

Contemporary art for the chosen ones only? Postconcept in space, why and how to perceive it

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Anotace:

Předkládaný příspěvek se zabývá otázkou, nakolik je postkonceptuální – současné umění odlišné od běžného proudu výtvarného umění, které k nám svým jazykem promlouvá už od svého počátku. Opěrným systémem pro tento výzkum jsou vědní poznatky kognitivní psychologie, nejnovější spisy o postkonceptuálním umění a provedená dotazníková šetření včetně bezprostřední reprezentace kognitivních procesů v rámci nazírání na postkonceptuální dílo.

Annotation:

This paper deals with the question of how Postconceptual - Contemporary Art is different from the current stream of visual art, which has been speaking to us from its beginning in its language. The supporting system for this research is the scientific knowledge of Cognitive Psychology, the latest writings on Post-Conceptual Art and questionnaire surveys, including immediate representation of cognitive processes in the perception of post-conceptual work.

Klíčová slova: postkonceptuální umění, současné umění, model, kognitivní psychologie

Key words: Postconceptual Art, Contemporary Art, Model, Cognitive Psychology

Introduction

In the following paragraphs, we will deal with the question of how post-conceptual it is - contemporary art different from the ordinary stream of fine art, which speaks to us in its language from the very beginning; whether we necessarily need certain “assumptions” to understand it, or natural logic will suffice.¹ The support system for this research is the scientific knowledge of cognitive psychology, the latest writings on postconceptual art and questionnaires, where we focus separately on each part of the researched issues in connection with the probe into an open view (model) of looking at post-conceptual art. The individual items in the following graphs are based on the answers of two different groups, which were faced with the same problem in certain parts of the research. This is another insight into the researched issues.

¹ According to Laird (1999, p. 130), man has natural competences for the acquisition of logical knowledge, where deductive activity is performed by people using factual knowledge, formal rules or mental models.

Fine art in its oldest form has a predominantly visual character, which was determined by the origin and development of classical art techniques, such as drawing, painting, graphics, photography and spatial creation, which determined its way of perceiving and cognition itself. Expression using drawing, painting, graphics and other techniques can be included in the category of visual external representation. The very concept of representation was most elaborated by Piaget (1999).² Following this, Palmer (1978) distinguished “*representative and represented area*” and pointed out the need to distinguish: *what is represented (what is the subject of representation), who represents what and what is contained. in representation. The theory of mental representation is mostly based on the fact that the surrounding world is represented through a representative system.* “ (Sedláková, 2004, p. 49). In this respect, the world of fine arts goes the way of creative thinking, through gaining inspiration to creating the final idea. The creation of works of art is usually accompanied by the creation of original models and sketches, which lead to the final form of the work, which, however, often differ from the original idea. The represented model can ultimately take many forms, from which we choose the most suitable for us - unique. This principle creates artistic diversity, to which the art market responds at the same time.

As mentioned earlier, classical art techniques are represented by a visual image, which is the mainstay of information that a person receives and then processes in the brain through nerve synapses. The result is then a perceived image (symbol), from which an idea can then be created (and vice versa). Very often, this “result” is further commented on through language or accompanying (curatorial) text, from which new relationships to the work itself can be derived or the idea of the work itself can be changed. From this point of view, we can confirm that this process is much more complex, abstract and places much higher demands on the recipient. This relationship between visual and linguistic representation was described by Eysenck and Keane (2005) as an example of office allocation.³

2 Piaget (1999) attributed an important role to symbols as mediators of representation; without their help we cannot create our own autonomous world. With reference to the development of thinking according to Piaget (1997), we are talking about symbolic, preconceptual thinking, where ideas and imitations figure. At the same time, we return to the oldest art technique, drawing, which in the preoperative period is a catalyst for depicting the world around us.

3 On a clean sheet of paper we can draw a diagram of the floor with the corridor, the rooms along it and the people inside. The same information can be created by the description below the image. What both representations have in common is only a certain view of the world, ie. there are no specific things in the plan that we would have to measure or consider, for example, because they are irrelevant for the given purpose. What, on the other hand, differs is the degree of approximation to the “real” image of the world. The given scheme is much closer to the reality, which is based on the reality we see, while in the word description we need much more word combinations to create a similar model (Eysenck & Keane, 2005, p. 267).

Coded art

Here we come to the important question - what language does post-conceptual art itself speak to us? In this regard, we should first define the term “post-conceptual” itself. In his post *The Postconceptual Condition*, Osborne argues *that the term cannot be understood in a purely chronological or even temporal timeframe, as was the case with postmodernism, for example. It is not a traditional art-historical or art-critical concept. It denotes art, focused on a complex historical experience with reference to the heritage of conceptual art* (Osborne, 2018, p. 20).

This serves as an ancient source of grounded ideas, which now intertwine and blur in the works themselves, with an emphasis on authorship, inspiration drawn from societal themes and the necessary interpretation in the place of origin of the work itself (Dub, 2012, p. 51). In its form, post-conceptual art can be described according to the following rules: *the necessity of conceptuality* - it relies on conceptual processes and the so-called thinking about coded information; *aesthetic dimension* - adequate (material) presentation of the given work of art; *antiesthetic material* - based on the conceptual side of the work; *multidimensionality* - blurring the boundaries of art forms, their interconnection and the creation of new forms; *coherence* of a work of art - a solid structure, with interpretation within the whole system with all its components; *adaptability* of unity to historical circumstances (Osborne, 2013, p. 48).

It is therefore not surprising that post-conceptual art places high demands not only on the viewer as the recipient, but also on the curator and, last but not least, on the artist himself. At the same time, these three entities cannot be separated from each other, as they are integrated into the systemic unity of the work and without of these, the work of art would become a mere object of everyday use or would not have arisen at all.⁴

Since the post-conceptual work consists of a structure of signs / symbols that intertwine and form a unified whole, the viewer must be able to operate independently with these parts. We rely on the cognitivist conception according to Goodman (2007) and his theory of symbols, which leads us from the mistake that reality is represented through similarity. “Almost any image can display almost anything; ie for any image and object, a display system can usually be found, the method of correlation according to which the image displays the object.” (Goodman 2007, p. 45). For a full approximation, therefore, we need to know the individual parts of the whole, where in our case we can include the historical connotation, exhibited works of art, curatorial concept, textual and pictorial materials that speak to us through pictorial and linguistic symbols and more. Therefore, ideas⁵, associations, the ability to deduce and think critically play an important role here. The above-mentioned concepts are part of higher forms of mental representation, which were dealt with in the 1980s by a larger number of psychologists (Sedláková, 2004, p. 59), of which we can mention, for example, GS Halford (2014) or PJ Laird (1983), whose theory of mental models is, in my opinion, an important guide and aid in thinking about post-conceptual art.

4 The most common output of these relationships is the interpretation of a post-conceptual work of art, which in many respects may deviate from the viewer not only from the original author's idea, but also from the overall exhibition concept. Due to the complexity of the work, the content may be completely hidden, and the recipient thus reaches the level of a mere observer, not an active recipient.

5 [Models in many cases contain elements of idealization, simplification, as well as estimates or fiction. (Knuuttilla, 2011, p. 24) If we were to think in this sense of a credible representation, we would have to logically use purely “orthodox” data. For the significance of individual properties (summary of five interconnected parts) of models as epistemic tools, see the publication (Knuuttilla, 2011).

Links of postconceptual art to the mental model

Cognitive psychology is not yet fully clear in the uniform definition of mental models (Sedláková 2004, p. 58). For this reason, I will work with theories that in some ways correlate with the definition of postconceptual works according to Osborn (2018) and significantly approximate the recipient's cognitive view of the postconceptual work. The fundamental theory of mental models was developed by Johnson-Laird (1983, pp. 397–407), who claims that they are an important element of representation in the human view of the phenomena, objects and situations that surround man every day. Thanks to mental models, we can better understand and understand various activities, including their representation through language, and thus incorporate them into the image of our world. The true conditions of statements depend on the meaning of the sentence, its context and conclusions that are based on the given knowledge.

For this reason, mental models are a combination of pictorial and linguistic representation (Halford, 2014), because by mere visual perception we would achieve the only possible corresponding situation (Johnson-Laird, 1983, p. 407). The mental model is a unique subjective construct that changes over the course of our lives through the gain of new knowledge, experience and the influences of the environment in which we find ourselves. We can see a significant similarity with the post-conceptual work in its multi-dimensionality, which takes place in the level of profit and the mediation of information about the phenomenon, from which we can further draw new knowledge and conclusions. Knuuttilla (2011, pp. 2-3) points to the possible use of the resulting models as epistemic tools for thinking, construction and manipulation, which are essential for cognition itself. In addition, these models can provide new solutions to problems with false data, as what appears to be a subjective deficiency⁶ can be used cognitively within a given model.

Model part:

Prologue

For an adequate example, on which I will describe the approaches to looking at a post-conceptual work, I chose Katarína Hládeková's exhibition *Four Models* from the Pitevna Gallery in Brno.⁷ This choice was not accidental, as Hládeková has been dealing with the theme of the model⁸ for a long time, and the exhibition creates an imaginary "atlas of approaches" that fit into each other and intertwine. The experiment is the representation of cognitive processes in direct confrontation with the exhibition space and exhibited works.

⁶ [Models in many cases contain elements of idealization, simplification, as well as estimates or fiction. (Knuuttilla, 2011, p. 24) If we were to think in this sense of a credible representation, we would have to logically use purely "orthodox" data. For the significance of individual properties (summary of five interconnected parts) of models as epistemic tools, see the publication (Knuuttilla, 2011).

⁷ 8 October - 2 November 2018, Pitevna Gallery, exhibition space of the MU Brno Archive, Comenius Square 2. Curators: Petr Kamenický and Markéta Žáčková. The exhibition was part of the project - Able to Imagine - Presentation of Contemporary Art at MU [part of the curatorial text].

⁸ Individual models Hládeková (2018) described and specified in more detail in her work: *Model. Category and aid of postconceptual art*, in which it also describes the cognitive model and its integration in postconceptual art (for insight, pp. 100–109)

Model part: Monologue

I am entering the Pitevna gallery in anticipation. Katarína Hládeková's work is very well known to me and I am curious how Petr (note Mgr. Petr Kamenický, Ph.D.) handled the installation itself. As always, everything is precisely installed. I perceive the individual details of the installed works, the purity of the design, the solitary nature and at the same time the complexity of the whole. I understand very well the small details that refer the viewer to other works in the exhibition space, which consists of two interconnected rooms. I know that the individual works should be connected in some way. This is also one of the things that makes postconceptual art so special to me. I am the first to discover this element in the mirror, which forms two intersecting circles (only now, when I rewrite this text, do I realize another connotation with the work in the next room, which refers to the photograph *Infinity on the dam* with its shape of a horizontal figure eight). I look in the mirror and thanks to its reflection I see a work that reminds me of the stairs to heaven. I will connect it with the so-called window to the soul, because the silence that is in the gallery (I'm here alone) further enhances the almost religious character. The comparison of the gallery to the temple and the slow worship of the painting seem apt to me - the memory of Doherty (2014) and his book *Inside the White Cube*.

I smile. I try to penetrate deeper into the seen image, but I am more attracted to its visual composition than to thinking about the meaning. Therefore, I end with a tour of it and head for the created "stairs", which extend to the ceiling. What immediately strikes me in the eye is a rather strange paper landscape, which seems to be formed in a hurry and peeling paper on it doesn't work well for me. At the same time, I feel frustrated that I can't see all the way to the top of the stairs, so I can't read the rest of the text. The landscape is interspersed with text. Is it a poem? Or maybe an excerpt from an English song? "Your trumpets, angels, and arise, arise." The combined combination reminds me of the poetic collections of ancient Chinese and Japanese masters, which are always illustrated with motifs of landscape or flora. I am lost. I realize that I have an invitation and a curatorial text in my hand. I hope something will be written there about this work. ... the viewer therefore does not have to lose ground. A key guide for him is to refer to classical genres, such as landscaping, still life or portrait.⁹ Classical genres - lost autonomy - contemporary art - post-conceptual approaches - deal with honor. I think about the passage, I'm still missing something.

There is a photograph on the opposite wall, I take a closer look and look at it. It's not a photo, even though it looked like that at first glance. Is it a painting? I see strokes, but I don't see the structure. Copy? Wait, she is divided into parts. I'm running out of it. Behind me on the ground is a metal box in which the tiles are stacked. It is clear to me what will be on the individual tiles. I crouch and look at the individual parts of the picture hung on the wall. I'm honestly having fun. The angle of view has changed. The work has become an object and I enjoy the individual details that the tiles hide. The painting itself seems mysterious to me and reminds me of the paradise garden of a monastery in the south of Italy. The aesthetic side itself engulfed me. How else can we display the displayed? I move smoothly to the next room, where I see as if floating paper boats, photography and installation. I slowly walk around the individual parts and perceive how my thoughts come together as a puzzle. Paper pumps are a physical object; a photograph from the Brno dam, on which the photographer is photographing "boats", is a visual capture of a given moment in place and time; The installation is a view of the photographer from the point of view of boats. The circle closed and the resulting image formed in my mind. I perceive the experience for a while and then I leave.

⁹ Curatorial text by Markéta Žáčková for the exhibition Four Models, 8 October 2018 - 2 November 2018, Pitevna Gallery [without distribution].

Model part: Epilogue

Recently, I read the dissertation of Katarína Hládeková (2018) *Model. Category and aid of post-conceptual art* and I had to pull out an invitation to the exhibition from the archive, which I had not paid attention to before. It shows four models. I dare say that the cube is a linear model, the landscape is an immersive model, the stones are a physical model and the pumps a cognitive one. But I may be wrong.

[Vnímám jednotlivé detaily] [Dívám se
[vidím] [přistupuji blíže a prohlížím si ji]
[není to fotografie, i když tak na první pohled
vypadala. Je to malba? Vidím tahy, ale
nevidím strukturu. Kopie? Moment, ona
je rozdělena na části. Už mi to dochází.]
[Vnímám daný zážitek]
[víc mě přitahuje jeho vizuální kompozice]
⋮
[chápu drobné detaily, které diváka odkazují
na další díla] [Snažím se proniknout]
[Vím, že... díla by měla být... propojena]
[Spojím si to] [komplexnost celku]
[jakoby byla tvořena ve spěchu]
[výsledný obraz se utvořil v mé mysli.]
[vše precizně nainstalované] [Je mi jasné]
[Je to nějaká báseň? Nebo možná úryvek
z anglické písně?] [Pomalou obcházím jed-
notlivé části a vnímám jak se mi myšlenky
skládají do celku] [stále mi něco uniká]
⋮
[objevuji] [Uvědomuji si]
[přepisují] [ihned praští do očí] [vzpomínka]
[Připodobnění galerie... mi přijde trefné]
[tvoří dvě vzájemně propojené místnosti]
[Společnou kombinací mi to připomíná]
[přemýšlení nad významem] [Přemýšlím
nad úryvkem] [estetická stránka mě pohlti-
la. Jakým dalším způsobem bychom mohli
zobrazit zobrazené?] [obraz na mě působí
tajemně a připomíná mi]
⋮
[očekávání] [si užívám jednotlivé detaily]
[je mi velmi dobře známá a jsem zvědavá]
[pro mě tak výjimečné] [Usměju se.]
[Upřímně se bavím. Změnil se úhel pohledu.
Dílo se stalo objektem]
[si užívám jednotlivé detaily]
[na mě nepůsobí dobře] [cítím frustraci]
[Doufám, že tam bude napsáno]

Figure 1. Recording of cognitive processes mediated by postconceptual art.

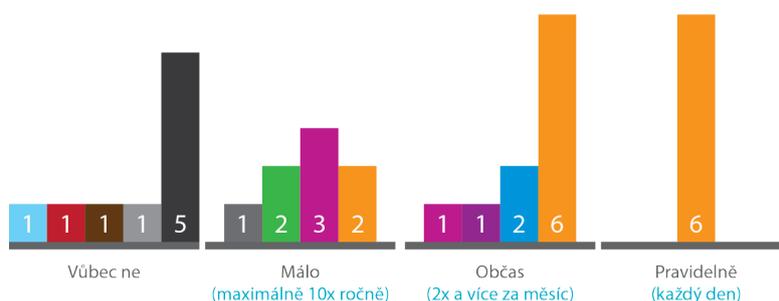
Source: author's archive.

To compare the above approach to the view of postconceptual art - the exhibition of Katarína Hládeková - I chose a sample of students of the 2nd year of the master's program with approval of primary school teaching, who tried to penetrate the theory and practice of fine arts within the subject Art and Creation 1. The research involved 19 students who visited the exhibition *Four Models* by the Artist Katarína Hládeková in October 2018, participated in the accompanying program to the exhibition and agreed to a questionnaire survey, which was followed by other activities related to art and gallery pedagogy.

Some parts of the research (questionnaire survey) were also compared with approved teachers with a profile in art education and related sciences. The most common combination (5/14) was art education - Czech language. The questionnaire was anonymous, with structured questions that were free, closed and scaled with the possibility of subjective expression on the issue (exhibition, phenomenon, work) The following graphs are the author's work and represent the analyzed answers of students. The questions in the first part of the questionnaire survey (graphs 3–7) have a general character, for the typological determination of students in comparison with teachers. The second set of questions (graphs 9–23) acquaints us in more detail with the researched issues: the gallery environment, conceptual art and artists. The third set of questions (graphs 15–23) examines the students' visit to the exhibition space of the Pitevna gallery and the reactions to the exhibition.

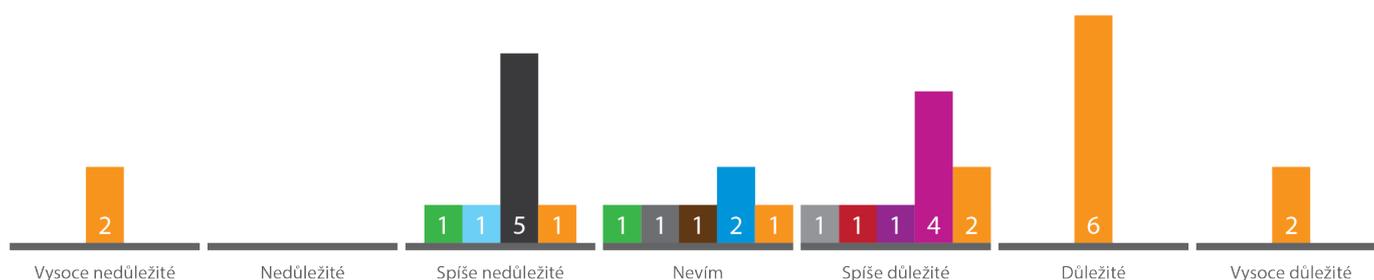


Graph 1. Legend for graphs 2, 3, 4, 5, 6.



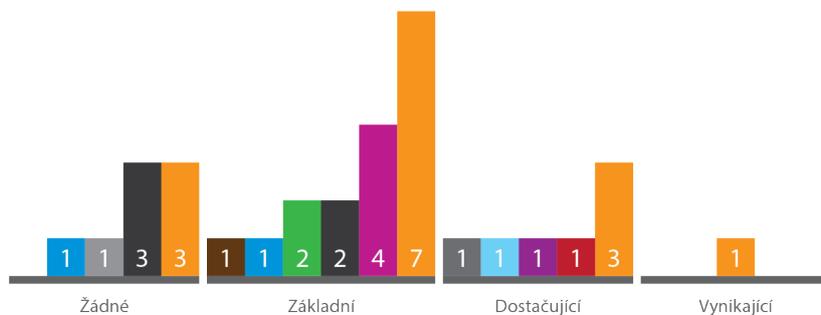
Graph 2. Do you follow current events on the art scene?

Less than half of the interviewed students do not follow current events on the art scene at all (9/19), a maximum of 10 times a year they monitor the art scene (6/19) of students and only 4 students watch current events 2 or more times a month.



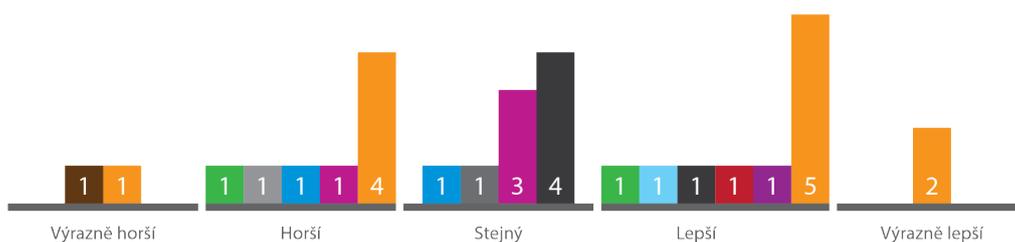
Graph 3. How important is it for you to constantly study in the field of fine arts?

Continuing education in the field of fine arts is considered more important (7/19) by students, the same number of students disagree and 5 students could not answer this question. The point "rather unimportant" was answered mainly by students who are not at all interested in current events on the art scene (6/7). Students responded to the "rather important" point by monitoring current events up to 10 times a year or twice or more per month (5/7), (2/7) students do not monitor current events at all, but consider continuing education as "rather important". An interesting finding is that (4/5) students who were unable to make a decision follow current events on the art scene.



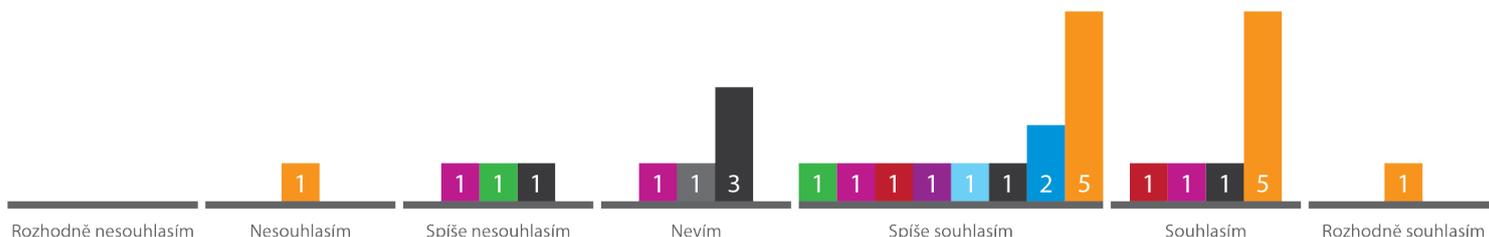
Graph 4. How would you rate your knowledge in the field of contemporary art that you have learned / are learning during your university studies (this is not self-study)?

(10/19) students have basic knowledge in the field of contemporary art, (5/19) stated “no knowledge” and only (4/19) students consider it “sufficient”; (2/4) students who “do not follow” current events at all described their knowledge as “sufficient”.



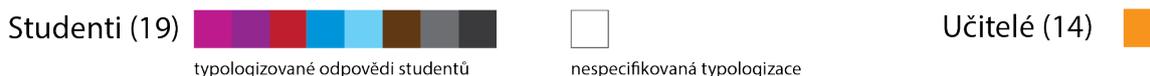
Graph 5. At present, the state of your knowledge is...

(9/19) considers the current state of their knowledge to be the same, (5/19) students have seen an improvement in their knowledge and (5/19) students have deteriorated since starting to study the subject of Art and Creation.

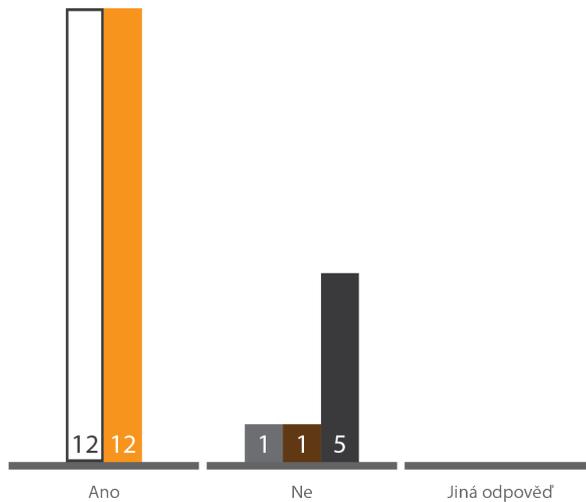


Graph 6. Do you agree with the statement? “Without knowledge of art history, we cannot understand the individual contexts of current art.”

(11/19) students agreed with the statement: “Without knowledge of art history we can not understand the individual contexts of current art.” 5 students could not answer, only 3 students do not consider art history important for understanding current art.

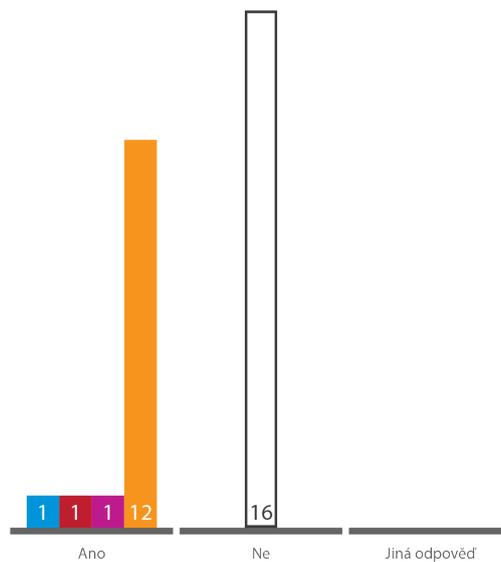


Graph 7. Legend to graphs 8, 9, 10, 11, 12.



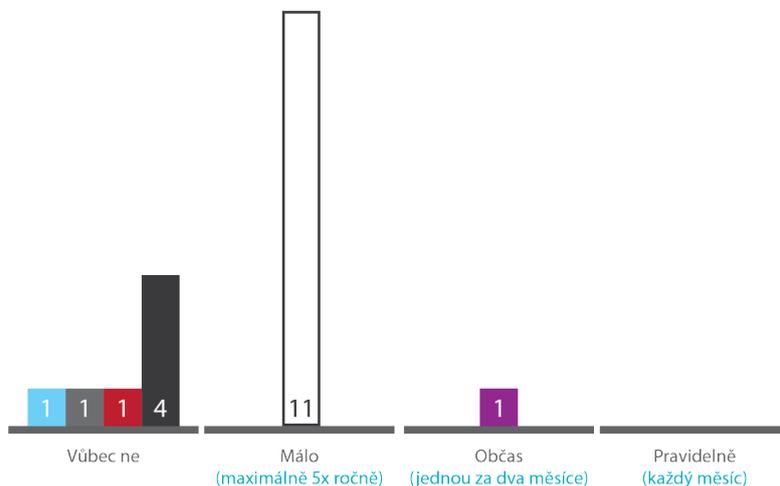
Graph 8. Penetrating into more complex topics of fine arts is easier for you through direct contact with artists and relevant organizations.

It is easier for (12/19) students to penetrate into more complex topics of fine arts through institutions (galleries) and artists, (7/19) has the opposite opinion, when (5/7) of these students do not devote themselves to fine arts at all.



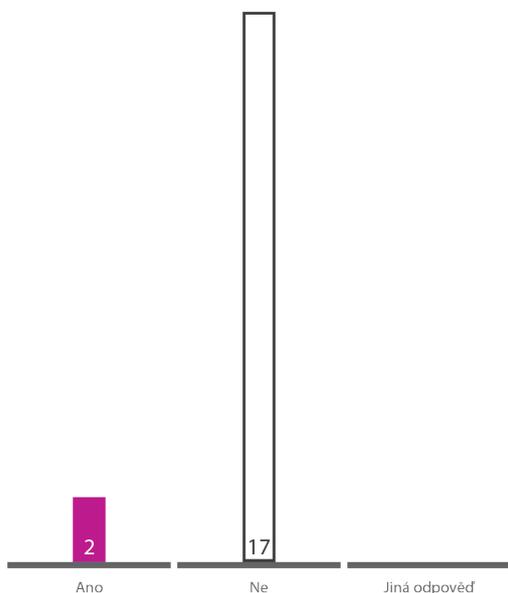
Graph 9. Have you encountered any of the following terms: “postconceptual”, “postconceptualism”, “postconceptual art” or “postconceptual culture”?

These terms have never been heard (16/19) by students, when (3/19) they have met him before, but they could not define him. The question in the student questionnaire had sub-categories: B. If you answered “YES” to the previous question, please try to define this term / terms. (12/14) teachers answered in the affirmative - the questionnaire survey did not have a sub-category.

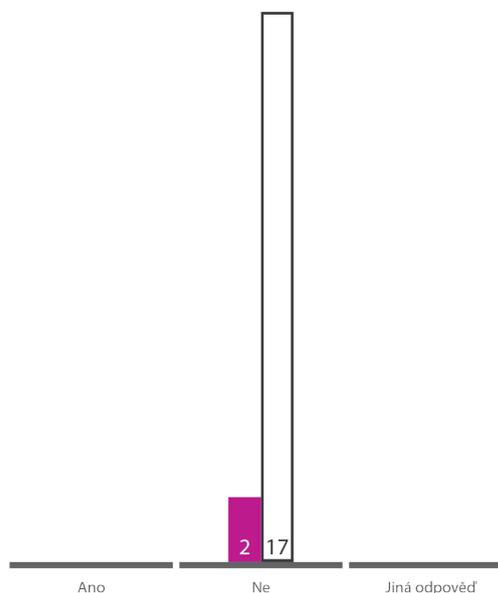


Graph 10. How often do you participate in openings and exhibitions related to fine arts?

There is no experience (7/19) of students with experience in the gallery environment (exhibitions + openings), for whom (4/7) "institutions and artists" answered negatively to the previous question. (11/19) goes to the exhibition a maximum of 5 times a year and only (1/19) goes to the gallery once every two months. This is a student who is interested in fine arts, considers self-education in this field to be "rather important" and sees an improvement in the field of their knowledge, as follows from the overall analysis of the questionnaire survey of the student.



Graph 11. Have you ever visited the Pitevna gallery before?



Graph 12. Did you know the work of Katarína Hládková from earlier times?

(17/19) students were in the Pitevna gallery for the first time and the work of the artist Katarína Hládková was unknown to (19/19) students - we can therefore define the impact of the exhibition on the uninitiated spectator.

The third set of questions examines the students' visit to the exhibition space of the Pitevna Gallery and the reaction to the exhibition by Katarína Hládková - *Four Models*.

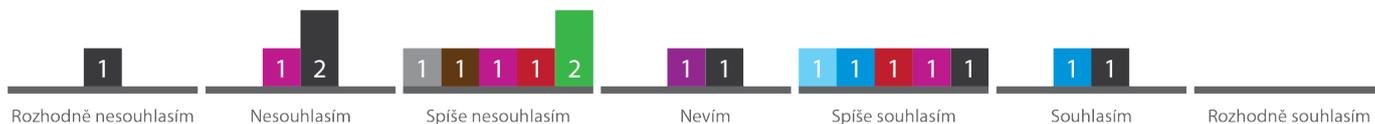


Graph 13. Legend to graphs 14, 15, 16, 17, 18, 19, 20, 21, 22.



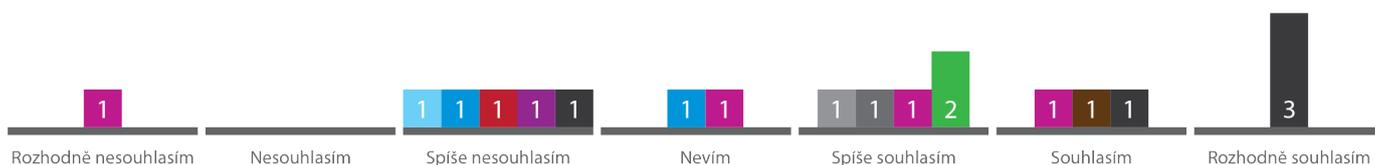
Graph 14. I devoted enough time to viewing each work.

Sufficient time was devoted to individual works (14/19) by students, (3/19) they could not answer this question and (2/19) they did not pay attention to individual works. For comparison, these 2 students are interested in current events on the art scene.



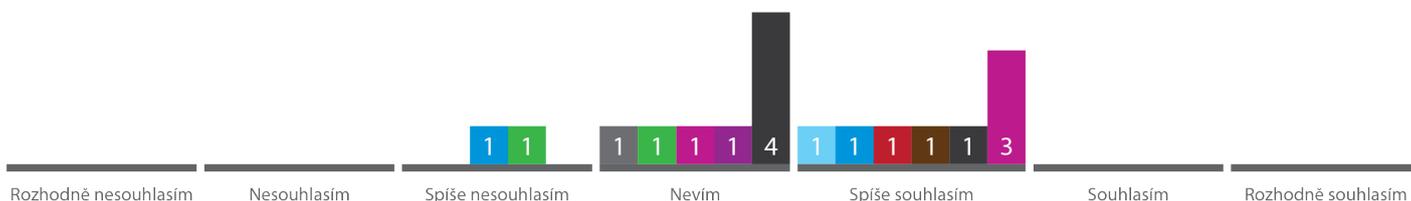
Graph 15. I was able to find my way around the exhibition easily.

Rather (6/19) students disagreed with the statement, (3/19) disagreed and (1/19) strongly disagreed with the statement. It follows that (10/19) the students found the orientation in the exhibition difficult. Their opposite is (7/19) students who claimed the exact opposite and (2/19) could not decide. The previous survey showed that 4 students who “do not go” to exhibitions at all, were able to easily orient themselves in the exhibition.



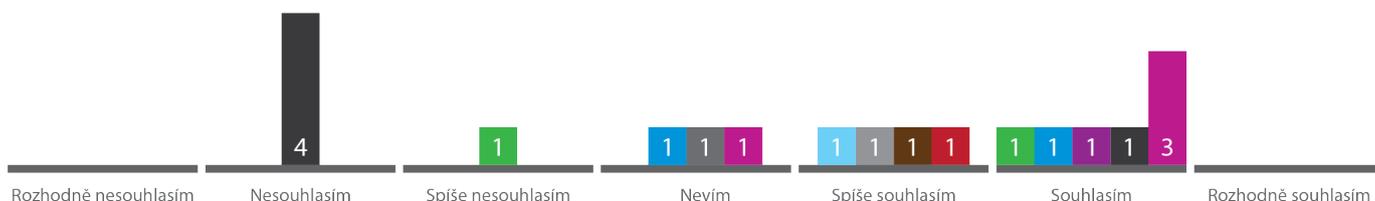
Graph 16. The exhibition seemed incomprehensible to me.

As for the comprehensibility of the exhibition, (11/19) students stated that the exhibition seemed incomprehensible to them, only (6/19) students stated the exact opposite, (2/19) they could not decide.



Graph 17. If you have read the curatorial text, do you agree with the statement? “The curatorial text helped me to better understand the individual works.”

The curatorial text helped (8/19) students, (2/19) rather did not help and (8/19) did not comment.



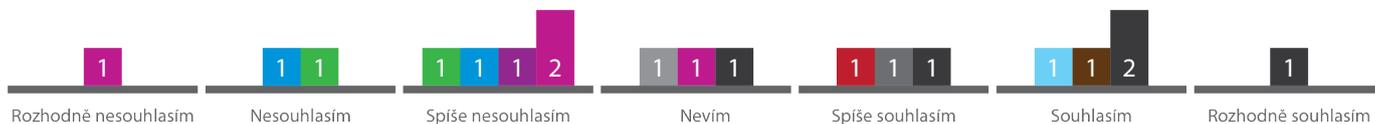
Graph 18. Using a joint program in the gallery, I found my own way to understand the exhibition.

The joint program led (11/19) students to understand the exhibition, (3/19) failed to decide, (4/19) had a negative attitude and (1/19) rather failed to find their own way to understand the exhibition. (7/11) The exhibition seemed incomprehensible to the students who were helped by the accompanying program (gallery animation).



Graph 19. Only with my own help would the exhibition remain illegible to me.

Only with their own help would (5/19) students be enough, (8/19) students would need a “helping hand” and (6/19) could not express themselves.



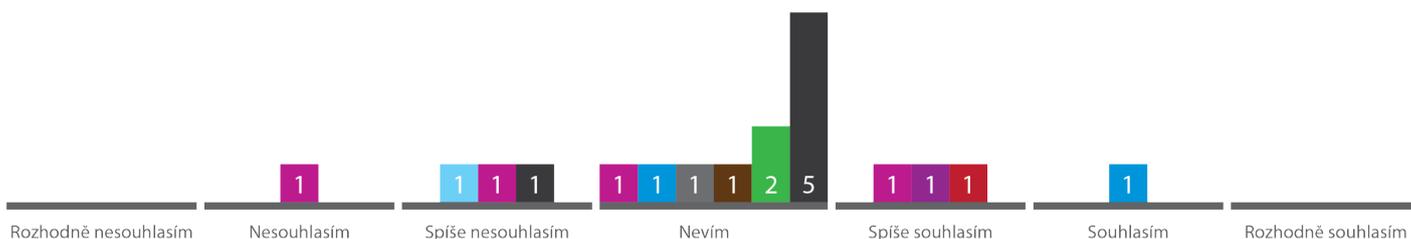
Graph 20. I am not willing to think for a long time about individual parts that do not give me clear answers.

(8/19) students did not want to think about ambiguous works for a long time, there were (8/19) students in opposition who were interested in art in various ways, (3/19) they could not answer.



Graph 21. I do not mind if my interpretation differs from the author’s ideas.

The difference in the interpretation of the author from the viewer shows that (17/19) students do not mind that they form their own view of the work, (2/19) students did not agree with this statement.



Graph 22. For a post-conceptual work (see exhibition), it is more important for me to find coded information than the aesthetic perception of the work.

The question of whether the student prefers “coded information” to the aesthetic perception of the work could not (11/19) students answer. I believe that this phenomenon in students is caused by low attendance of exhibitions and ignorance of post-conceptual art. Those who answered this question were in mutual opposition - (4/19) prefer coded information, (4/19) prefer the aesthetic perception of the work.

In conclusion

None of the outlined approaches aims to create a clear concept of perception of post-conceptual art, but rather to present a possible path, way of discovering and looking at the subject of research. A purely analytical approach is offered, which evaluates the individual elements (points) of the questionnaire and categorically evaluates them into visual models (statistics), from which the summary opinions of the majority emerge, with typologically similar color coding for the same answers.

The second approach is a synthetic evaluation of the cognitive processes that were formed during the view of the post-conceptual exhibition. An example is *Graph 3, 4, 5* in which five students answered that they “do not follow” current events at all (marked in black). At the same time, these students replied that it was “rather unimportant” for them to constantly study in the field of fine arts; their knowledge in the field of contemporary art is zero in 3/5 cases. We can evaluate this group of students as “not interested” in fine arts and we can observe their answers in chronological development and in other parts of the survey.

The typological contrast is educators, included under a uniform orange color, because their answers were so different from each other (unique) that the observation of 14 entities would be irrelevant for the research - for this reason, they are listed without specification. Another difference of the research is a different questionnaire for teachers (the whole is not listed here), which coincided with the questionnaire for students only in some points.

The following facts follow from the individual graphs. Despite sufficient time spent on individual works, the exhibition was incomprehensible to more than half of the students. Orientation in the exhibition space played an important role in this case, as it also affected the intelligibility of the exhibition. In this case, it should be noted that most of the students were in the Pitevna Gallery for the first time and had never encountered the work of Katarína Hládeková before. Nevertheless, we should not consider this factor to be decisive, as everyone creates their own personal model of looking at the works during the exhibition. However, the factor of a certain readiness (predisposition) that the consecrated viewer cannot be refuted. Therefore, as Dub (2012) or Osborne (2013) claim, it is necessary to place the whole in a complex pattern of thinking, whether within the local context, art history or a certain degree of fluidity, which is reflected in the form of exhibited works. This fact is also confirmed by Graph 6, when an absolute majority of students agreed with the statement about the need to know the history of art for understanding current authorial work; 13 of the 14 educators also unanimously answered this question. Therefore, if we are groping in the waters of art history, for us, in addition to the pictorial representation of individual works, the only clues are the accompanying materials to the exhibition and a possible accompanying program. Here we offer the already mentioned language representation with the possibility of guided tours, curatorial texts or gallery animations. Their unambiguous effect is debatable in our case, because not all participants were helped by the given element to understand (form) their own opinion of the given exhibition. Nevertheless, some individuals improved and left the exhibition space with their own satisfaction. An example of a free answer from one of the students: “When I arrived, I thought that there was nothing there and that I didn’t like it. Gradually, I looked at the works, found some meaning in them, and in the end I liked them there.”

Another factor influencing the “readability” of the exhibition is a certain affection for fine art and its consumption, whether in the form of reading articles or news on the Internet. These individuals have more enthusiasm for self-help discovering and exploring the exhibition, which leads to a final sense of intelligibility. On the contrary, those who show disinterest have a problem with forming their own judgments on how to look at the works / exhibition; this approach also influences their view of institutions (galleries) and the artists themselves, who do not consider as their guides or helpers more complex topics in the field of art. The only possible salvation from absolute disillusionment is a purely personal interpretation, which for 17 out of 19 students may differ from the author’s ideas. In this regard, I will allow myself a brief consideration, which follows from the above. No work can be misunderstood for the viewer unless he accepts this fact as his own.

For this reason, the synthetic approach of the direct flow of recorded ideas is an interesting example of working with an exhibition and a work. It can be seen that the procedure is based on pre-created models, which are based on previous experience and intertwine with the knowledge of the place, people or issues. To a certain extent, we can also see the determination or effort to know and understand the works with a certain zeal for contemporary art. The post-conceptual work can therefore be viewed from the level of the multi-layered nature of the model, which not only must be constantly modified and transformed, but also built and based on all the thought processes known to us.

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