The Confluence of Neuropsychology and Art Exploring Emotive Transformation in Interactive Art through Biofeedback

Hana Raouf
Fourth Year University Student
Digital Media Design Program School of Humanities and Creative Arts, University of Hertfordshire, powered by GAF, Egypt
Hana.abdelraouf@gaf.ac
Kareem Hamed
PhD. Candidate, Advertising department, faculty of Applied Arts, Helwan university.
Assistant lecturer, School of creative arts, University of Hertfordshire, Hosted by Global Academic Foundation, Egypt.
Omnia Salah Eldin Attia
Associate Professor Faculty of Applied Arts, Helwan university
School of humanities & creative arts, university of Hertfordshire Hosted by Global Academic Foundation, Egypt.

Abstract:

This paper reviews the junction of art, psychology, and technology; it highlights neuro-aesthetic principles, affective computing, and biofeedback as enabling novel breadths of interactive art, driven by the psychological status of its viewer. This research probes an investigation into how tools such as brain-computer interfaces (BCIs) and neurofeedback can be utilised to evoke self-reflection and affect mental states. Through inspecting the elaborate liasions between emotional stimulation and neural responses, this paper bequeaths a deep dive into the ways in which these technologies may cultivate a profounder comprehension of the self. Facilitated by the amalgamation of affective computing and multimedia design, this research provides a theoretical framework for the formation of interactive installations and artworks that dynamically react to the user's mental or physical states, this is further augmented by bestowing a review of the previous studies and applications

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conducted in the realm of biofeedback art. The prominent research question is therefore: to what extent can neuro-aesthetic technology and biofeedback art influence people's emotions and alter self-perception?

Keywords:

Neuro-aesthetics; Biofeedback; Interactive art; Psychological art

Introduction

As the pillars of time stand witness, it can be irrefutably stated that since time immemorial, Art, in all its profuse faces, has been intrinsically interlaced with what can be delineated as human emotion. It can also be designated that psychologists have long sought to seek the causative mechanisms of the behaviour and emotions of humans. Moreover, it is indisputable that art and psychology have eternally been a concatenated pair, however, the meteoric advancement of technology has propelled the magnets between the two, unveiling a gateway for unprecedented experiences. To build further upon that, a prominent amalgamation of art and technology is the utilization of neuro-aesthetic technology and biofeedback in interactive art.

Research Aims:

- To examine the potential of biofeedback art in eliciting and influencing emotional reactions in participants.
- To investigate the role neuro-aesthetic technology plays in changing how an individual perceives themselves and cultivating introspection.
- To assess how the incorporation of biofeedback into artistic contexts could sprout immersive and unique experiences.
- To evaluate the grander cultural and psychological effects of biofeedback on audiences

Research Objective:

- Biofeedback in art plays a role in changing how an individual with no art background perceives themselves and cultivates introspection.

Research Parameters:

- Investigating biofeedback in art in the last 10 years

Research Significance:

This research is intrinsic as it stitches a cloth whose fabrics are numerous fields: neuroscience, technology and art. Furthermore, the paper demonstrates the ways in which biofeedback mechanisms augment art experiences. In a time profusely signified by its precipitously evolving technologies, this study explores biofeedback art in immersive and interactive artistic ventures, and in doing so paves a novel way to investigate emotional resonsane and self-perception. This paper addresses neuro-aesthetic technology and biofeedback and their role in the realm of

art, this will thereby contribute to the academic standing and practical application in the sphere of the aforementioned technologies in the artistic context, with implications for creative industries, personal wellbeing and the frontwards movement of the field.

Field of Study:

Digital Media Design

Annotated Bibliography:

1. Kitson, Alexandra, et al. "Immersive Interactive Technologies for Positive Change: A Scoping Review and Design Considerations." Frontiers in Psychology, vol. 9, 3 Aug. 2018, https://doi.org/10.3389/fpsyg.2018.01354. Accessed 29 Dec. 2024
   This journal article bequeaths a profound, meticulous and insightful exploration into immersive and interactive technologies and how they can be utilised for positive emotional and behavioural change. It explores sundry forms of XR technology and the ways in which biofeedback can be used and how they affect participants. Moreover, the journal article provides the reader with a potent notion of what type of structure can be employed for interactive art to formulate a prodigious impact with biofeedback mechanisms in a psychological and emotional sense. The authors additionally emphasis the significance of user experience in the design process.
2. Pak, F. A., & Reichsman, E. B. (2017, November 10). Beauty and the Brain: The Emerging Field of Neuroaesthetics | Arts | The Harvard Crimson. Thecrimson.com. https://www.thecrimson.com/article/2017/11/10/neuroaesthetics-cover

This article offers an introduction to the novel field of neuroaesthetics, a scientific study of the neural basis of aesthetic experiences. It elaborates on how neuroscience has the capacity to enrich the comprehension of emotional responses to art. The article also disscuses the connections between the brain and art. This is a foundational element into discussing how neuro-aesthetic technology influences the self-concept, thereby manipulating one's emotion with the use of art treatment.

3. Park, L. (2013). Eunoia. Lisa Park. https://www.thelisapark.com/work/eunoia
   Eunoia is an interactive biofeedback artwork by Lisa Park that visualizes emotional states using EEG data. It is a practical

paragragon of how neuro-aesthetic technology can convert intangible emotions into tangible art forms. This project showcases the potential of biofeedback in creating self-awareness and is used here as a case study for this research.

4. Yoon Chung Han | Digiti Sonus. (2016). Yoonchunghan.com. http://yoonchunghan.com/portfolio/DigitiSonus.html

This project by Yoon Chung Han, translates biometric data, in specificially fingerprints, into sound art. It displays the prospects of creative biofeedback mechanisms in multisensory creations. The use of personal, biological input in the artwork coincides with the study about personalised and introspective art experiences.

5. du Plessis, I. (2016). Strata: A biometric VR experience. Retrieved from https://www.semanticscholar.org/paper/Strata%3A-a-biometric-VR-experience-Plessis/1c8dab47ace2378ceac989f5ba697a75d75ca33a
Strata is a project that combines biometric data with virtual reality in the creation of experiences. This work tests how the biometric can inform the narrative and structure of VR art. This study informs the research on the function of biofeedback in generating personalized and emotionally resonant immersive art forms.

Neuro-Aesthetics and Its Role in Art

Neuro-aesthetics, a field which utilises neuroscience to examine how the brain responds to art, studies how the brain recognizes and processes aesthetic experiences and, thereby, helps one denote the ways in which art may trigger an emotional and cognitive response from a person. Furthermore, it deals with studying the neurological basis of the brain's involvement with art by dealing with how the sensory stimulus is converted into an emotional and intellectual response. This interdisciplinary field of study is intrinsic in comprehending how visual, auditory, and tactile elements may be merged in art to succour artists in designing more captivating and evocative experiences. (Pak & Reichsman, 2017)

In the context of interactive art, Neuro-aesthetics is a bridge between neuroscience and creativity, bestowing a framework to design experiences that instigate resonance with the user on a profounder level. To illustrate, EEG data may be used to modify visual elements based on the level of focus or relaxation, hence tuning the artistic experience to the cognitive state of the participant (Chatterjee, 2014). Applications such as these further emphasize how neuro-aesthetics can be used to extend the emotional involvement and self-reflection of the artworks. Neuro-aesthetic

principles have been used in numerous projects, an exemplary of which is Strata, for developing adaptive VR environments which change according to users' mental states (du Plessis, 2016). Through combining art and neuroscience, neuro-aesthetic practice enriches the sensory and emotive dimensions of interactive art forms.

Affective Computing and Biofeedback

Affective computing refers to the study of systems that respond to and recognize human emotions – this evidently plays a momentous role in biofeedback art. The capacity this technology provides for the advancement of interactive artworks that are interminably interwoven with the human fabric, through the utilization of physiological data that infers to emotional states, is vast as it allows for real time responses to participants' feelings and bodies. Moreover, in this context, Biofeedback is the technique of informing and modifying interactive systems without direct input, using physiological signals such as those from brainwaves, heart rate, or skin conductance as input signals, which may be obtained using biosensors. (admin, 2024; Khut, 2024; Picard, 1997; Awan, 2017)

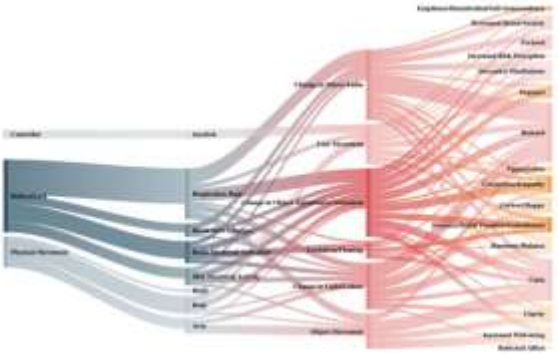

Figure 1 - Sankey diagram showing the input-output modalities and their corresponding outcomes for all experiences. Please note that some experiences use multiple types of input-output modalities, and some inputs correspond to multiple outputs and outcomes. Color intensity and stroke breadth indicate number of experiences for that category going left to right. This figure represents a static image of the data. For an interactive diagram that shows the number of experiences for each category, please see https://akitson.github.io /. (Kitson et al.)

Moreover, this is meticulously exemplified by projects such as Emotional Beasts by MIT Media Lab, in which physiological signals are converted into the behaviors of robotic creatures, hence providing a resounding and responsive emotional experience (MIT Media Lab, n.d.), while Isabelle du Plessis's VR experience, Strata, demonstrates the creative potential for using

affective computing to enhance user immersion with multimodal biometric input to adaptive environments (du Plessis, 2016). Emocat Rescue is another quintessential exemplar, which demonstrates the feasibilities for biofeedback encouraging therapeutic scenarios by employing real-time emotional data as incentive for relaxation (IEEE, 2016)

Figure 2 - The type and number of immersive, interactive experiences for positive functioning (x-axis). Types of immersive, interactive experiences are categorized on a virtuality continuum (y-axis) that increases in immersive properties from soundscape (least immersed) to virtual reality (fully immersed). Each type is broken down into the kind and number of technologies used, and this is represented as the dotted bars within the larger bars representing the total number of experiences. (Kitson et al.)

Previous Applications in Biofeedback Art

The application of biofeedback within interactive art, from interactive installations to augmented and virtual reality, bestows an unconventional method for viewers to undergo an interactive uniquely personal experience. Biofeedback art, which involves physiological signals being displayed, seeks to shut the gap between viewer and medium, fostering an immerse environment and a dynamic liaison. (admin, 2024; Khut, 2024)(

The Life Tree, by Rakesh Patibanda, for example, was a project that visualized users' respiratory data in the form of a growing or wilting tree, inspiring contemplation and self-reflection (Patibanda, n.d).

Integration of biometric data in interactive installations has opened a wide range of artistic expressions that give way to different forms of bridging technology and human experience. In the transformation of sensory perception, the work Dream Machine, by Emilie Baltz, combined sound, touch, and taste in an immersive experience designed to evoke feelings of joy and curiosity.

The Meta Sensorium, by the Interactive Architecture Lab, focuses on real-time adaptation of virtual environments through EEG and other biometric inputs, thus creates a dynamic interplay between physiological data and environmental shifts (Enklaar, 2021)

Figure 3 - The Dream Machine. (Baltz, n.d)

Moreover, Yoon Chung Han's works give a substantially personal touch to biofeedback art. Eyes uses real-time eye-tracking data to generate visual projections, while Roads in You visualises the pathways of veins and arteries as art, inviting reflection on the complexity of the human body (Yoon Chung Han, 2018; 2021). In Digiti Sonus, fingerprint patterns are converted into unique musical compositions, showing the artistic potential of biometric individuality (Yoon Chung Han, 2016).

Figure 4 - Roads in You by Yoon Chung Han. (Yoon Chung Han, 2021)

Furthermore, In Mind Over Matter, brainwaves directly control a chaotic installation that visualizes, through a stunning and impactful visual and auditory presentation, the struggle for control and the fragility of human thought (Aouf, 2018). Maurice Benayoun's Brain Factory uses EEG data to generate virtual simulations that act as a critique of the commodification of human creativity and cognition (Benayon, 2018).

In addition, other works focus on the unification of emotional and physiological feedback. Pulse, by Taishi Fujio, translates heart rate data into visual and auditory effects for mindfulness and emotional awareness (Fujio, 2018). TIGRIS®'s Incu-dater uses pheromone data in sensing connections between emotions and interpersonal by calculating each person's emotional data, while Emotional Pheromones uses multisensory feedback in stimulating and augmenting human connection (Li, 2020; 2021).

Each of these projects accentuates a dissimilar facet of biofeedback art, from sensory exploration to social commentaries, showing what is possible with the medium in terms of introspection, connection, and deeper understandings of the self. Moreover, these applications are indicative of a viewpoint that biofeedback technologies become potently transformational within an artistic context and offer principal insight into the alignment of specific modalities of both artistic and therapeutic objectives. This thereby spotlights the potential of this particular medium in enriching interactive artworks on a multitude of levels, including sensory or emotional, for audiences to create evocative and impactful experiences.

To illustrate, EEG (Electroencephalograph) data records the activity of brainwaves, which can measure a subject's focus, relaxation, or cognitive load thereby making it fitting for installations dealing with mental states. On the other hand, GSR (Galvanic Skin Response), which is a subset of the broader EDG (Electrodermograph), reflects emotional arousal through skin conductance and is a potent apparatus in projects that aim to visualise stress or excitement in an artistic context. Moreover, PPG (Photoplethysmograph) sensors can be used to record blood flow changes as they measure heart rate and thereby, are utilised for works that embroil physical reactions to stimuli. Furthermore, Pneumography, which tracks velocity and force of chest movements during respiration, and EMG (Electromyography), which measures electrical activity or muscle

response in reaction to a nerve's stimulation of the muscle, are expedient assets for endeavours that are centred on movement, respiration or breath. (Kitson et al.).

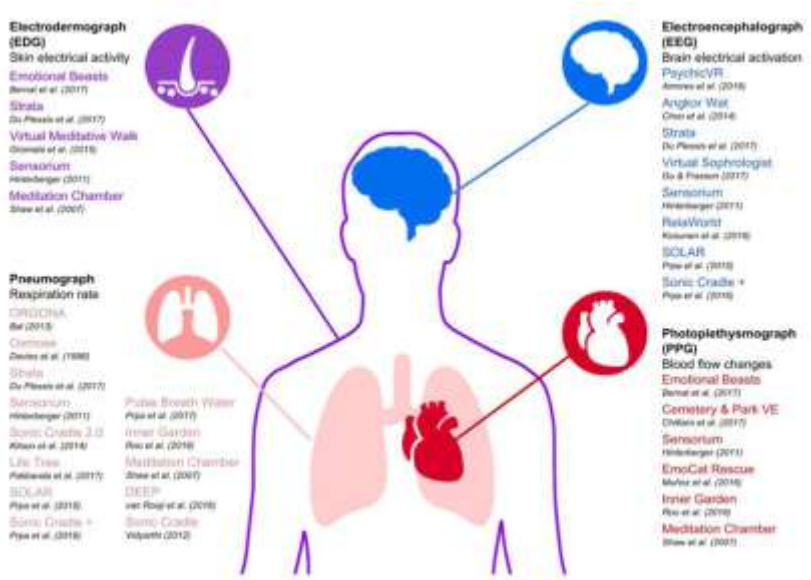

Figure 5 – Biofeedback types and their corresponding immersive, interactive experiences. There are four types of biofeedback represented: electrodermograph (EDG), pneumograph (respiration rate), electroencephalograph (EEG), and photoplethysmograph (PPG). The names of the experience along with the author's name is listed. Some experiences are listed multiple times, indicating they used multiple types of biofeedback in their system. (Kitson et al.)

The works of Park (2013) and Gagne (2019) have epitomized ethical conduct and mindfulness. To elaborate further, Gagne (2019) oversaw installations which underscored the necessity of anonymizing users' biometric data, safeguarding their privacy whereas Park (2013) demonstrated ethical consideration whilst utilizing obtained brainwave data sternly for non-invasive visualizations guaranteeing the comfort and consent of participants. Guidelines manufactured by researchers in this field stress for clear communication regarding the purpose of data collection, limiting data retention, and the allowal of participants opt out at any given time.

Methodology

Survey Design

This research utilized a mixed-methods approach, dually, a theoretical framework was formulated, and empirical data was collected through a

survey. Furthermore, the aim was to explore the general public's perception of biofeedback, art and technology and biofeedback art's prospective emotional effect. With the aim of fostering a comprehensive outlook of what picture the unanimous masses have of biofeedback and its integration into art, an online anonymous questionnaire was developed. In a cognisant manner, the questions were simple and accessible, crafted in consideration of the needs of the general populace which predominantly has bleak knowledge of the details of neurotechnology and biofeedback as well as mostly having no background in art. In addition, concealment of identity ensured the participants would respond with authenticity.

Furthermore, the precedent survey explored broad topics as well as specific ones. A collection of key points discussed were familiarity with biofeedback and interactive art, interest in experiencing artwork that is altered by feelings or levels of stress, concerns about the privacy, complexity, and relatability of art that includes technology and features and expectations of biofeedback-based installations.

Data Collection

An online survey was distributed through social media platforms over the course of multiple days. The survey received 32 responses. The demographic of respondents was substantially diverse, ensuring a wide range of opinions, encompassing sundry age groups, backgrounds as well as levels of familiarity, indulgence and interest in art and technology. Moreover, both qualitative and quantitative data were obtained, through open-ended questions and numerical metrics such as percentages of interest gathered through multiple choice questions.

Data Analysis

Quantitative data were analyzed to establish trends and patterns of public interests, concerns, and preferences. Percentages and statistical distributions were computed to highlight key findings, such as the level of interest stated for biofeedback art or scepticism mentioned.

Qualitative responses were schematized into thematic categories to give in-depth insight into the perception of the public. The totality of which originated from a brace of open-ended questions about an art experience they would like to try and how they would like art to respond to them. The themes identified from closed-ended questions respectively, however, include emotional arousal, access, privacy and ethical issues; these were connected to the wider aims of the research.

Results

Demographics

To begin with, in terms of location the survey's respondents were predominantly, almost unanimously based in Egypt. However, in terms of age group, a multifarious mixture was present, 50% of those that participated were 18-24, while the remaining 50% was split between 31.3% being 12-17, 12.5% being 45-54 and 1 person of each of the 25-34 and 55-64 group respectively.

Public Perception of Art and Technology

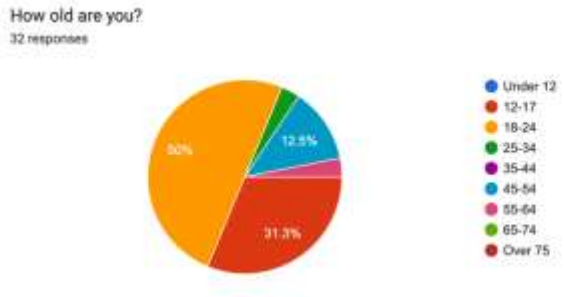

Figure 6 - Survey Results: How Old are You?

The average rating (a maximum of 5, a minimum of 1) of people who enjoy art was 3.88, with 5 being the highest voted at 13 votes, indicating a prevalent liking for art. When questioned about specific forms of art they enjoyed, a wide variety was selected. The overwhelming majority also voted on being open to trying new or unusual forms of art with a percentage of 87.5% saying Yes and the remainder evenly split between No and Not sure. On the antithesis, a momentous sum expressed incredulity and concern with the technological aspect of infiltration in art. To elucidate further, when asked how they feel about the use of technology in art, the preponderance of participants at 78.1% voted that it depends on how it's used whilst 18.8% found it exciting without any perquisites, and 1 person deemed it unnecessary.

Figure 7 - Survey Results: How much do you Enjoy Art? Average Rating

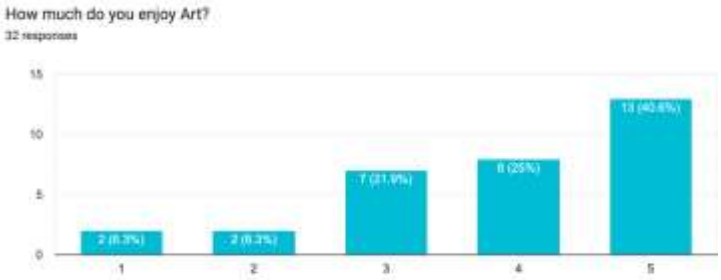

Figure 8 - Survey Results: How much do you enjoy Art? Bar Chart

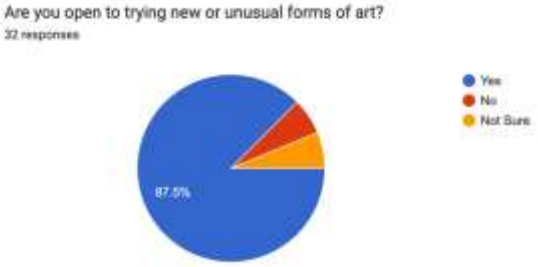

Figure 9 - Are you open to trying new or unusual forms of art?

Figure 10 - Survey Results: How do you feel about the use of technology in art?

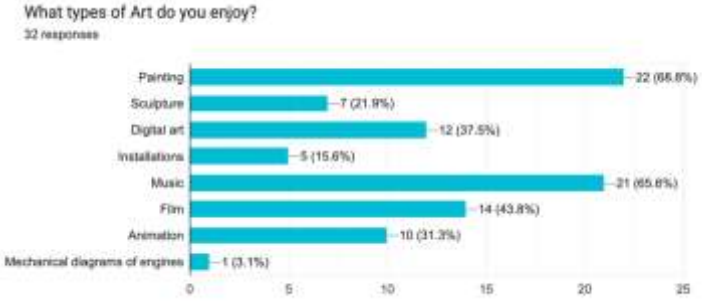

Figure 11 – What types of Art do you Enjoy?

Interest in Biofeedback Art

50 % of participants decisively voted yes on whether they experienced art that they can interact with or that changes based on what they do, whereas the remaining half was split between 31.3% Not sure and 18.8% No; This confirms that most participants are not experienced in the artistic field. This therefore denotes that whilst a large portion of people are aware of what interactive art is, a large sum is also hazy on its definition and whether they have experienced it, thereby more awareness is necessitated to be shed towards the public. In addition, when if they would try interactive art that changes with their feelings or brain activity, a dual 40.6% was given to Yes and Maybe if I understand how it works, while a dual 9.4% was found for Not sure and No, this data is while additionally indicative of the former, also leads to the succeeding point in the discussion.

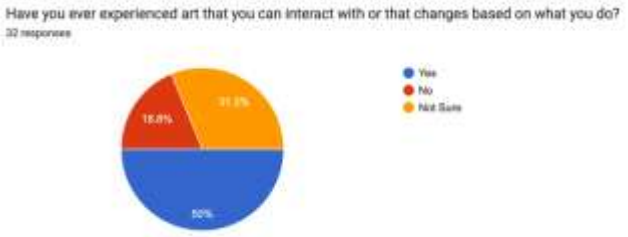

Figure 12 - Have you ever experienced art that you can interact with or that changes based on what you do?

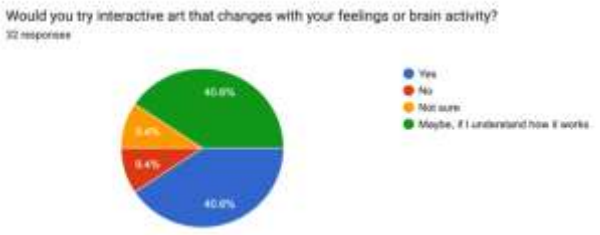

Figure 13 – Would you try interactive art that changes with your feelings or brain activity?

Emotional Engagement and Impact of Biofeedback Art

When asked whether art can affect one's mood, 59.4% picked a firm Yes whilst the remainder overwhelmingly voted Sometimes and 1 participant

chose Not really, none selected a definite No. In addition, in response to whether they thought art that changes with their emotions would be interesting or helpful, 68.8% selected a definite Yes, 28.1% picked Not sure and 1 Person said Interesting yes, not sure about it being helpful and none picked a fixed No. When asked 'What do you think about using technology that reacts to your emotions or stress and focus levels in art?', contributors were irrefutably foggy on the topic, lacking sufficient knowledge, the prevalence of them at 59.4% claimed that they found it Interesting but were unsure, 28.1% found it exciting, 9.4% didn't know what it was, and 1 person found it unnecessary. Moreover, when asked if they thought art that reacts to their emotions could help them understand or control their feelings better, 43.8% said Yes and Maybe, it depends respectively, while 9.4% said No and 1 participant was Not sure.

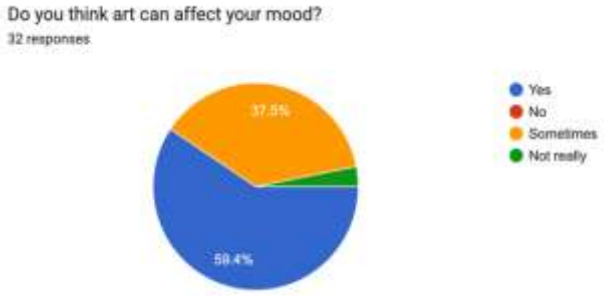

Figure 14 – Do you think art can affect your mood?

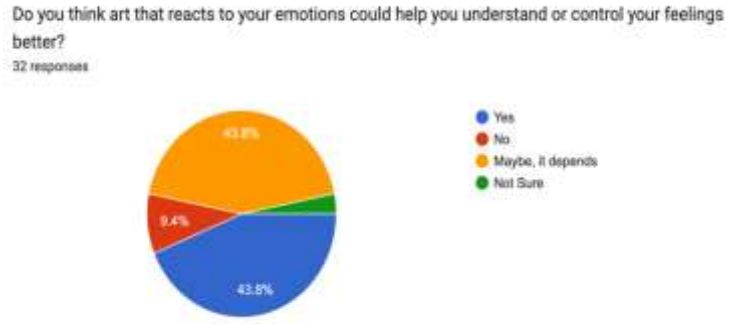

Figure 15 – Do you think art that reacts to your emotions could help you understand or control your feelings better?

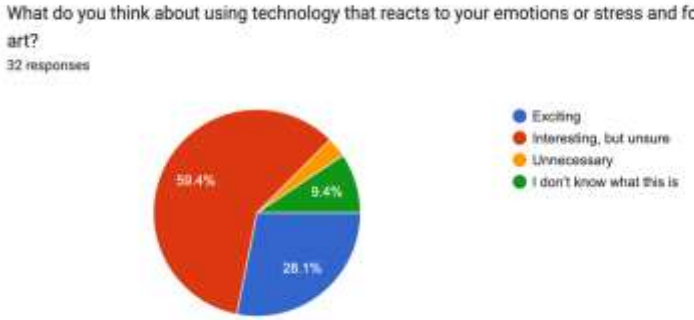

Figure 16 – What do you think about using technology that reacts to your emotions or stress and focus levels on art?

Barriers to Adoption of Biofeedback Art on a Wide Scale

Whilst a profuse magnitude of participants was interested in the topic, the lack of awareness and comprehension was ubiquitous, thereby barring a wall to the adoption of the notion. Moreover, many were fretful of the technology being utilized. To illustrate, when questioned on their concerns about biofeedback art, 34.4% registered it was too complicated, 25% said it was too personal or invasive, 18.8% were concerned with privacy and safety issues whereas 21.9% had no concerns.

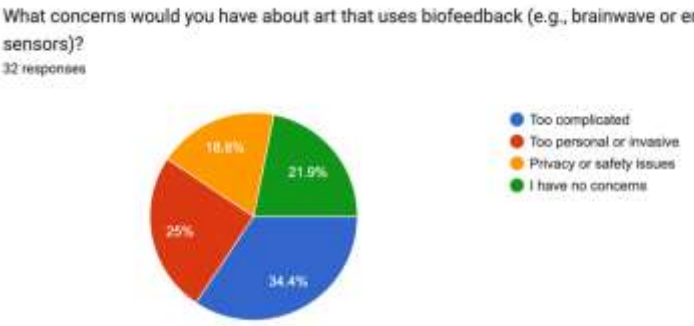

Figure 17 – What concerns could you have about art that uses biofeedback (e.g., brainwave or emotion sensors)?

Desirable Features of Biofeedback Art

A sum of preferences was unveiled in the survey regarding participants' desires for features in biofeedback art, some of which included: visualization of feelings, music concert that plays music according to people's moods, immersive storytelling through interactive technology,

emotional, non-invasive art experiences. Moreover, participants responded with the following when questioned on how they want art to respond to them: to cheer them up, act as a partner or a mentor unlocking secrets and skills like a quest of some sort, reflect calmness during stress, console them, improve their mood, showing colours in response to feelings and act as person talking to them. It can thus be concluded that most answers corresponded to these subsequent sectors: immersive and multi-sensory experiences, interactive storytelling, emotionally responsive art, therapeutic applications and playful and experimental elements.

Discussion

The succeeding framework bestows a guide for the future creation of biofeedback-driven interactive art. Furthermore, the presented structure aspires to assist artists, designers, and researchers in designing and implementing work that melds neuro-aesthetics, affective computing, and biofeedback technologies with interactive artwork in an effective manner that appeals to audiences whilst retaining artistic substance.

Identifying Objectives

One must establish clear goals regarding the intended emotional, cognitive, or behavioral impact. A conceivable aim of installation, for instance, may be stress reduction, self-awareness, or an investigation into the relation between emotion and creativity. Furthermore, identifying the will permit the artist to elaborate appropriately on the suitable conceptual and technical alignment for the piece.

Selecting Biofeedback Modalities

Following the defining of one's goals behind the project, the selection of the precise biofeedback input is to be evaluated, it should correspond to the purpose of the artwork.

Designing Multi-Sensory Experiences

To formulate truly effective biofeedback-powered art, one must engage in sundry senses in order to produce emotional resonance. Furthermore, dynamic, responsive visuals and soundscapes in concurrence with haptic biofeedback can enhance user immersion and lead to an efficient emotive result.

Implementing Interactivity

A trademark of interactive art is real-time responsiveness. One should design systems that are built to process and interpret biofeedback data efficiently such that changes in the installation are fluidly related to the

input by the user. Interactivity cultivates an atmosphere of agency, making the user an active contributor to the process of creation.

Ensuring Accessibility and Inclusivity

Artworks which incorporate biofeedback should be accessible and inclusive to diverse groups of people. Exemplars of the include the design of intuitive interfaces, providing alternative options for disabled people, and factoring cultural sensitivity in content and exhibition concurrently.

Evaluating Ethical Implications

When weighing the sensitivity of biometric data, it becomes indubitable to denote that ethical issues should be a primacy to evaluate. Moreover, a prominent focus may be shed on informed consent, transparency and data security. Moreover, Future works should stand by this collection of guidelines whilst cultivating discussions toward critical discourses surrounding impending risks and benefits of biofeedback within art. Artists and researchers should thereby ensure data protection, informed consent, and full disclosure on data usage.

Iterative Prototyping and Testing

Superseding the completion of the development of a project, prototyping and testing should be undergone in a meticulous manner in order to distil and ensure paramount accuracy and usability. In addition, a pilot study may be conducted where test participants can provide feedback, allowing for guidance on adjustments to be done in order for the work to achieve an intended impact.

Conclusion

In conclusion, this paper examines the confluence of art, psychology, and technology, emphasizing the innovative potential of biofeedback and neuro-aesthetics in interactive art. These fields, enabled by an interdisciplinary approach, construct an experience for users always in flux—perpetually morphing along with their inner psychological states—thereby allowing them to have profounder emotional connection with themselves. By conducting a literature review on the previous applications of biofeedback in art, the research exhibited the ways in which tools such as BCIs and biometric sensors have transfigured interactive artworks.

Ultimately, the results of a survey, among primarily the Egyptian public, presented in this paper revealed a relatively universal openness toward new forms of art admixed with cautious curiosity with trepidations regarding the incorporation of technology within art in particular. It indicated

willingness towards interaction with installations using biofeedback but showed misunderstanding of the functioning of the technology itself, accessibility issues, and privacy concerns. This leads to a conclusion that any biofeedback art must be informative, transparent, and all-inclusive.

These findings shed light on the emotional power of art in altering moods and self-conceptualization, reinforcing the possibility of biofeedback art serving as a therapeutic and introspective medium. By applying neuro-aesthetic principles along with physiological data, the artist can create an experience that lessens the distance between the perceiver and the medium in and of itself: reflections of the self within interactive and adaptive designs.

The above may allow new research opportunities regarding the scaling of biofeedback art to larger audiences, related ethical considerations, and the establishment of frameworks within which the psychological and artistic impact of biofeedback art can be assessed. It lays the bedrock for further studies that combine art, psychology, and technology in various ways, informing creativity regarding new neuro-aesthetic and biofeedback-driven art genres. It finally aspires to continue the pace of innovation in this area toward a better understanding of the relation between human emotion, cognition, and creative expression.

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التقاء علم النفس العصبي والفن
استكشاف التحول العاطفي في الفن التفاعلي من خلال التغذية الراجعة البيولوجية

هنا رؤوف
طالبة جامعية في السنة الرابعة
برنامج تصميم الوسائط الرقمية
كلية العلوم الإنسانية والفنون
الإبداعية، جامعة هيرتفوردشاير، GAF، مصر
Hana.abdelraouf@gaf.ac

كريم حامد
مرشح دكتوراه، قسم الإعلان،
كلية الفنون التطبيقية، جامعة حلوان.
محاضر مساعد، كلية الفنون
الإبداعية، جامعة هيرتفوردشاير،
تستضيفها مؤسسة جلوبال أكاديميك، مصر.

أ.م.د. أمنيه صلاح الدين عبد الرحمن عطيه
أستاذ مساعد كليه الفنون التطبيقية،
جامعه حلوان، القاهرة، مصر
كليه الفنون الإبداعية، جامعه هيرتدفوتشير
الإنجليزية بالعاصمة الإدارية الجديدة، مصر

المستخلص

تتوافق الدراسة الحالية مع اندماج الفن وعلم النفس والتكنولوجيا في علم الأعصاب الجمالي والحوسبة العاطفية والتغذية الراجعة الحيوية، والتي تُستخدم لإنتاج فن يتفاعل مع حالة ذهن المشاهد وعواطفه. وتناقش المكونات العصبية الجمالية التي تربط أبحاث الدماغ بالإنتاج والآليات الحسية التي من خلالها تحفز الأعمال الفنية استجابة عاطفية. وتناقش الورقة أيضًا المساهمة المحتملة للحوسبة العاطفية والتغذية الراجعة

الحيوية في تعزيز التركيبات التفاعلية باستخدام القياسات البيولوجية لخلق تجارب ديناميكية وفردية. وفي مناقشة التطبيقات الحالية - مثل البيئات التكيفية القائمة على تخطيط كهربية الدماغ والأعمال الفنية المستجيبة لمعدل ضربات القلب - تشير إلى كيف يمكن استخدام فن التغذية الراجعة الحيوية بشكل تحويلي لإثارة التأمل الذاتي والمشاركة العاطفية. تهدف الدراسة إلى معالجة كيفية تأثير تكنولوجيا الأعصاب الجمالية على العواطف وتغييرات الإدراك الذاتي لوضع خلفية نظرية لإنتاج الفن الذي يربط التكنولوجيا بالتجربة الإنسانية.

كما تناقش هذا البحث التغذية الراجعة الحيوية وعلم الجمال العصبي في خدمة شرح الطرق التي يمكن أن تؤثر بها على العواطف والإدراك الذاتي. كشفت نتائج المسح أن فن التغذية الراجعة الحيوية يمكن تطبيقه لإثارة المشاركة العاطفية وإثارة الوعي الذاتي لدى الفرد. توفر الورقة أيضًا منصة نظرية لدعم العمل المستقبلي في الفن باستخدام التغذية الراجعة الحيوية، مع الأخذ في الاعتبار أن هذا النظام متعدد الاستخدامات ويمكن استخدامه خارج الأغراض العلاجية. تلخص الدراسة الأعمال السابقة للتأكيد على أن الطبيعة الذاتية للتجربة، التي تحدد استجابات الجمهور لفن التغذية الراجعة الحيوية، تلتقط البيانات الفسيولوجية في الوقت الفعلي. تختتم الورقة بالتفكير في كيفية تكثيف البيانات الفسيولوجية في الوقت الفعلي للتفاعل مع الأعمال الفنية وإثارة التساؤل الذاتي، مما يؤدي إلى تطبيقات جديدة عبر التخصصات في الفن والتكنولوجيا.

الكلمات المفتاحية:

علم الجماليات العصبية؛ الارتجاع البيولوجي؛ الفن التفاعلي؛ الفن النفس