Lansing Corporation,  
Anaheim, USA*  
The perception of recorded  
sound
- 10.40-11.05 D. DEUTSCH  
*University of California at  
San Diego, USA*  
Rationalism and empiricism in  
the study of music
- 11.05-11.30 DISCUSSION  
Discussant: D. DEUTSCH  
*University of California, USA*

11.30-11.35

- 12.00-12.40 KEYNOTE ADDRESS  
Chair: D.J. MÜLLER  
R. FRANCES  
*University of Paris, France*  
Perceptual interest and aesthetic  
preference

12.30-12.45  
13.00

LUNCHEON

*Lecture Room 'B'*

Individual Papers

Chair:  
D.J. MÜLLER

- H. WADESON & P. ALLEN  
*University of Illinois at  
Chicago, USA*  
Art-making in clinical training
- P. BUTCHER  
*The London Hospital, UK*  
Art images associated with states  
of expanded consciousness
- P. COLES  
*Wolfson College, University of  
Oxford, UK*  
The social effects of the arts  
in health care settings

Individual Papers

Chair:  
T. HEATH

- R.S. LAWRENCE  
*Ecole Polytechnique Federale,  
Lausanne, Switzerland*  
Laypeople as architectural  
designers
- P.F. SMITH  
*University of Sheffield, UK*  
Aesthetics and the dynamics  
of information
- J.T. LANG  
*University of Philadelphia, USA*  
Aesthetics and visual perception;  
questions architects ask
- J.L. NASAR  
*Ohio State University, USA*  
Visual preferences in urban  
street scenes: a cross-cultural  
comparison

Keynote Address  
R. FRANCES  
(Lecture Room A)

Pre-luncheon bar

## MORNING

## Lecture Room 'C'

Individual Papers

Chair:  
R. HODGSON

R.W. WITKIN  
*University of Exeter, UK*  
The psychology of abstraction and  
the visual arts

G.C. CUPCHIK  
*University of Toronto, Canada*  
The scientific study of  
artistic creativity

M.D. LASHER, J.M. CARROLL,  
& T.G. BEVER  
*Assumption College; IBM; Columbia  
University, USA*  
The cognitive basis of art

Individual Papers

Chair:  
R.W. WITKIN

W.E. SMYTHE  
*University of Toronto, Canada*  
Psychology and the traditions  
of symbolization

G. KOSE  
*Rutgers University, USA*  
Studying art: epistemological and  
methodological implications

J. DALEY  
*Royal College of Art, UK*  
Art objects and real objects

C. MARTINDALE & A. UEMURA  
*University of Maine, USA*  
Stylistic evolution in  
European music

Keynote Address  
R. FRANCES  
(Lecture Room A)

Pre-luncheon bar

## Lecture Room 'D'

## COFFEE

Individual Papers

Chair:  
L.A. WATTLEY

M.I. GAUGHAN  
*South Glamorgan Institute of  
Higher Education, UK*  
Art as behavioural practice

J. PRESSING  
*La Trobe University, Australia*  
Cognitive models in musical impro-  
visation

B. HORNOWSKI  
*Institute of Psychology,  
Poznan, Poland*  
Perception of painting; a study  
in Poland

S. RAY  
*Visva-Bharati University, India*  
Tagore and Freud on artistic  
creativity

Keynote Address  
R. FRANCES  
(Lecture Room A)

Pre-luncheon bar

LUNCHEON

08.45-09.10

09.10-09.35

09.35-10.00

10.00-11.00

10.15-10.40

10.40-11.05

11.05-11.30

11.30-11.55

12.00-12.40

12.30-12.45

13.00



8th September

THURSDAY

*Lecture Room 'A'*

Individual Papers

Chair:  
C. BELSEY

- 14.00-14.30 P. STRINGER  
*Katholieke Universiteit,  
Nijmegen, Netherlands*  
C.P. Snow's fiction of two  
cultures
- 14.30-15.00 L. HALASZ  
*Institute for Psychology,  
Budapest, Hungary*  
Processing literary works  
under repeated presentations
- 15.00-15.30 L.E. MARKS  
*Yale University, USA*  
Synesthetic components of  
responses to poetry: origins in  
childhood

15.30-16.00

Individual Papers

Chair:  
M.I. GAUGHAN

- 16.00-16.30 A.G. LAWSON  
*Haverford State Hospital,  
Pennsylvania, USA*  
Freud and disbelief in  
Shakespeare of Stratford
- 16.30-17.00 N.M. CHESHIRE  
*University College of North  
Wales, UK*  
Freud's antipathy to music, and  
his auditory model of man
- 17.00-17.40 KEYNOTE ADDRESS Chair: W.R. CROZIER  
P. MACHOTKA  
*University of California at  
Santa Cruz, USA*  
Cezanne's landscapes and the functions  
of vision

17.30-18.15 Pre-dinner bar  
18.00

19.15-23.30 Bar

*Lecture Room 'B'*

Art and Therapy

Symposium Convener:  
J. HENZELL  
*Hertfordshire College of  
Art and Design, UK*

D. MacGLAGAN (14.00-14.25)  
*London, UK*  
The figurative and the  
imaginary

J. DUBOWSKI (14.25-14.50)  
*Hertfordshire College of  
Art and Design, UK*  
Towards representation-  
symbolic realization of  
'self'

D. WALLER (14.50-15.15)  
*Goldsmiths College, Univ.  
of London, UK*  
Art therapy in the treat-  
ment of eating disorders

TEA

15.15-15.45

J. HENZELL (15.45-16.10)  
*Hertfordshire College of  
Art and Design, UK*  
Metaphor reversed

P. BYRNE (16.10-16.35)  
*City of Birmingham  
Polytechnic, UK*  
The role of art in art  
therapy

DISCUSSION (16.35-17.00)  
Discussant: J. HENZELL  
*Hertfordshire College of  
Art and Design, UK*

Keynote Address  
P. MACHOTKA  
(Lecture Room A)

Pre-dinner bar

DINNER

Bar

## AFTERNOON

*Lecture Room C*Familiarity and Attraction

Symposium Convener:

A.M. COLMAN

*University of Leicester, UK*

A.M. COLMAN

*University of Leicester, UK*

Mere exposure and preference-feedback theory

C. GABRIEL

*North East London Polytechnic, UK*  
Factors affecting liking for tones

D.J. HARGREAVES

*University of Leicester, UK*  
The effects of familiarity on liking for music*Lecture Room D*Art and the Theory of Psychological Reversals

Symposium Convener:

M.J. APTER

*University College Cardiff, UK*

M.J. APTER

*University College Cardiff, UK*

Reversal theory and art: An overview

14.00-14.30

M.J. APTER &amp; C.P. SMITH

*University College Cardiff & Bristol, UK*  
Synergy in art

14.30-15.00

S. MURGATROYD

*Open University in Wales, UK*  
Synergy: Nudity, eroticism and pornography

15.00-15.30

## TEA

15.30-16.00

E. TEMME

*University of Utrecht, Netherlands*  
Effects of exposure, set and expectations on aesthetic appreciation

S. SVEBAK &amp; B. BROCHMANN

*University of Bergen, Norway*  
Environmental design from the reversal theory perspective

16.00-16.30

## DISCUSSION

Discussant: V. KONECNI

*University of California at San Diego, USA*

## DISCUSSION

Discussants: K.C.P. SMITH &amp;

M.J. APTER

*Bristol and University College Cardiff, UK*

16.30-17.00

## Keynote Address

P. MACHOTKA

*(Lecture Room A)*

## Keynote Address

P. MACHOTKA

*(Lecture Room A)*

17.00-17.40

## Pre-dinner bar

## Pre-dinner bar

17.30-18.15

## DINNER

18.00

## Bar

## Bar

19.15-23.30

Lecture Room APerception and Drawing in Children

Symposium Convener:

J.M. KENNEDY

*University of Toronto, Canada*Lecture Room BIndividual Papers

Chair:

R.L. WELKER

08.45-09.10

C. GOLOMB

*University of Massachusetts, USA*Drawing, completion and picture  
selection tasks: Compositional  
trends

09.10-09.35

J.M. KENNEDY

*University of Toronto, Canada*Drawings by the blind: A mentalist,  
meaning-based theory

09.35-10.00

M. KRAMPEN

*University of Ulm, FRG*Children's drawings as compositions  
of graphemes: A cross-cultural  
comparison

10.00-10.25

S. MILLAR

*University of Oxford, UK*Drawings by blind children:  
Theoretical analyses

10.00-11.00

COFFEE

10.40-11.05

J. WILLATS

*Royal College of Art, UK*Getting the drawing to look right  
as well as to be right

11.05-11.30

B. WILSON &amp; M. WILSON

*Pennsylvania State University, USA*Egyptian children drawing: Flexible  
graphic vocabularies

11.30-11.55

E. WINNER, P. BLANK, C. MASSEY &  
H. GARDNER*Harvard Project Zero, USA*Children's sensitivity to expression  
in the visual arts

11.55-12.20

D.P. WOLF &amp; C. FUGIGNA

*Harvard University & Tufts**University, USA*Representation in the drawings of  
one- and two-year-olds

12.20-13.00

DISCUSSION

Discussant: J.M. KENNEDY

*University of Toronto, Canada*

12.30-13.45

Pre-Luncheon Bar

13.00-

LUNCHEON

G.L. DUEKSEN

*University of Kansas, USA*Physiological responses to music:  
The search for predictability

E.P. ASMUS

*State University of New York at*  
*Buffalo, USA*Experimental analysis of four  
models of musical preference  
development

H. HOGE

*Ruhr-Universität Bochum, FRG*The emotional impact of  
aesthetic judgementsIndividual Papers

Chair:

A.M. COLMAN

A.Th. van MEEL-JANSEN

*University of Leiden, Netherlands*A relativistic view of determi-  
nants of aesthetic preference

K. MOORE &amp; C. MARTINDALE

*University of Maine, USA*Shape preferences according to  
colour, colour typicality, size  
and complexity

M. SCHUSTER

*University of Cologne, FRG*Examining individual determinants  
of preferences: A new method

E. LEEUWENBERG &amp; F. BOSELIE

*University of Nijmegen, Netherlands*Birkhoff revisited: Beauty as  
the ratio of effect and means

# MORNING

9th September

Lecture Room C

## Individual Papers

Chair:

D. FONTANA

G.C. CUPCHEK

University of Toronto, Canada (IAEE)

Time perception and aesthetic judgement

T. SCHEFF

University of California at Santa Barbara, USA

Genius and emotion: A theory of creativity

09.10-09.35

J.P. LIPTON & R.S. BUILIONE

Union College, Schenectady, USA

Is it true what they say about classical musicians

09.35-10.00

N.N. HOLLAND

University of Florida, USA

Pump and plow = metaphors for artistic communication

10.00-10.25

COFFEE

09.45-11.00

S.Z. DUDEK

University of Montreal, Canada

Art and evolution of consciousness

10.40-11.05

L. SMOLUCHA & F. SMOLUCHA

Moraine Valley Community College, Chicago, USA

The creative process in art: An artist's and a psychologist's perspectives

11.05-11.30

Pre-Luncheon Bar

12.30-13.45

LUNCHEON

13.00-