

ON THE PERIPHERIES OF CONTEMPORARY PAINTINGS: IMPACT OF FRAME DECORATIVENESS ON THE RECEPTION OF ABSTRACT ARTWORK

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By applying persuasion and consumer research findings to art appreciation we have checked whether and how artwork framing affects the evaluation of non-representational, abstract contemporary paintings. The frame can be treated as a cue signaling the value of the framed work—the more expensive it seems, the greater the value attached to the painting. However, the frame can be also seen as a means of exhibiting or promoting the picture. Exhibiting a painting in a frame that is perceived as excessively expensive can lead to a lowered rating of this painting. Both of these effects can be moderated by the perceivers' interest in art. We conducted one experimental study, where participants evaluated paintings viewed either without a frame or framed in a simple or decorative frame. The results showed that decorative frames make paintings seem less valuable. Moreover, although simple frames do not affect the evaluation of the paintings by respondents with little interest in art, they impair the evaluation made by more interested participants. It seems that in certain conditions (highly visible frame or engaged perceivers) the frame can be treated as a form of promotion for the framed painting. And such attempts can backfire and negatively impact the evaluation of the painting.

Keywords: frame; contemporary art; experimental aesthetics; context effects; peripheral cues; reactance; art interest.

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Research to date has shown that both evaluation and appreciation of art are influenced by various contextual cues, such as titles or curatorial descriptions (Leder et al., 2006; Mullennix & Robinet, 2018; Swami, 2013; Szubielska & Imbir, 2021), information concerning the artist's disability (Szubielska et al., 2020), nationality (Mastandrea et al., 2021), or fame of the artist (Mastandrea & Crano, 2019). While it can be understood that the title influences the appreciation of an artwork (i.e., the title is the result of the author's action, so it can be treated as part of the work, it can affect the interpretation of the work, etc.), the influence of other kinds of cues is not so obvious. And so works of art were evaluated more positively when presented in the museum than in the laboratory (Grüner et al., 2019; Specker et al., 2017; Szubielska & Imbir, 2021), and whether paintings are liked or not depends on various social cues, such as the opinion of other people or the sale price of these paintings (Lauring et al., 2016).

The Impact of the Picture Frame

We posit that the evaluation of paintings can be also influenced by cues such as the picture frame. It was shown that the frame provides an important context for the presentation of art, especially in museum settings (e.g., Redies & Groß, 2013). It is possible, then, that the frame can affect the rating of the painting in a similar way as it is shaped by the presentation setting (laboratory vs. museum) or by the information related to the opinion of other people (Lauring et al., 2016). The fact that the painting was framed may suggest that somebody found this painting to be worthy of such framing. Thus, the frame can be treated as a cue informing what other people think about the painting presented in this frame or even as a cue signaling the value of the framed work.

Moreover, the person responsible for choosing the frame is not random and can be considered as some kind of authority in art. His or her opinion, which can be inferred based on the frame chosen, can be seen as the opinion of an expert. And the influence of an expert's opinion on the evaluation expressed by people was shown in many research projects (e.g., Norman, 1976; Van Swol & Sniezek, 2005; Wang, 2005). Further, if the frame serves as a cue, its type should be an important moderator of its influence on the rating of the painting. For example, the impact of a frame perceived as expensive should be different than that of a frame perceived as rather cheap. To date, to the best of our knowledge, the influence of neither the frame's presence nor the frame type on the rating of the framed painting has been the subject of empirical research. Our research is the first step to filling in this gap in empirical aesthetic research.

However, the way the frame type impacts the rating of a painting is not so obvious. On the one hand, if the perceived value of the frame serves as a cue about the evaluation of the painting by other people, the greater the perceived price of the frame, the greater the value of the painting can be expected (see Lauring et al., 2016). On the other, the frame can be seen as a means of exposing or promoting the picture. Research in advertising showed that cues like the space bought for advertising (i.e., number of pages in a newspaper), the reputation of the newspaper, the fame of the spokesperson, etc., are used by the receiver to make inferences concerning the advertiser's expenses and effort (Campbell, 1995; Campbell & Kirmani, 2000; Kirmani, 1990; Kirmani & Wright, 1989). Based on these inferences, people form expectations about the quality of advertised products. The perceived high effort or costs involved suggest that the advertiser is convinced that the product is worthy of such effort or costs, which in turn influences the perception and evaluation of the product by the receiver (Kirmani & Wright, 1989). However, the relation between perceived effort or costs and the evaluation of the product is not rectilinear. The expenses or efforts perceived as too high may raise suspicions and lead to a lower rating of the product being advertised (Kirmani, 1990). And this may be the result of a perception that someone is trying to constrain personal freedom of evaluation and to impose a specific evaluation on the perceiver. In this situation, people experience a negative emotional state called reactance and are motivated to restore freedom. One way to restore threatened attitudinal freedom is reacting in an opposite way to that perceived as an imposed one (i.e., Silvia, 2006).

Thus, on the one hand, it is possible that the perceived price of the frame can shape the evaluation of the painting in a rectilinear way—paintings exhibited in expensive frames can be evaluated higher than the ones presented in frames perceived as cheaper. However, on the other hand, the exhibition of a painting in a frame perceived as exceedingly expensive can lead to a lowered evaluation of this painting.

Moderating Role of the Perceiver's Art Interest

The relation between the type of frame and the evaluation of the painting can be moderated by the scope of the elaboration of this painting. The role of the scope of elaboration in the context of communication was accentuated by the elaboration likelihood model of persuasion (Petty & Cacioppo, 1986). While the elaboration likelihood model is focused mainly on verbal or written communication, Mastandrea and Crano (2019) pointed that it can also be applied to analyses of art perception and evaluation. Moreover, advertising research, which is more focused on visual stimuli, also can shed some light on the role of scope of elaboration

and how it moderates the influence of various contextual cues on the evaluation. The scope of elaboration of persuasive communication is the result of the abilities (e.g., intelligence or knowledge) and possibilities (e.g., absence of time pressure or low cognitive load) to elaborate, as well as the receiver's motivation (e.g., interest in the object of communication). As the scope of elaboration can be determined by many different factors, here we focus on one of them—interest in a given area or issue (Petty & Cacioppo, 1986).

When applying persuasion research findings to art appreciation, it can be expected that when the perceiver lacks the motivation (and/or the ability or possibility) to engage in the elaboration of the evaluated object, their evaluation will mostly be based on cues such as, for example, information about the perception of the object by others (Axsom et al., 1987). Then, if the frame is the cue signaling the evaluation of the framed painting by others, the direct impact of this frame on the evaluation of the painting should be revealed for perceivers not interested in or without knowledge of art, being under time pressure, etc. In this case, the simple presence of the frame, or the perception of it as expensive, should lead to a higher evaluation of the framed painting.

However, especially in the case of more engaged perceivers, it is possible that such a form of “advertising” of the painting, rather than serving as a positive peripheral cue can trigger some suspicions. Kirmani's (1990) research showed that in the case of low-profile advertising (covering a quarter of the newspaper page), the advertiser's effort was perceived as even too low by less engaged receivers, but more engaged persons evaluated this effort as appropriate. Moreover, when advertising was intensive (eight pages), the engaged receivers perceived the advertiser's efforts as too high. Other research confirms that the scope of elaboration (in this case shaped by the cognitive capacity of the given person) can be important here. When the ulterior motives of an influence agent are highly accessible, both cognitively busy and unbusy persons decrease their evaluation of the sincerity of this agent. However, when the ulterior motives of an influence agent are less accessible, the evaluation of this agent is lowered only among cognitively unbusy persons (Campbell & Kirmani, 2000). Based on these results, we can expect the decorative frame (due to its perceptual expressiveness) to be able to easily evoke suspicions about the motives behind the application of this frame. These suspicions in turn can lead to a correction of the evaluation in the direction opposite to that perceived as an imposed one and result in lowering the evaluation of the painting (Martin, 1986). Moreover, the impact of the decorative frame should be less prone to modifications by the perceiver's level of engagement or elaboration than it is in the case of the simpler frame. Being less noticeable, simple frames should be alerting and evoking suspicion only for more engaged perceivers (cf. Ensor & Hamilton, 2014).

Current Research

Our research concerns the influence of the frame on the evaluation of the framed paintings. We analyze whether the frame—treated as information saying how the painting is evaluated by others or even as a means of influencing the perceiver's reactions—shapes the appreciation of the framed paintings. Specifically, we are want to know whether and how the evaluation of the paintings is shaped by a simple frame, potentially perceived as cheap, and by a decorative one, potentially perceived as expensive. Moreover, we are testing whether the potential impact of the frame is moderated by the perceiver's level of interest in art.

Previous research showed that contextualizing information has a much larger effect on the aesthetic appreciation of abstract art than it did in the case of representational art (Mastandrea et al., 2021; Swami, 2013, see also Leder et al., 2006). Due to its ambiguity, abstract art is a genre challenging for its recipients, especially for non-expert viewers. Consequently, naive viewers show less regard for abstract than representational art (e.g. Bubić et al., 2017; Furnham & Walker, 2001a; 2001b). Non-experts tend to look for information that can help interpret abstract art, such as labels on the exhibition site (Szubielska et al., 2021). Furthermore, in the case of abstract art, viewers may follow peripheral cues more often than in the case of figurative art, for example, by using national identity as an art appreciation heuristic (Mastandrea et al., 2021). Therefore, in our study, we decided to display to participants non-representational, abstract contemporary paintings.

METHOD

Participants

A total sample of 98 participants (aged 18–39 years, $M_{\text{age}} = 21.88$ years, $SD = 2.98$, 77 females) were recruited to participate via social media. Our participants were recruited among students. All participants completed an online survey (via profitest.pl) and were not compensated. Participants were randomly assigned to one of the three experimental groups, and they viewed paintings displayed without frames, within simple frames or within decorative frames. There were no differences between the groups in terms of their gender and age. A sensitivity analysis conducted with G*Power (Faul et al., 2009) showed that our sample was sufficient to detect small effects of $f^2 = 0.08$ with a power of 0.80 for a regression analysis.

Materials and Procedure

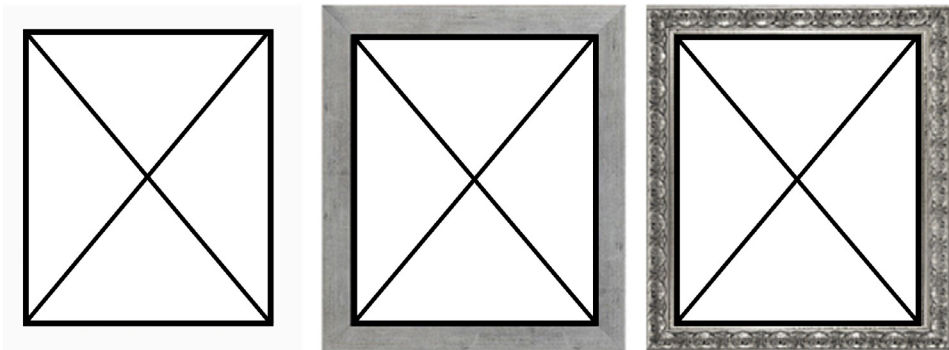
The participants viewed and evaluated ten paintings. The stimuli were high-quality reproductions of ten abstract paintings from the collection of the Polish contemporary art gallery Zachęta—National Gallery of Art, in cooperation with the ING Polish Art Foundation gallery (see the Appendix for a list of the paintings). The reproductions were used with the gallery's permission and are available on the gallery's and the foundation's websites.

The participants were randomly assigned to one of three conditions: they viewed paintings either without a frame or framed—and in a simple or decorative frame (Figure 1). Frames were selected for each of the paintings individually and composed with them by an independent judge, who professionally deals with visual arts. Frames were added around each painting without affecting the size of these paintings. All frames were of equal width. For the frameless versions white bands were added around the paintings, which were slightly lighter than the webpage background. As a result, each individual painting in all versions and the added area around them (frames or white area) were of equal size.

Each painting was presented on a separate page and the order of their presentation was randomized. The participants evaluated each painting on scales presented below the painting, then clicked the “next page” button to see a page with another painting. The viewing time for each painting was unlimited. The participants were asked to use a desktop computer or laptop.

Figure 1

Examples of Experimental Stimuli: Exposition With No Frame, Plain Frame, and Decorative Frame



Note. The rectangle with diagonals indicates where paintings were placed. For the frameless stimulus, we added a band of lighter color than the background color.

The respondents were asked if they liked the painting, if they found it interesting, whether it would be a good investment for a collector, and whether it was worth exhibiting in the gallery. For each painting, these answers were averaged to create an index of the overall evaluation of the painting. The reliability of these indexes was high and varied from 0.908 to 0.946 (Cronbach's alpha). The evaluations of all paintings for each participant were averaged (Cronbach's alpha = 0.809). To conceal the purpose of our study and to limit thoughtless responses, we also used five buffer questions—the participants indicated whether the given painting evoked negative emotions, positive emotions, calmness, and arousal, they were also asked whether they found the given painting comprehensible. All questions were presented in random order, and the respondents answered using 7-point scales (1 = *definitely not*, 7 = *definitely yes*).

After completing the evaluation of the paintings, participants were asked to what extent they were interested in art (1 = *not interested at all*, 7 = *very interested*) and how they evaluated their knowledge of art (1 = *I know nothing about it*, 7 = *I know it very well*). Since these two items were highly correlated ($r = .65$, $p < .001$), they were averaged to create an index of art interest. The order of presentation of these questions was randomized.

Pilot Study

Before proceeding with the main experiment, we conducted a pilot study to ensure that our framing manipulation is effective. The participants ($N = 54$, $M_{\text{age}} = 22.09$ years, $SD = 3.47$, 41 females) were randomly assigned to one of two conditions: they viewed the same paintings as the main study, framed either in a simple or decorative frame—the same frames as those used in the main study (the order of presentation was randomized). The participants were asked (in random order) whether they considered the frame as expensive (1 = *cheap*, 7 = *expensive*), and decorative (1 = *simple*, 7 = *decorative*), whether the frame matched the painting (1 = *doesn't match this painting*, 7 = *does match this painting*) and whether they liked the frame (1 = *I don't like it*, 7 = *I like it*). For each participant, the answers for each of these questions were averaged across all paintings. The reliability of these indexes was high and varied from 0.781 to 0.949 (Cronbach's alpha). Similarly to the main study, the respondents were asked to what extent they were interested in art and how they rated their knowledge about art. Since these two items were highly correlated ($r = .69$, $p < .001$), they were averaged to create an index of art interest ($M = 3.61$, $SD = 1.50$).

To test if our frame-type manipulation was successful and whether it was moderated by interest in art, we used Hayes (2013) PROCESS macro; Model 1 (with type of frame coding: simple frame = 0, decorative frame = 1). The interactive terms were mean centered. We report the unstandardized regression coefficients. For the evaluation of the expensiveness of the frames, we found only the main effect of the frame type, $b = 1.75$, $se = 0.25$, $t(50) = 6.95$, $p < .001$. Decorative frames were seen as more expensive than simple frames. Similarly, the perception of the decorativeness of the frame was affected only by the frame type, with decorative frames being evaluated higher on this scale than simple frames, $b = 2.73$, $se = 0.25$, $t(50) = 10.76$, $p < .001$. The perception of the match between the frame and the painting was only marginally affected by the type of the frame, $b = -0.61$, $se = 0.33$, $t(50) = -1.88$, $p = .066$, indicating that the decorative frames were perceived as slightly less well-matched to the paintings than the simple ones. Liking the frames was not affected by the type of frame, $b = 0.07$, $se = 0.41$, $t(50) = 0.17$, $p = .866$. Moreover, for any of these dependent variables, neither art interest nor interest by the type of frame interaction was significant. Therefore, the perceptions of the frames themselves were not affected by the participants' interest in art.

RESULTS

In the main study, interest in art ranged from 1 to 7 ($M = 3.62$, $SD = 1.43$). To test whether the impact of the frames on the rating of the paintings is moderated by interest in art, we used Hayes (2013) PROCESS macro; Model 1. We used indicator (dummy) coding for our predictor variable (Hayes & Preacher, 2014) and created two dummy variables; one for the simple frame (simple frame = 1, decorative frame = 0, no-frame = 0), and the second for the decorative frame (simple frame = 0, decorative frame = 1, no-frame = 0) with no-frame conditions as a reference level. The interactive terms were mean centered.

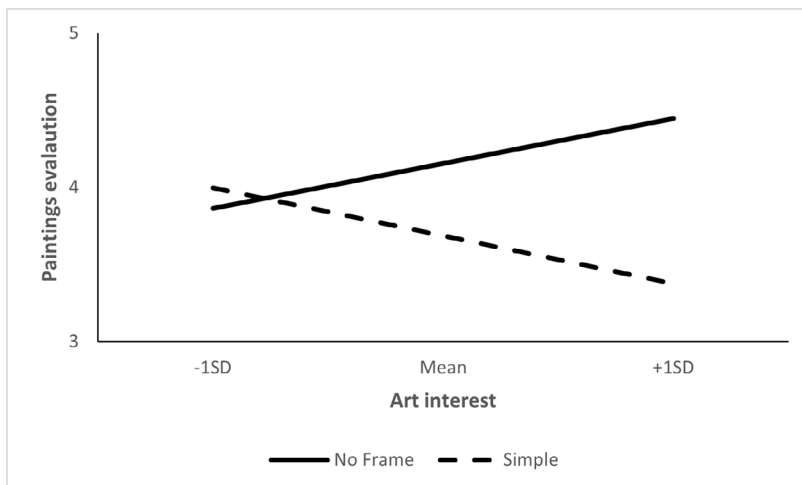
The effect of art interest was only marginal, $b = 0.20$, $se = 0.11$, $t(92) = 1.86$, $p = .066$, indicating that the paintings were rated more favorably by those participants who declared a higher level of art interest. We found a main effect of the decorative frame, $b = -0.64$, $se = 0.24$, $t(92) = -2.72$, $p = .008$. The participants' ratings were more positive when the paintings were displayed without frames rather than within decorative frames. The decorative frame by art interest interaction was not significant, $b = -0.12$, $se = 0.17$, $t(92) = -0.71$, $p = .478$.

The main effect of the simple frame was only marginally significant, $b = -0.47$, $se = 0.24$, $t(92) = -1.94$, $p = .055$, indicating that paintings without frames were

evaluated more positively than paintings within simple frames. However, this effect was qualified by the simple frame with art interest interaction, $b = -0.42$, $se = 0.16$, $t(92) = -2.55$, $p = .013$ (see Fig. 2). To explore this interaction, we conducted a floodlight analysis to identify regions in the range of the moderator (art interest) in which the effect of the independent variable (simple frame presence) on the dependent variable (evaluations of the paintings) is significant (Hayes & Matthes, 2009; Spiller et al., 2013). The Johnson–Neyman point for $p < .05$ for art interest occurred at a value of 3.66, which is .025 standard deviation above the mean of interest index. This result indicates that the paintings presented without frames were rated more positively than paintings presented in simple frames by participants who declared that their art interest is a bit higher than the mean level of interest in this group. In addition, there were no significant differences between the evaluation of paintings presented without frames and within a simple frame below the Johnson–Neyman point.

Figure 2

Evaluation of Paintings as Function of Participants' Art Interest and Type of Frame Used (Simple vs. No-Frame)



DISCUSSION

The result of our study showed that exhibiting contemporary abstract paintings in frames does not positively affect the evaluations of these paintings. Decorative frames lowered the rating of the paintings regardless of the level of interest or knowl-

edge of art declared by the participants. Moreover, although simple frames did not affect the evaluation of the paintings in respondents with a low interest in art, they harmed the evaluation of the paintings by more interested participants.

These results suggest that in the case of an abstract painting, the frame does not function as other contextual cues, like the opinion of others, etc. (Lauring et al., 2016). Nor does the frame work as a simple peripheral cue, as it is described by the elaboration likelihood model of persuasion. First, if it were to serve this function, it should influence the evaluation of paintings mostly among uninterested people (Axson et al., 1987). Second, the positively perceived cue, the one perceived as more expensive or signaling some special value assigned to the framed painting by others, should lead to more positive evaluations. However, the results of our study show that the decorative frame (the one perceived as more expensive) lowers the evaluation of the framed paintings and similarly influences the evaluations formed both by uninterested participants, as well as by interested ones. Moreover, not only did the simple frame not influence the evaluations of the non-interested participants in a stronger way than those of the interested, but we noticed an exactly opposite pattern—this frame rather influenced the evaluations by the high interested participants, leaving the ones expressed by non-interested intact.

Taken together, the results obtained in our study seem to confirm that the frame is perceived by art recipients as a way of exhibiting or even promoting the presented painting. Then, the frame can trigger the process of inferences concerning the motives behind choosing the frame for a particular painting. Extrapolating from Kirmani's (1990; Kirmani & Wright, 1989) research, it is possible that in the case of contemporary paintings, the frame, especially a decorative one, is perceived as an exaggerated way of exhibiting (or even promoting) of a painting.

It seems that different types of frames (decorative vs. simple ones) variously impact the inference about the motives behind using this or that frame. Decorative frames seem to initiate that regardless of the level of participants' art interest. However, in our case, the presence of simple frames affected the evaluation of paintings only among the more interested participants. It is possible that the level of art interest was a factor increasing the respondents' ability to detect signals suggesting that attempts at influence were made. The more interested ones noticed these signals regardless of their distinctness. For the less interested ones, a threshold of signal distinctiveness needs to be exceeded in order to evoke considerations about being the object of influence attempts (see Ensor & Hamilton, 2014). In other words, the simple frame we used was not imposing enough to make every person think about the motives behind using this frame. However, the decorative frame was a stimulus strong enough to grab the attention of even the uninterested respondents.

Alternative Explanations

These results can be also related to the fact that frames for contemporary paintings can be seen as breaking the scheme of presentation. Redies and Groß (2013) noticed that frames used in a 20th century art museum are smaller and less complex than those used in museums specialized in earlier art periods. Presenting contemporary abstract paintings in a decorative frame could be inconsistent with the scheme of presentation that the participants were used to, or that they expected. Presenting these paintings in simple frames could be treated by less interested viewers as a natural exhibition practice, while the more experienced audience can perceive even this subtler combination as inconsistent with the scheme of presentation for this kind of art. Noticing the inconsistency or mismatch between painting and frame could simply result in a negative evaluation of the painting. However, as previous research found, the lower evaluation should only be expected when the incongruity is very high (cf. Meyers-Levy & Tybout, 1989). Thus, the mismatch-based explanation of the results obtained here is possible if we assume that for more interested participants every frame on a contemporary painting is a case of extreme mismatch, and that for less interested ones only the decorative frame is such the case. However, in our preliminary study the decorative frames were seen only as slightly less matched to the paintings we used than the simple ones. Moreover, the perception of the match between the frame and the painting was not moderated by the participants' level of art interest. It seems, then, that the result we found cannot simply be explained by the negative impact of the mismatch between the frames and paintings.

However, the noticed incongruity between the painting and the frame can be consequential in a different way. As previous research showed, using attention-getting advertising techniques such as borrowed interest appeal (when interest in one stimulus—for example, attractive people—is used to increase attention for the object of persuasion) can result in a backfire effect. Specifically, when the fit between the content of the ad and the product is low, manipulative intentions are inferred and evaluation of the product is lowered (Campbell, 1995). In other words, any form of incongruity or mismatch can raise the chances that inferences about influence attempts will be generated. Thus, the process of influencing the type of frame on the evaluation of the paintings can be twofold. First, the type of the frame, depending on the knowledge and interest of the recipient, can activate the process of evaluating the match between the frame and the painting. Second, the result of this evaluation can determine whether the process of inference about the reason for using the frame will be initiated. If the frame is classified as a matched one, it can positively influence the perception of the painting or at least can be non-consequential for this. However, if the frame is evaluated as a mismatched one, the manipulative intention

can be inferred and, as a consequence, the evaluations of the painting can be harmed. Obviously, the noticed mismatch can also be considered a result of the incompetence of the person choosing the frame. However, results of research about inferring the intentions of the communicators shows that this kind of conclusion should be expected only when the perceiver has good reason to doubt the competence of the person in charge of choosing the frame (e.g., Kwan et al., 2017). Another possibility is that the frame-painting mismatch can be interpreted as an artistic way of pointing at some specific aspect of the painting, etc. This case could be expected when, for example, the frame is presented as an integral part of the painting or as chosen by the author itself.

Limitations and Suggestions for Future Research

In our research, the assumption that the impact of the frame on the evaluation of a painting is mediated by the attribution of the reasons behind using the frame was tested indirectly. We checked whether the pattern of evaluation of the paintings is consistent with our theory or whether it rather fits an alternative account (i.e., frame working as a simple peripheral cue). Future research could test this mechanism by using more direct ways. Direct measuring of the perception of the intentions of the persons responsible for the framing of the paintings seems to be the most obvious method (e.g., Campbell, 1995). However, asking respondents about the aforementioned motivation can artificially increase the cognitive accessibility of the suspicious reactions or even to activate them when they were not activated in a natural way. To avoid such side effects, different tests on the importance of inferences about intentions could be applied—i.e., manipulated suspension of such inferences. Inferences about the reason behind the way artwork is presented should be consequential only insofar as the given form of presentation of this artwork is perceived as intended and consciously used (e.g., Kwan et al., 2017). The suspension of this kind of inference is possible by suggesting, for example, that a given way of painting presentation is not intentional, that it is a matter of randomness. For example, it could be said that the frames were randomly assigned to the paintings by computer. If such information were to eliminate the influence of the frames on the evaluation of the paintings, the importance of the inferences about intentions would be proven. On the other hand, the information that the frame was chosen by an auction house employee (someone interested in influencing the evaluation of the perceived object) should strengthen the results obtained in our research.

Second, it would be interesting to check how the presence of the frame and its type affects the perception and evaluation of the paintings for which the frame is

more natural—as it seems to be in the case of figurative paintings. In this context, kitsch seems to be a specifically interesting. Kitsch paintings, similarly to modern ones, are some kind of ambiguous stimuli (Pelowski et al., 2017). The ambiguity of the stimulus raises the chances that the stimulus evaluation will be affected by the different kinds of peripheral cues (Chaiken & Maheswaran, 1994). However, while for modern paintings the ambiguity concerns both the interpretation and the value of the painting, in the case of kitsch it is rather only a matter of the value. As a result, it is possible that the impact of the frame (especially if decorative) on the rating of kitsch artwork may be negative only when the recipient notices that the value of the painting could be questionable in nature. Only in this case would inferences about the manipulative intent behind framing of the paintings be expected. Moreover, it is also possible that as long as the concerns about the uncertain value of the painting are not initiated, the frames can work similarly to other peripheral cues and contextual information. Specifically, for paintings with undetected kitschiness, the perceived value of the frame might shape the evaluation of the painting in a rectilinear way.

CRedit Author Statement

PAWEŁ KONIAK (60%): conceptualization, methodology, software, formal analysis, resources, writing (original draft), writing (review and editing).

MAGDALENA SZUBIELSKA (40%): conceptualization, methodology, software, formal analysis, resources, writing (original draft), writing (review and editing), supervision.

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APPENDIX

Information about the paintings: artist's name, title and year of creation of the artwork

1. Tomasz Baran, Untitled, 2009.
2. Tadeusz Brudzyński, Untitled, 1991.
3. Stanisław Fijałkowski, *IV obraz dla Walerii* [4th painting for Valerie], 1992.
4. Stefan Gierowski, Untitled, 1994.
5. Dorota Buczkowska, Untitled, 2013.
6. Przemysław Matecki, Untitled, 2015.
7. Włodzimierz Pawlak, *Notatka o sztuce nr 19* [Note on art no. 19], 1998.
8. Leon Tarasewicz, Untitled (orange-blue), 2000.
9. Jan Tarasin, *Zapis II* [Record 2], 1981.
10. Włodzimierz Jan Zakrzewski, *Barwy polskie /Ziemie/* [Colours of Poland /Lands/], 2000.