

The Process of Artwork Interpretation

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Abstract

I am mainly interested in the process of artwork interpretation. I explore this process especially in the relation between the student/viewer, the teacher/gallery lecturer/parent and the unique artwork itself. The professional discourse shielding my research are visual studies.

I am concerned with the didactic level of the teacher/lecturer/parent accompanying the student in a gallery. Especially the process itself, where the interpretation appears and I am also interested in who creates this single interpretation. What is the space for pupils' voices and their empirical viewership? What is the difference between the student's interpretation and the expert's interpretation provided by a team of professional art historians, curators...? At the same time I deal with a gallery as a specific viewers' space.

Specific examples will be supported by the outcomes of a study resulting from a qualitative action research focused mainly on analysis of reflecting education, students' outcomes and extracts from the children's book "Why paintings don't need names" by Ondřej Horák . The outcomes refer to the painting Piano Keys, Lake by the Czech artist František Kupka.

The poster comes out of a conception of gallery and museum education currently used by the team of teachers and PhD students around doc. PhDr. Marie Fulková, PhD.. The covering idea concepts of the discourse approach are presented in the publication “Gallery and museum education 1 and 2” by M. Fulková et al.

Keywords

Art education, The interpretation, Pupils' voices, The discourse approach, Gallery.