

Exploring Memory—An Exploration of the Relationship between Childhood Experience and Artist's Art Creation

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Abstract: *The artist's route of artistic growth is determined by early experiences in their life, particularly those from their childhood. The many childhood experiences that an artist has might have a significant influence on his or her own work. This essay examines the impact of childhood experiences on artistic creativity from three angles: the impact of early life experiences on the subject matter, the impact of early memories on the artistic style, and the impact of early development experiences on artistic inspiration. The experience gathered in the cognitive and psychological processes of experience as the major body is the source of creativity, and the retrospection of experience with emotional colour is also a source. Childhood experience serves as the foundation for art creation. Therefore, art creation can be said to be an expression of personal experience, a sublimation of personal experience.*

Keywords: *childhood experiences, memories, artistic creations*

1. Introduction

My ongoing inquiries into the purpose of painting production led to the original motivation for exploring this topic. Each generation of artists need to be deeply entrenched in their own upbringing and cultural milieu while also having a sharp sense of the times. In order to better portray their inner sentiments, painters should continually try new things in the investigation and invention of painting language. Childhood development experiences have a significant impact on artistic and creative thinking over the course of a person's life. The life representations that surface during the growing experience will progressively assemble into artistic representations, such as verbal images, visual pictures, sensory images, etc., that become an integral part of the artistic creative thought process and cannot be disregarded. Something belongs to experience if it is not only experienced but also develops a quality that allows it to continue existing. When this occurs, the experience takes on a new state that is totally expressed through creative expression (Hans, 1999). Happy or unpleasant childhood memories of an artist have varying degrees of effect on their works, as though fate is calling them to reflect all the experiences they had as children. The artist's early experiences may have subtly sown the seeds of his or her future works, or the artist's youthful rebellion and defiance may have shaped the course of their renowned artistic careers (Li, 2019).

2. The influence of childhood life experience on the subject matter of art creation

Even the same bad childhood incidents will inspire varied subject matter in the artworks of various artists since they have different thoughts about them. Childhood memories inevitably find their way into a creator's works, whether they do so intentionally or subconsciously. Because the artist has already demonstrated some talent in childhood and has been influenced by a particular artistic environment, the artist's childhood experience, which frequently determines the artistic direction of the artist's life, is characterised by a certain perceptual sensitivity. The interaction of these two factors endows the artistically gifted child with the power of self-affirmation (Li, 1996).

Zhang Xiaogang's work "History of Blood" reflects the delicate relationship between people in the society at that time through the memories of his family's old photographs taken during his childhood. Because of the dramatic changes of the times, Zhang Xiaogang's childhood was not bright, but it gave this sensitive boy enough time to be alone. The rich memories and imagination brought to him by his

childhood have also become an inexhaustible source of inspiration for the artist. Perhaps because of this experience, Zhang Xiaogang eventually found his own way of relating to the world in his paintings. In Zhang Xiaogang's paintings, the history of the individual, the history of the collective, and even the history of painting itself converge in the present moment and give birth to a unique time and space that is parallel to and reflective of reality. Everything in the paintings comes from memory, but is close to reality. This may help us to understand Zhang Xiaogang's sensitive artist's fascination with memory to a certain extent[1-3].

In his own creations, Zhang Xiaogang actually does only one thing, telling his personal story and showing his personal life experiences. Precisely because his works are inspired by his experience of taking group photos with his family when he was a child, he frames the characteristics of the characters photographed at that time in the historical context of economic construction as the center, towards secularization and examinations, always with traces of that generation's childhood, always with traces of the influence of past socialist experiences (Lu, 2018). Many painters share Zhang Xiaogang's creative experience, and they use that experience as inspiration to produce a variety of works that are distinctly own. Tang Zhigang (Lv, 2017) provides a detailed justification for his *"identification of children's subjects as specialised symbols"*, acknowledging that *"the original plot characteristics of my lineage will still be subconsciously revealed in the subject of childhood and be noticed, no matter how much I try to compress the images and reduce the superfluous realistic factors"*. Their works are masterpieces with contagious creative power because they capture the subjects of the moment as well as the authentic expression of their inner thoughts. You, I, and he are the children in Guo Wei's artworks; they are only virtualized memories of childhood. We all share the same confusion, perplexity, and spiritual wandering since we are a part of the same large social framework. And those "children" are a mirror and perfect example of what it was like for us to be kids. I just recreate this "reality" that exists between us using artistic virtual approaches (Shi, 2021). They will undoubtedly occasionally reflect about their youth as painters as they work[4-5].

For a creative, the traces of his early years are always there in his works in some manner, whether intentionally or unintentionally (Luo, 2001). Different artists employ their best methods to convey this experience, and through the processes of refining, condensing, and summarising, they transform raw materials into artistic materials and subjects, revealing their artistic shaping of early life experiences, their control and mastery of creative subjects formed by various life experiences, their treatment of life philosophy, and the choice and use of subjects that convey their emotions. The painter's visual understanding of the outer world is founded on early cognitive experiences, suggesting that early memories have a direct impact on how subsequent views of objects are judged. In his essay, visiting professor Lai Sheng Chuan (Lai, 2016) at Stanford University claims:

"Memory is like a brand that gradually builds up in the mind, lives on, and eventually becomes one's own habit. One may observe how the brand influences one's anxieties, likes and dislikes, and reactions to people and things by considering how the brand develops, accumulates, and how this mechanism functions."

3. The influence of childhood memory experience on artistic creation style

Childhood memory is a process of "creation" in certain circumstances rather than being fundamentally a tool or medium for representation and replication (Kim, 2019). Even if they both view the same scene and produce artwork about it, their artistic approaches will be completely dissimilar. Early experiences of artists frequently transform or remodel with subsequent experiences, including logical thoughts and emotional perceptions, leading to a more deep perspective of life and society as a whole, which is distinct from their real experiences and sentiments (Tong, 2001). Even if they both view the same scene and produce artwork about it, their artistic approaches will be completely dissimilar. Early experiences of artists frequently transform or remodel with subsequent experiences, including logical thoughts and emotional perceptions, leading to a more deep perspective of life and society as a whole, which is distinct from their real experiences and sentiments (Arne, 1989). He always feels those uncontrollable grief and worries, which move him. Anxiety and terror are the sole and unavoidable characters in his spiritual universe. Shadow Death Fear: A Preliminary Study on the Relationship between Munch's Works and Childhood "Traumatic Situations," by Chen Weiyan, is available online. In his masterpiece "The Scream," by Edvard Munch, where the details of the particular objects he depicts are simplified and the emotions are exaggerated, and the objects themselves become a carrier of the emotions to be expressed, even though they remain figurative, we can clearly feel Munch's feelings and emotions. Since Edvard Munch painted with his entire mind, his

works are utterly faithful to his inner world and possess an astounding expressive force. My work is essentially a self-reflection on my relationship to my life and a willing confession. I frequently dream of bettering others' comprehension of myself through my creativity (Edvard, 2012).

Her radical mother did not only ignore her daughter's illness when she was 10 years old and suffering from neurological deafness and schizophrenia, but also destroyed her paintings and accelerated the collapse of her mental world. Unquestionably, Yayoi Kusama will feel the anguish of her deed for the rest of her life. Yayoi Kusama's mental problems as well as her sight and hearing disabilities throughout her youth led her to perceive an universe in which everything was made up of dots. Ever then, the symbolic representation of the dot has predominated in her thoughts. Yayoi Kusama turned to painting as a way to escape the devastation of her thoughts. The imagery depicted by the never-ending dots in her paintings derives from the plethora of visions that plagued her as a young child and followed her throughout her life. Her mental condition hurt her and deeply inspired her to express herself via writing and art. Yayoi Kusama did not experience the joys of childhood or the tender parental care that a typical youngster should. Her mother was never in favour of her painting because she thought it was inconsistent with her position as the only child of an affluent family and that she should instead become a "collector of art." As a result, in her early piece "Mother," thick dots cover the whole image, creating a dreary and gloomy mood, and the mother appears uninterested, her face expressionless. Yayoi Kusama utilises her brush to express her rage and unease, allowing her to let go of unpleasant feelings that she is unable to control. This allows the audience to fully see the unfortunate circumstances of her upbringing [6-9].

Perhaps not all artists have had the kind of memorable childhood experiences that Munch and Yayoi Kusama did to help them develop their individual creative talents. It is true that the development of a creative style necessitates a wealth of early life recollections. Some people believe that creative style has nothing to do with those who had uninteresting childhoods and unremarkable experiences, but in reality, the effect of these seemingly unremarkable upbringing memories may be observed in the artist's artistic style.

4. The impact of early development experiences on artistic creativity

The term "childhood growth experience" refers to the whole of one's psychological experiences from infancy to puberty, which may include a variety of emotional sensations, perceptions, memories, knowledge, volition, and other elements (Tong, 1993). Because infancy is the foundation of the human spirit and the genesis of individual memory, childhood experience plays a significant part in the formation of an artist's experience.

For artists, each person's good or unhappy childhood memories may influence their personalities, which may include introversion, sadness, or cheerfulness and optimism. These traits will then be mirrored in their works of art and help to define a particular creative style. Bing Xin was raised in a loving household where she regularly found inspiration from her parents. As a result, her early recollections are replete with joyful, bright images, and her creative expression is frequently kind and comforting. A typical example is Munch, whose father frequently instilled in him a fear of hell while suffering from mental illness and whose mother passed away unexpectedly when he was five years old. At the age of 15, Munch's older sister Sophia passed away from tuberculosis, while his younger sister suffered from mental illness. He also had to stop his studies due to his illness. Munch's warped and damaged spirit was moulded by the trauma of having his family abandon him as a youngster, which is evident in his creative approach. Additionally, according to his aunt Karin, "my father used to tell them stories every night. He had a gift for narrating tales about gods and spirits, and the kids were nearly awestruck by his vivid descriptions. Munch had grown to have a powerful, morbid intellect at this time, which occasionally resulted in feelings of regret, despair, and even lunacy." His creative approach is frequently extremely expressive of his deep inner psychological condition due to his overly traumatic childhood memory experience, and a number of his topics are depressing and upsetting, like "The Scream," "The Sick Child," and "Death in The Hospital." It is clear from this that Munch's unhappy upbringing had a significant impact on the development of his creative personality and even his lifetime artistic style [10-13].

5. Conclusion

Childhood memories might provide a glimpse of the influences on an artist's work. A grain of sand

from one's youth might motivate one to produce art and instil the hope of eternity if they pay close attention. As a result, each artist has a distinct childhood, and each artist's childhood memories are significant events that build each artist's unique personality throughout their formative years and subtly conceal their distinctive creative traits later in life. It is impossible to create art without taking into account one's childhood memories. Childhood memories comprise learning experiences, life experiences, and memory experiences that have a significant impact on subsequent themes, ways of thinking, and styles of art production.

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