

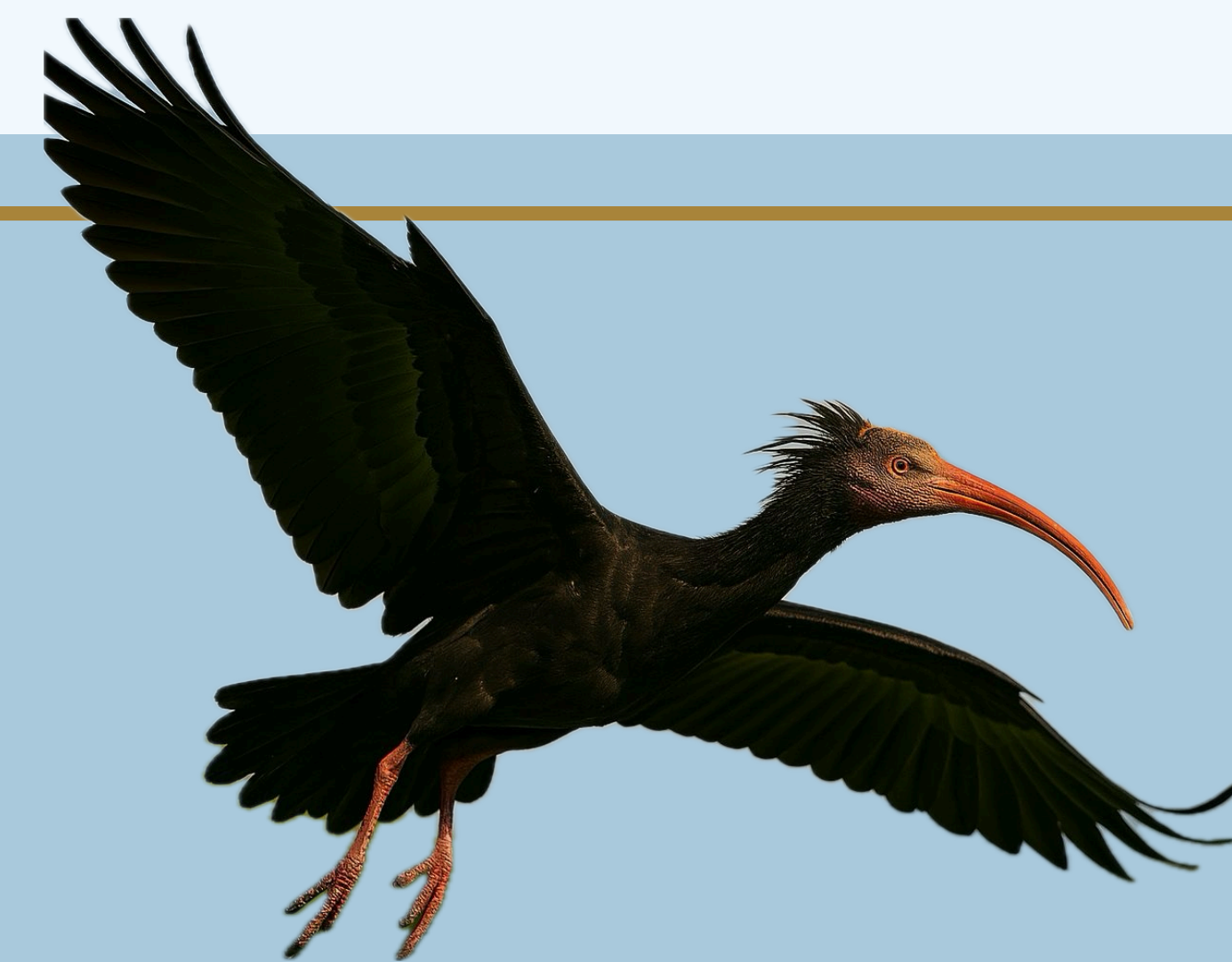
## Background:

- Art titles shape perception and enjoyment: Informative titles help viewers understand, interpret and appreciate paintings more fully. (Leder et al., 2006)
- Historical inaccuracies in artworks reduce liking, though understanding, interest, and immersion remain unaffected. (Knoos et al., 2021)
- Bamberg's "Vogelsaal" exemplifies a historically rooted exhibition aesthetic, shifting aesthetic perception from taxonomic cognition toward embodied and affective engagement. (Beck, 2018)
- This led us to the question whether valence-based background information influences aesthetic perception, emotional experience, and engagement behavior in an exhibition context.

## Method:

### Design

- Between-subjects experimental design
- Three conditions:
  - Control (no priming) ( $N = 17$ )
  - Positive priming ( $N = 19$ )
  - Negative priming ( $N = 18$ )



### Procedure

- All participants completed a moral identity questionnaire.
- Prior knowledge relevant to the exhibition was assessed to ensure group equivalence.
- Participants in the experimental conditions received a valence-based priming text.
- A manipulation check was conducted using single-choice comprehension questions.
- Participants were free to roam around the exhibition how and for as long as they liked.

### Dependent Variables

- Aesthetic measures (e.g. beauty, interest, impression)
- Emotional experience: Selected PANAS items + situation-specific emotional adjectives
- Time spent in the exhibition

### Independent variable:

- Priming valence (positive, negative, none)



## Results:

### Preliminary Analyses

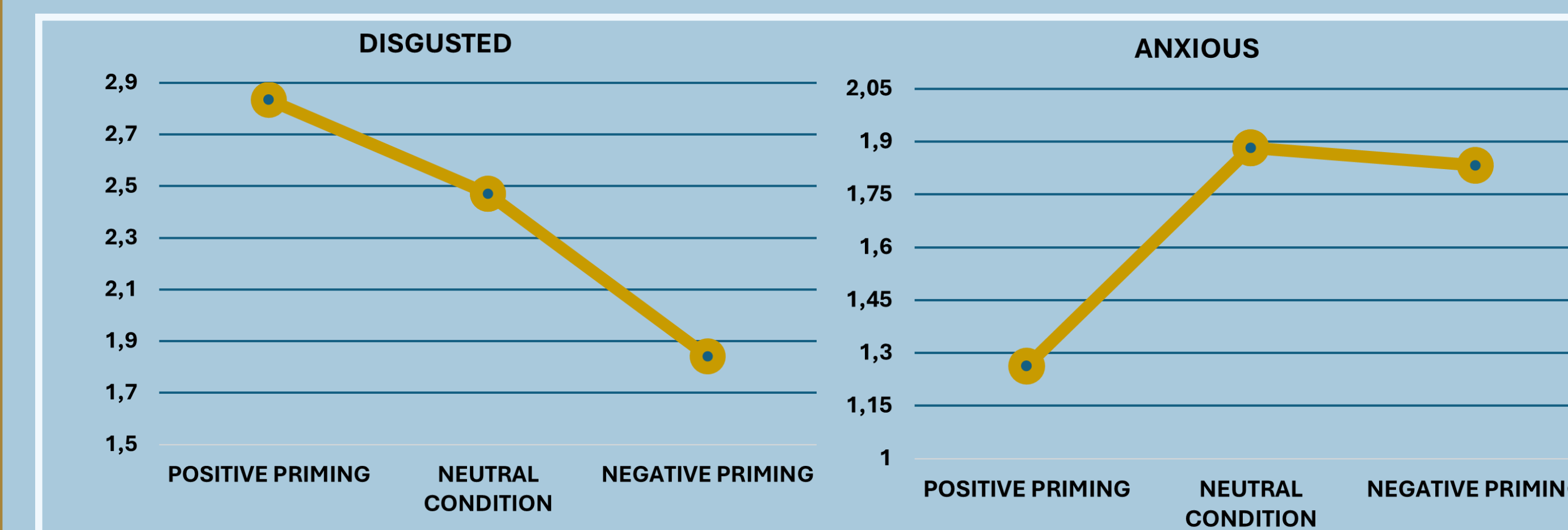
- No significant group differences in moral identity
- No significant group differences in prior knowledge

### Main Analyses

- Aesthetic perception: No significant differences
- Time spent in exhibition: No significant differences

### Emotional Experience

- Significant effect of priming on:
  - Disgust ( $p = .043$ )
  - Anxiety ( $p = .038$ )
- Post hoc tests: Significant differences between positive and negative condition.



## Implications & Limitations:

- In contrast to previous studies on art: background information had a stronger impact on negative than on positive emotions.
- The impact of background information might vary depending on the type of exhibition.
- General background information on exhibitions might have a weaker impact than information on specific exhibition objects.
- Small sample size may have obscured subtle priming effects.



## Main references:

- Beck, L. A. (2018). *Zoological collections of Germany: The animal kingdom in its amazing plenty at museums and universities*. Springer. <https://doi.org/10.1007/978-3-319-44321-8>.
- Knoos, M., Glaser, M., & Schwan, S. (2021). Aesthetic experience of representational art: Liking is affected by audio-information naming and explaining inaccuracies of historical paintings. *Frontiers in Psychology*, 12, Article 613391. <https://doi.org/10.3389/fpsyg.2021.613391>
- Leder, H., Carbon, C. C., & Ripsas, A. L. (2006). Entitling art: Influence of title information on understanding and appreciation of paintings. *Acta psychologica*, 121(2), 176–198. <https://doi.org/10.1016/j.actpsy.2005.08.005>.