

Gallery as an explicit stimulation environment in the development of artistic talent

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The study introduces unique research results on the topic of artistically gifted and talented children and young people, and their interactions with the environment and exhibitions of Slovak galleries. Artistically gifted teenagers (N = 32) from different regions of Slovakia participated in the research. Based on the research results, we consider the gallery environment stimulating for artistic talent of a person in a specific way. The authors of the study confirmed that in the observed group of artistically gifted teenagers, their artistic talent was positively impacted. Progress was captured in specific components of artistic expression (imagination, fantasy and creativity), which was identified as direct influence of visiting galleries.

Keywords: gallery, stimulating environment, artistic giftedness, adolescent

The paper presents research findings from selected galleries in the area of Slovak Republic in groups of artistically gifted teenagers.¹ We agree with Šobánková² that gallery as an environment

¹ The period of adolescence is a period of not only physical, but also social and psychological (or similar) transformation of a person approximately at the age of 12/13 to 19/20 years. In this paper, we will refer to observed group as 'teenagers'.

² ŠOBÁŇOVÁ, Petra. *Muzejní expozice jako edukační médium*. Olomouc : Univerzita Palackého v Olomouci, 2014. pp. 36-37.

possesses educational potential. We also assume that gallery carries supportive or stimulating potential that positively impacts artistically gifted teenagers.

Based on the abovementioned supportive potential of galleries, teenagers experience enrichment of their authentic expressivity in their art making.³ Teenagers act in the roles of gallery visitors, who are influenced by the art of the exhibited artists. In the stimulating environment of the gallery, artistically gifted teenagers are inspired by the art of other artists, which is reflected in their own art making. They create, reconstruct, re-create and build new pieces in the form of artwork, which is authentic and unique for its creator.

We aim to define gallery as an explicit stimulating environment (possessing supportive potential) in relation to developing artistic talent of teenagers.

We focused on:

- artistically gifted teenagers as gallery visitors
- a review of galleries that the group of artistically gifted teenagers have been visiting or visited in the specific researched period
- the demonstration of indicators of artistic talent, which we presented through graphs and verbal commentary.

These facts are described in the article.

Artistic expression in a group of artistically gifted teenagers

Artistic expression in a group of teenagers may be characterised as unstable or even ambivalent in this developmental stage. It is a period which is considered a period of loss of interest in artistic expression. This is confirmed by the term describing it as ‘crisis period’⁴ In this group of young people art creating becomes dull and simultaneously imperfect according to the visual form and according to real expectations.⁵

However, if teenagers overcome the crisis of this age, these qualities can be found in their art making:

- evident attempt for shading, capturing volume and plasticity;
- copying also appears as an insensitive acceptance of models from the professional art creating of adults;
- in art making, more personal features appear, which allows to assess the interests and hobbies of teenagers;⁶
- they will request feedback from their surroundings.⁷

If teenagers do not overcome the ‘crisis period’ they will minimise their art making (and often refuse to create and swap it for an activity they have not done before).

The choice of artistic themes and ideas is rather limited, stemming out of subjective

³ Every artistic expression needs to be assessed individually. Despite not being able to generalise the discovered facts, we believe that presenting the findings may shape the perspective towards a positive connection between galleries and artistic talent for the benefit of the artistically gifted visitors.

⁴ MACEK, Petr. *Adolescence*. 2. vyd. Praha : Portál, 2003. pp. 25-30.

⁵ KOVÁČOVÁ, Barbora – VALACHOVÁ, Daniela. *Potreby, očakávania, možnosti a limity adolescentov so zdravotným znevýhodnením v kontexte ich pohľadu na umenie* In: *Výskumná paradigma skupinovej arteterapie*. Ružomberok: Katolícka univerzita v Ružomberku. VERBUM - vydavateľstvo KU, 2018. pp. 16-18.

⁶ KOVÁČOVÁ – VALACHOVÁ, ref. 5. p. 23.

⁷ BARTKO, Michal – KOVÁČOVÁ, Barbora – ŠEVČOVIČ, Martin – UHEL, Jaroslav – VALACHOVÁ, Daniela. *Výtvarné nadanie súčasť umeleckého nadania v súčasnom svete* In: *Fenómén výtvarného nadania vo vývine človeka: teoreticko-výskumná paradigma*. Banská Bystrica : Univerzita Mateja Bela v Banskej Bystrici, 2018. pp. 6-29.

interests, individual experiences and also from inspiration from exhibitions/expositions.⁸ Especially through art making, they have the ambition to take stance towards various areas – social, political, ethical.⁹ The art making of artistically gifted teenagers is specific in the fact that they project their inner struggle for their own identity and their place in the world into their art. Erikson¹⁰ talks about the antithesis of identity as of confused identity, which is also typical for this developmental stage of young people.

Galleries or museums as welcoming environment contributing to the development of artistic talent

Artistically gifted teenagers constantly search for stimuli for their art making, which as we mentioned, can be found in the gallery environment. In galleries, teenagers become part of a community that is attracted by the gallery environment with the ambition to nurture the need for a cultural experience. Gallery visitors are presented with various collections or author exhibitions. It depends on the individual what they incline to and what they choose from the offer of a particular gallery.

In the context of our research, we worked with a sample of artistically gifted teenagers (N = 32) in three regions of Slovakia (East, Central and West).

Sampling conditions included:

a) artistic talent (giftedness) confirmed by a psychological assessment not older than two years;

b) age range of 12/13 to 19/20 years old;

c) residency within the three regions of Slovakia.

The average age of participants was 17.5 years. Distribution of the research sample according to the regions was: 11 teenagers from the western region, 9 teenagers from the central region and 12 teenagers from the eastern region.

Each teenager who was part of the research sample had a specific artistic expression in terms of:

a) techniques applied in their art making;

b) verbal/non-verbal presentation of their art.

“I’ll rather express it by colours and won’t babble about it; it says everything for me.” [R11]

Following the initial interviews¹¹ we focused on the environment of the galleries in our research. In fact, based on their personal experience, the teenagers considered Slovak galleries more attractive and inspirational compared to the offer of Slovak museums. From the perspective of the teenagers, these factors were considered limiting: time frame, rigidity of thematic focus, rather low marketing and difficult access to basic information.

⁸ KOVÁČOVÁ – VALACHOVÁ, ref. 5, pp. 18-19.

⁹ KOVÁČOVÁ, Barbora. Posudzovanie esteticko-výchovnej oblasti vo voľnom čase u žiakov v priestore inklúzie (z prieskumu). In: *CREA-AE 2018 : kreatívne reflexívne emocionálne alternatívne - umelecké vzdelávanie, zborník z elektronickej konferencie s medzinárodnou účasťou*. Banská Bystrica : Univerzita Mateja Bela v Banskej Bystrici, 2018, p. 231-239.

¹⁰ ERIKSON, Erik. *Životný cyklus rozšírený a dokončený*. Praha : Portál, 2015, pp. 45-58.

¹¹ Through individual interviews in the group of teenagers (from January to February 2018) we explored their interest in visiting galleries and museums, their expectations from the perspective of the offer of galleries and museums and from the perspective of their personal reasons of inclining towards a gallery or a museum.

“Internally, I felt that something was alluring me to go to the museum, but I felt that something is missing in there, something unspoken, as if unfinished” [R3].

This finding was surprising in the fact that we did not expect our recipients to express it in this particular way. We agree with the opinion of Dolák¹² who claims that museum is about objects and about people. It is necessary to point out that Slovak museums do not aspire to be visitor-friendly or advertise their programme. *“The final goal of a museum there fore is not the collection, not even its exhibition, but rather a maximum of content visitors (consumers), who need this facility for fulfilling their cultural needs and will be returning to the museum”*.¹³ This quote by Dolák¹⁴ is referenced because it relates to the perspective expressed by the interviewed teenagers who considered the offer of museums limited.

The environment of galleries was perceived to be more acceptable and in the context of the art making of individuals with artistic giftedness evaluated as more enriching [R12], richer in content [R4, 8, 21] and personally relatable [R7] as compared to the museum environment. As opposed to museums, galleries offered long-term exhibitions, which had a positive impact on the development of art making, because it allowed for multiple interactions with the art pieces over time.

“I do not paint quickly, it needs to grow in me, and time, that does not play a role for me, rather the opposite, I need it” [R11].

“... the opportunity to see his works multiple times and to realise the message which I could perceive through my eyes and heart, projected on my own [works] ..., I consider that a big shift in myself” [R7].

The opportunity for a return, repetition, entrance in medias res constituted part of the process of reconstruction of their previously created art piece. Establishing knowledge about various opportunities for expression enriched their authentic artistic expression.

“I was surprised that despite the photos from the tablet I had a feeling I had to see it once more, and again and again. Even the lady selling the tickets recognised me and said to enter for free, because she has never experienced anyone coming in three times during the same day” [R12].

Inspirations which they capture on paper or in modelling material, teenagers describe as moments which bring an interruption to the typical view of everyday reality.

“Personally, when I visit exhibitions in galleries, I feel a relief in creative invention; I create and re-create. In museums, I feel constrained; I have a feeling that if I wanted to change something, it would not be so easy. The sign with no touching, no smoking, no talking will definitely persuade me that a museum is not the place where my art-making will develop” [R18].

Despite the limitations of museums described by teenagers, they commented on some positive aspects of museums as:

¹² DOLÁK, Jan. Otevírání se veřejnosti nebo „nová ortodoxie“? In: *Muzeológia a kultúrne dedičstvo*, vol. 5, 2017, Is. 1, pp. 138-139.

¹³ Ibidem, pp. 139.

¹⁴ Ibidem, pp. 138-139.

“environments that cannot be denied their positive charge”[R2] and an environment *“stimulating potential towards pronounced expressivity in self-expression”*[R9].

Scott also makes the interesting point that not all museum experiences can be measured, either in terms of their social or economic benefits, and that a focus on measurement should not be the only factor that guarantees the action of whether to undertake a program/exhibition or not.¹⁵

Despite the mentioned positives of museums, the environment of galleries was considered a more acceptable environment by the group of teenagers that we worked with in our project. We are aware of potential bias, as the teenagers might have been influenced by several factors such as more frequent positive experience favouring galleries.

Gallery, a stimulating environment for developing artistic giftedness

Galleries were selected in collaboration with the teenagers based on two criteria. The first criterion was the appeal of the gallery to the teenagers. From the list of all galleries in the regions, larger galleries were selected by the teenagers based on their interest in their current offer. The second condition was the accessibility for each recipient based on their residency and the opening hours of the gallery. In the schematic depiction we list the offer of all selected galleries in Slovakia in 2018, including the overall number of offers, which was 25 offers (Figure 1). We consider that to be quite a high offer with significant personalities of art production. All selected galleries were visited by at least one of the research participants.

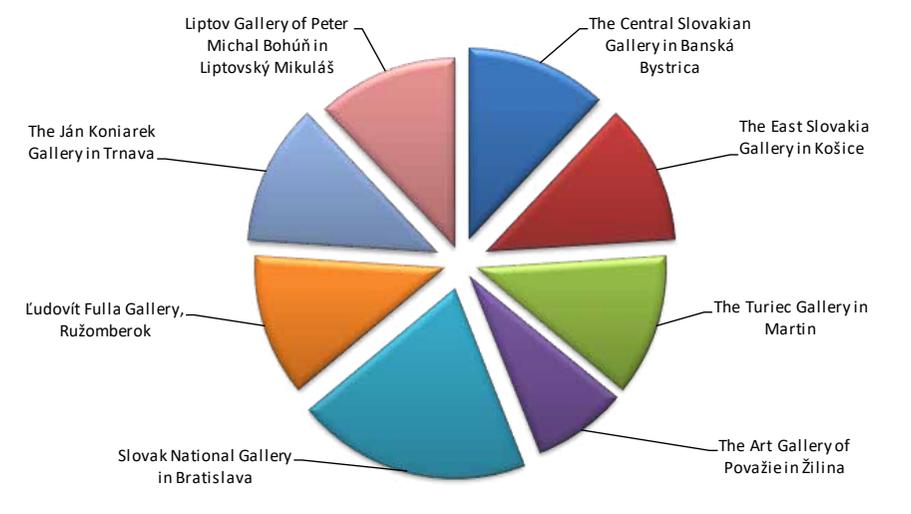


Fig. 1: *Galleries in Slovakia and their offer in 2018.* Source: authors' own production

The schematic representation (Figure 1) shows with the colour saturation in the figure that The Slovak National Gallery in the capital city of Slovakia provided the highest offer ($N_p = 5$) from all the galleries in 2018.

¹⁵ SCOTT, Carol. Museums and Impact. In: *Curator: The Museum Journal*, vol. 46, 2003, Is. 3, p. 293-310.

For illustration, we list the offer of the galleries without further explanation.

The Slovak National Gallery (SNG) in Bratislava

Exhibitions in 2018

- The Eights (27 Feb 2018 — 31 Dec 2018). The exhibition was characterised as a series of “Small exhibitions for the Eight anniversaries”.
- FILLA – FULLA: The fate of the artist (10 July 2018 — 21 Oct 2018).
- Berger (21 June 2018 — 30 Sep 2018).
- Architect Friedrich Weinwurm: The New Way (25 Jan 2018 — 20 May 2018).
- Photographer Bazovský (17 Nov 2017 — 15 Apr 2018).

Ludovít Fulla Gallery, Ružomberok

Exhibitions in 2018

- Ester Šimerová-Martinčeková (26 July 2018 — 23 Sep 2018).
- Gardens Gardens (31 May 2018 — 22 July 2018).
- Adamčiak, begin! (16 Feb 2018 — 15 Apr 2018).

The Central Slovakian Gallery in Banská Bystrica

Exhibitions in 2018

- From a Point to a Memory Footprint(8 Sep 2017 – 4 Mar 2018).
- Dominik Skutecký – Unknown Portraits II. (11 Sep 2018 – 12 Dec 2018).
- How to Tackle Art... (16 Oct 2018 – 24 Feb 2019).

The Ján Koniarek Gallery in Trnava

Exhibitions in 2018

- Sculptor Ján Koniarek (permanent exposition).
- František Bohunický: Deform (29 Mar 2018 – 26 Apr 2018).
- Lenka Vilhelmová: The Tangible Head (5Apr 2018 – 9 May 2018).

Liptov Gallery of Peter Michal Bohúň in Liptovský Mikuláš

Exhibitions in 2018

- “In good company” with Simona Janišová, Linda Viková and si.li. (24 Apr 2018 – 9 June 2018).
- Ján Zoričák, The Windows to Space (10 July 2018 – 2 Oct 2018).
- Karol Baron, Drawings 1966-1983 (25 Oct 2018 – 19 Jan 2019).

The East Slovakia Gallery in Košice

Exhibition 2018

- Ján Vasilko – Abstract Paintings Vol. 1 (11 Sep 2018 – 14 Oct 2018).
- XIX. –19thCentury Art in Eastern Slovakia (23 Feb 2018 – 19 Aug 2018).
- František Veselý – The Country of a New Kind (27 June 2018– 21 Oct 2018).

The Turiec Gallery in Martin

Exhibition in 2018

- Miroslav Knapp (24 May 2018 – 2 Sep 2018).
- Mikuláš Galanda: Drawings and relief prints (8 Feb 2018 – 20 May 2018).

- Colourful BRASILUSTRATION(24 May 2018 – 1 July 2018).
The Art Gallery of Považie in Žilina
Exhibitions in 2018
- The Month of Architecture in The Art Gallery of Považie in Žilina (8 Mar 2018 – 8 Apr 2019).
- HAPP(Y)SOC(IETY) –Holiday is an Enriched Everyday (A film about Alex Mlynárčik) (25 Jan 2018 – 4 Feb 2018).

The following findings cannot be generalised as they are valid for the artistically gifted teenagers in our project. Our ambition was rather to demonstrate the fact that artistic talent of an individual can be influenced and developed through galleries. The gallery environment is considered to be positively impacting on imagination, fantasy and creativity.

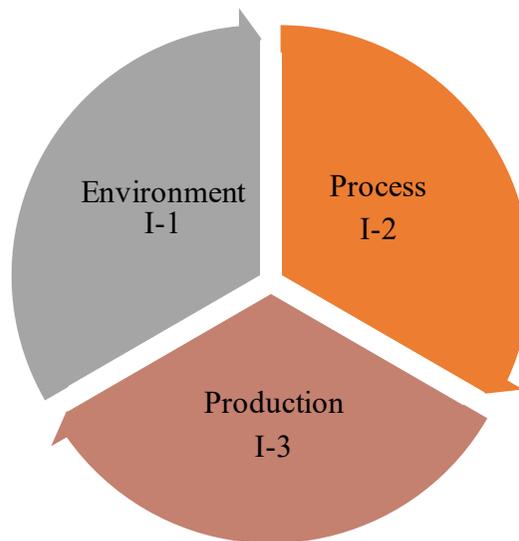


Fig. 2: *Triad of indicators of artistic giftedness.* Source: authors' own production

In the context of evaluation of artistic giftedness, we focused on one out of the three indicators of artistic giftedness (Process – Environment– Product, see Figure 2), which we consider significant in relation to the environment of galleries and museums.

From the triad of indicators, we focused on the indicator of Environment (I-1), where the individual with giftedness lives, creates and communicates. Specifically, it was out-of-school environment, which is characterised by the fact that the individual with artistic giftedness a) purposefully seeks activities with art production; b) actively participates in art activities; c) has independent and creative ideas.

In this paper we use the term indicator, which comprises of two components: component of receptivity (I-1-R) and component of expressivity (I-1-E). Each component consists of categories that were identified through the evaluation of the work of artistically gifted teenagers.

RECEPTIVITY: Evaluation of the indicator of receptivity (I-1-R) in artistic giftedness

From the total number of galleries in Slovakia, artistically gifted teenagers identified eight galleries (Figure 1). These galleries were visited by each teenager from the sample at least once

a week.

Surprising 75% of surveyed recipients with artistic giftedness confirmed this information. From the total number of recipients ($N = 32$) a substantial 12% of adolescents with artistic giftedness affirmed that they visited selected exhibitions repeatedly and explained the reasons:

“I felt renaissance when I entered; and the mixture of inspirations was unique” [R1].

The first component that was observed within the indicator of Environment (I-1) was the component of receptivity (Figure 3). Within this component, the highest frequency rate was noted in the category of visual inspiration ($n_1 = 36\%$).

Artistically gifted teenagers perceive visual inspiration in terms of stimuli and sensations from the artwork that is offered in the gallery environment. From their perspective, it represents a significant stimulus for their own art-making. Inspirations which they found enticing during a gallery visit (‘here and now’) were used after time as segments or gradually in sequences.

Doubravová perceives visuality as a set of symbols and signs representing the meanings of the surrounding world.¹⁶

“It is just details, flowers, overlapping colours ... but yes ... it is the influence of the inspirational exhibition in Ružomberok” [R18].

EXPRESSIVITY: Evaluation of the factor of expressivity (I-1-E) in artistic giftedness

The term ‘expressivity’ in its broadest sense can be understood as allowing ‘expression’ to materialise – it is a specific, materialised/physical, tangible expression of certain meanings¹⁷. In all its forms, this term carries two fundamental poles. On one hand there is the tangible form perceived through the senses, and on the other hand there is meaning which is expressed in it. Besides that, expressivity represents a process which gives an outer form to various inner contents. In the literature, we can also find a statement that expression is “*a specific, emotionally coloured and more or less structured representation of the inner world of a person*”.¹⁸

In defining the understanding of the term ‘expressivity’ in this way, it is about finding a corresponding expression for the inner personal perceptions of a person through expressive means such as gestures, shapes, colours, rhythms, or melody. Key aspects in this understanding of expressivity are the movement from inside out and the emphasis on the emotion and emotional quality of the content. Based on this, it is possible to perceive artistic expression as a suitable form for learning, assessment and construction of knowledge.

The second part of the indicator of Environment was identified by the researchers as ‘Expressivity’. Within this component, the highest frequency rate in the responses of teenagers was noted in the category of ‘sketches inspired by the exposition’ ($n_1 = 28\%$).

The art making of the recipients was evaluated during regular sessions. The evaluation usually happened in smaller groups (2-4 recipients in a group), which were not identical in terms of the number of recipients.

Teenagers were invited to present and describe their artwork in front of the group of peers, gain feedback and respond to it. It was interesting that this option was chosen by 1/5

¹⁶ DOUBRAVOVÁ, Jarmila. *Sémiotika v teorii a praxi*. Praha : Portál 2002. 160 p.

¹⁷ KOVÁČOVÁ, Barbora. *Pozícia bábkovej umeleckej a terapeuticko-priestorej*. Komárno : J. Seley University, 2009. pp. 21-35.

¹⁸ SLAVÍK, Jan. *Od výrazu k dialogu ve výchově*. 1. vydání originálu. Praha : Karolinum, 1997. p. 104.

of teenagers. The rest preferred individual presentation in front of artists – professionals and researchers.

They perceived their presence as audience (which they preferred according to their own comments) and the artwork of their peers rather as an opportunity to familiarise themselves with another piece of art.

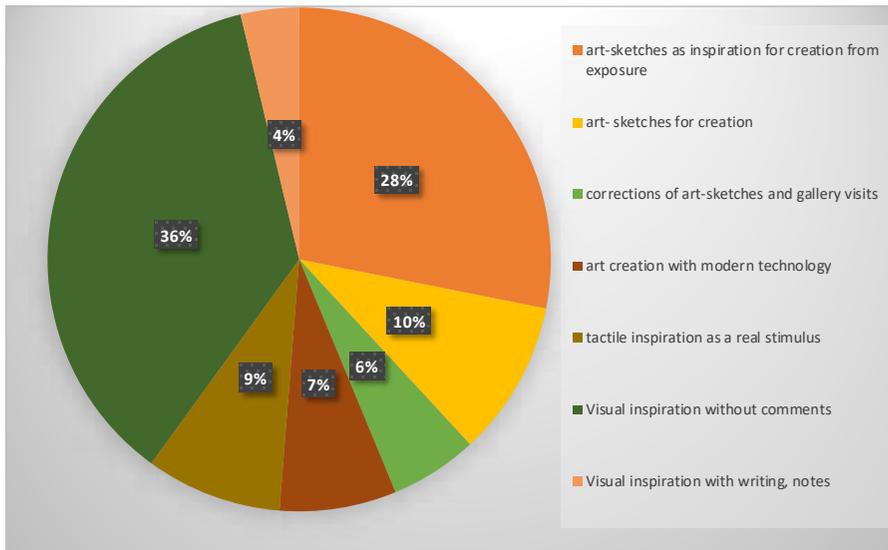


Fig. 3: *Categories of receptivity.* Source: authors' own production

The sessions were conducted according to the previously organised schedule in three phases. During the first phase we explained to the teenagers what the focus of the evaluation would be. We introduced the evaluation categories. Through an example we modelled also the analysis of a product – in a collaborative way we searched for the ‘presence’ of individual categories. Each teenager had the opportunity to evaluate the discovered category.

Considering the specific communication with recipients with giftedness we identified each value point (1-5) also with a percentage identifier and for a clearer picture commented on each value point (Table 1).

Tab. 1: *Evaluation scale of assessed categories.* Source: authors' own production.

Value	Percentage evaluation	Commentary on the evaluation of the group / specific indicators
1	0 –20 %	very low presence of evaluated category
2	20 –40 %	low presence of evaluated category
3	40 –60 %	good presence of evaluated category
4	60 –80 %	strong presence of evaluated category
5	80–100%	very strong presence of evaluated category

In the second phase, we let the teenagers/artists take over the activity. They described their artwork and if other members of the group were present they had a chance to feedback. During this project, three groups were spontaneously created with 3-4 teenagers per group supporting each other. Most teenagers/artists were interested in a discussion, rather than feedback. They wanted to hear opinions about their artwork without being asked to change anything.

“I will not be changing it, if you tell me that this is not technically correct” [R22].

“I do not think you can evaluate it, just ask questions, that’s better for both sides” [R5].

In this too, the vulnerability of the recipients with giftedness appears, despite the fact that their artwork developed and keeps improving, they are not (yet) interested in feedback in this developmental stage, as there is still the worry, the fear of being hurt, unwillingness to accept an opinion (!). Based on this reason, the feedback turned into a discussion, which revealed and confirmed that a gallery is a space which influences a young person with artistic giftedness in an environment outside the family and school/workplace. A commentary of one of the recipients serves as evidence:

“I do not like feedback, because I know that I will be considering it and I do not feel like doing that. It does not make sense to me, words, words ... if someone likes it, they say it, if someone does not they also say it, it does not matter, I do not ask for it, usually they do not say it and sometimes I probably prefer it that way” [R3].

The third phase was focused on final reflection of their artwork by teenagers themselves. They had opportunity to describe their feelings about their own artwork in relation to the gallery environment (*Did the gallery influence your artwork? If yes, how?*). They had a chance to comment of ‘discovered’ categories – they could agree or disagree with them (*Which of the categories can you see in your artwork?*). This was the final part of each session and everyone who attended it was able to express their opinion, including group members, professional artists and researchers.

The evaluation of the factor of expressivity (I-1-E) from the perspective of artistic giftedness was rather time-consuming (sessions lasted 3.5 hours on average).

Evaluation of identified categories in the context of artistic talent

The focus of this part of the paper is to introduce the evaluation of the identified categories, which is presented in the graphs. The graphs provide a comparison of the evaluation by three evaluators. Likert scale from 1 to 5 was used (1 = low score, 2 = high score)¹⁹. The graphs are supplemented with authentic quotes of teenagers. The content of the quotes was not changed; we provide the full transcript.

In connection with Figure 4, the artistically gifted teenagers perceived gallery an explicit environment for developing their artistic talent. This statement belongs to the category *Self/Id/Us*, which was evaluated in the <4; 5> interval.

¹⁹ Descriptors of the Likert scale values were adopted from Novák, who considers the middle value of 3 as a value with no statistical significance. See NOVÁK, Miloš. *Strategie rozvoje manažmentu školy*. Banská Bystrica : Metodické centrum, 1999. p. 24-31.

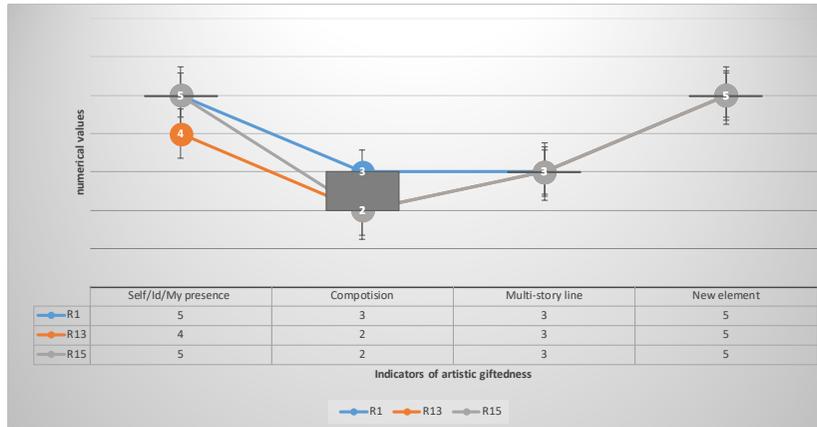


Fig. 4: Evaluation of the factor of expressivity regarding the indicators of the environment.
Source: authors' own production

Another category which was identified in the artwork of recipients with artistic giftedness was the presence of a new element. During the presentation, recipients verbalised several new elements, which they did not have in their artwork previously (they did not previously appear as new elements). For illustration, we mention some of the quotes of teenagers describing the category ‘New element/-s and their presence in my artwork’.

“I knew that it was not mine, but it has already appeared in two artworks, at first very subtle, but my mom pointed it out to me – and what is this? – and now I realise it too. I do not mind it. Now I even know where I saw it exactly, but I know that what I saw is not identical with mine” [R3].

“The shapes strictly framed have disappeared from my artwork and less rigid depictions appear with less rigid and maybe also strict borders. As if the artist influenced me in the fact that I blur the borders and I am freer” [R21].

Figure 5 presents further categories which were repeatedly marked by the recipients and presented in their art products. Recipients confirmed unusual fantasy, which was not expressed in the artworks in this context. They admitted that many bizarre elements (as they described and titled the unusual fantasy in their artwork) appeared already during the visit of the exhibition looking at particular artwork/-s. In the category identification process, also the category of ‘alternative depiction of the storyline’ was mentioned. One of the teenagers described it in this way:

“I used to always draw a section of the day in the classic way of morning, lunch, evening, and all of a sudden I had a feeling that it does not have to be like that; that also a different order is correct, particularly in that event, it is completely different, mine, but different” [R18].

Within the factor of expressivity, we focused on colour. In the artistic expression, colour and its artistic use represents mainly the emotional area of the artist, so called individual experiencing. It allows to articulate expression, mood, impression, or emotion.

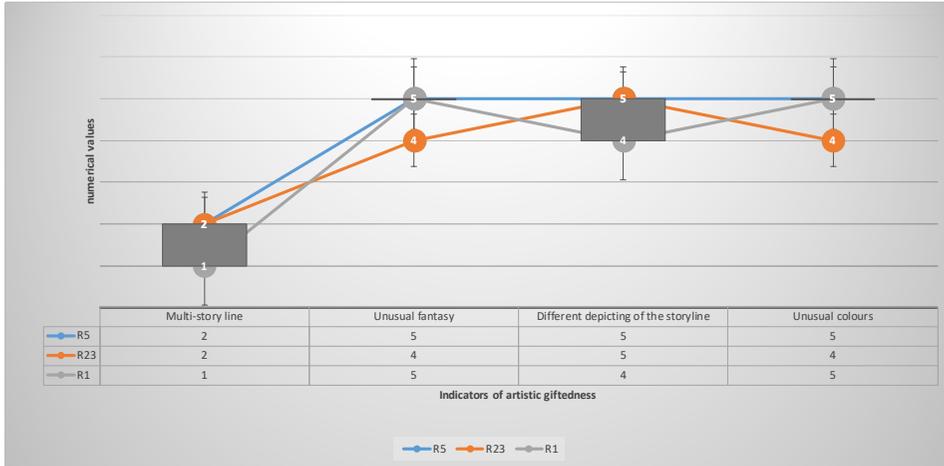


Fig. 5: Evaluation of the factor of expressivity within the indicator of the environment.
Source: authors' own production

“I like colours, but I realised that only here, while drawing, in overlaps and in finishing up that I am more colourful. At first, I thought it would be the weather, but it was not, it was the exhibition. Even my sketches were in colour which did not use to happen” [R5].

Symbol, similarly to colour, also belongs to the basic means of expression. It does not relate to the logically directed projection of direct visual experience. There is certain stability of relations between colour, shape and content. Certain things in our imagination relate to certain colours from the beginning and this connection applies not only to us but to all people. However, in the described research in the set of recipients, the factor of colour and its use proved to be decisive. Adolescents used unusual colour scheme, which could be characterised as non-stereotypical.

There may be several reasons behind that, for example, the environment of the gallery serves as a factor supporting creativity, which results into nonconventional use of the colour in the depiction; or making a choice from the gallery offer based on the artwork of a particular artist. From the perspective of the teenagers, the category of ‘visual creativity’ was connected with the artwork of specific artists, with their typical artistic expression. For illustration we provide quite an expressive quote of one of the teenagers:

“I am fascinated by his diverse expression...some artists take it in the way that if it is white then it is [just] white, but in his artworks, I can see so much, that I am amazed. The image on the wall continues in my mind, where I contribute to it, erase some parts and create again; I could probably characterise it like this; it is quite imprecise, but that’s how I understand him, and I am glad that they chose him to have this exhibition” [R21].

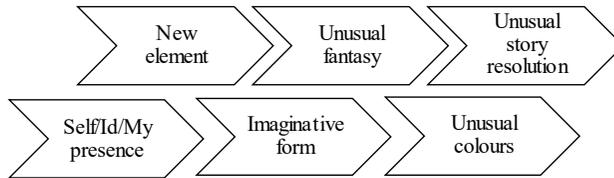
Evaluation of categories within the factor of expressivity

Within the evaluated categories in the researched group of adolescents with artistic giftedness, the number of factors eventually settled at six (Figure 6). These are categories indicated by repeated statements and evidence from the side of the recipients and considered and coded as those constituting the relationship of *Me in the Gallery and My Art*. We consider these categories to be those influencing the art making of the recipients with artistic giftedness

during their regular visits of the selected galleries in Slovakia.

Fig. 6: *Categories of the expressivity factor.* Source: authors' own production

Conclusion



The process of identification of specific categories in a group of artistically gifted teenagers was rather difficult in terms of finding an agreement between the researches and the categories they observed and the understanding of the wording of the categories by the teenagers. Artistically gifted teenagers preferred visual expression or short verbal descriptions. The research required verbalisation and explanation of the categories in order for the findings to be validated.

Categories identified during the research project (presented in detail in the graphs) confirm that galleries can be considered as environments that stimulate artistic talent in a person. Based on the research, we confirmed six categories which were repeatedly identified in the described group of teenagers.

It is important to note that the identified categories were described by the teenagers in the context of their gallery visit or a selected exhibition. The categories were not previously present in their artwork. Three quarters of the teenagers admitted that the presence of these categories was related to their regular occurrence in the artworks exhibited in the visited galleries.

The described categories are significant because their search focus of connecting artistic giftedness and the environment of galleries has not been previously evidenced in our conditions in any of the mentioned contexts and we consider the described findings significant for the group and for the community of researchers involved in this area.

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