presentation and visual presentation: subjects in the two-dimensional group performed better than subjects in the string group. However, this could only be observed for the classification-test in the group with implicit information, and for the SLD-test in the group with explicit information. A reinforcing influence of the motor-task could not be observed.

The experimental conditions are currently modelled in ACT-R to reproduce results for the classification test. Strings are represented as transition rules. Visual patterns are represented as grid coordinates. Motor patterns are represented as associations. Classification of test items is based on utility for strings, on positional similarity for visual patterns and on association strengths for motor patterns.

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Size Matters! How Value Organizes Our Perception of Art

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It's one of the most famous findings in psychology: the perceived value of an object influences how we internally represent that object. What Bruner and Goodman (1947) have shown for coins—rich and poor children showed significant differences in their judgment of coin sizes—should also hold when value is a question of highly ideosyncratic appreciation.

For works of art, there should consequently be a connection between one's appraisal of a given artwork (e.g., a painting) and an estimation of that artworks 'real' size. Art experience is said to be linked with emotions; and paintings are, in contrast to coins, rarely part of every-day

routine. Consequently, we expect size estimation in the domain of aesthetic appreciation to be even more linked to personal value.

As a matching process between the painting's real dimension and its cognitive representation can only take place in the rare occasion of a museum visit, reflecting on a painting is a highly constructive process, and bound to be moderated by value (i.e., appreciation) and personality. To our knowledge, this alleged relationship has not been explored for artworks or paintings. So far, the principle "the bigger the better" was only shown for preferences for alphanumeric or Chinese characters, symbols and abstract stimuli (Silvera, Josephs, & Giesler, 2002).

We selected a range of paintings that are typical for their respective genres (surrealism, impressionism, ...) and at at the same time widely known (tested in a pre-study). Furthermore, only paintings of comparable dimensions were selected. Paintings are presented to test subjects via a high-definition projector (212x118cm projection size) in random order, each image starting as a small thumbnail; subjects are asked to scale each painting "to the size the original artwork is". As input device, we use a computer racing wheel; wheel position is smoothly and instantly mapped to the dimensions of the artwork's projection. Afterwards, for each painting we ask for a rating of appraisal (1-7) and hand out the BFI-K personality test.

We expect subjective appraisal to be a strong predictor for the cognitive task of estimating an artwork's size; moderated by art-related personality traits like 'openness'.

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