



THE VISUAL SCIENCE OF ART CONFERENCE 2017

25-27 August 2017 | Berlin, Germany

PRELIMINARY SCIENTIFIC PROGRAMME

JULY 30TH, 2017

SCHEDULE OVERVIEW

Friday, 25 of August 2017

12:00 – 13:15	Registration
13:15 – 13:20	Opening remarks
13:20 – 14:30	Talk session #1 “Seeing as Image Thinking”
14:30 – 15:00	Coffee break
15:00 – 16:30	Talk session #2 “How universal are aesthetics?”
16:30 – 17:00	Coffee break
17:00 – 18:30	Keynote “Art and Wonder” by Jesse Prinz
18:30 – 19:00	Dinner
19:00 – 20:30	Poster session #1

Saturday, 26 of August 2017

9:30 – 11:00	Talk session #3 “Space of the Mind's Eye”
11:00 – 11:30	Coffee break
11:30 – 13:00	Talk session #4 “Physiology & Art”
13:00 – 13:30	Smart lunch and coffee
13:30 – 15:00	Poster session #2
15:00 – 17:00	Talk session #5 “From reception to production”
17:00 – 17:30	Coffee break
17:30 – 19:00	Keynote “Aesthetics and the Brain” by Irving Biedermann

Sunday, 27 of August 2017

9:45 – 10:00	Coffee break
10:00 – 10:30	Business meeting
10:30 – 12:00	Talk session #6 “Principal properties”

KEYNOTE

ART AND WONDER

Friday, 25 of August 2017, 17:00 – 18:30



by

JESSE PRINZ

Einstein Visiting Fellow, Berlin School of Mind and Brain, Humboldt-Universität zu Berlin, City University of New York, Graduate Center, New York

It is often presumed that the appreciation of art involves emotion, but there has been little effort to identify what emotion could play this role. Traditionally, good art was said to induce pleasure, but that seems unlikely in cases where we appreciate art with dark themes. Other authors have posited an “aesthetic emotion” but that proposal is evades the question rather than answering it. Here an alternative is suggested: the cardinal emotion underling art appreciation is wonder. Both empirical and theoretical work are brought to bear in defense of this hypothesis. Wonder is also shown to provide promising accounts of aesthetic experience, beauty, and the nature of art.

KEYNOTE

"AESTHETICS AND THE BRAIN"

Saturday, 26 of August 2017, 17:30 – 19:00



by

IRVING BIEDERMAN

Harold W. Dornsife Professor of
Neuroscience, Director of Image
Understanding Laboratory, Departments of
Psychology, Computer Science, and the
Neuroscience Program, University of
Southern California

Why would an aesthetic sense ever have evolved? How might it be implemented in the brain? The surprising discovery of a gradient of opioid receptors in cortical areas engaged in perception and cognition may provide the key for understanding our pleasure at viewing an engaging work of art, an extraordinary vista, understanding a scientific theory (or any good idea), or the mirth engendered by a joke. If we assume that experiences are preferred that maximize this opioid activity, then preferred inputs will tend to be those that are richly interpretable (not just complex). Once we have an experience, however, adaptation reduces the activity, diminishing the release of opioids, leading to novelty preferences (or “been there, done that”). This system thus renders us *infovores*, serving to maximize the rate at which we acquire new but interpretable information.

TALK SESSIONS

Talk session #1

Seeing as Image Thinking

Friday, 25 of August 2017, 13:20 – 14:30

The silence of the image and the symbolusion

Tom Lambeens and Sofie Gielis

The horizon, an ambiguous way of thinking and viewing

Patrick Ceysens

Seeing without knowing in the 2.5-dimensional

Griet Moors

Talk session #2

How universal are aesthetics?

Friday, 25 of August 2017, 15:00 – 16:30

What is universal in aesthetic preference?

Branka Spehar and Richard Taylor

Aesthetic appreciation of cultural artifacts engages additional processes beyond a core domain-general system

Edward Vessel, Ilkay Isik, Amy Belfi, Jonathan Stahl and Gabrielle Starr

Cultural differences in the aesthetic appeal of complexity in art

Joerg Fingerhut, Aenne A. Briemann, Antónia Reindl and Jesse Prinz

Symmetry preferences in Britain and Egypt

Marco Bertamini, Carole Bode and Mai Salah Helmy

Talk session #3

Space of the Mind's Eye

Saturday, 26 of August 2017, 9:30 – 11:00

Topology of space in the picture frame

Jan Koenderink and Andrea van Doorn

Image and imagination: how figure scale in medieval painting reflects visual perception

Robert Pepperell and Nicole Ruta

Framing the Virtual - Creating Space with Time

Margit Lukacs and Persijn Broersen

Synoptic pictorial space

Maarten Wijntjes

Talk session #4

Physiology & Art

Saturday, 26 of August 2017, 11:30 – 13:00

Mobile eye tracking to explore interaction with abstract paintings – A large scale experiment in the Royal Academy

Johannes M Zanker, Jasmina Stevanov, Jade Jackson and Tim Holmes

Where To Fixate (WTF): oculomotor strategies in perception of contemporary paintings.

Joanna Ganczarek and Karolina Pietras

Preference and approach response for smooth curvature: an ERP study.

Letizia Palumbo, Neil Harrison and Marco Bertamini

The usefulness of mobile EEG equipment in analysis and documentation of performance art.

Łukasz Kędziora

Talk session #5

From reception to production

Saturday, 26 of August 2017, 15:00 – 17:00

Beauty requires thought

Denis Pelli and Aenne Brielmann

True art experience: What we can learn from ecological contexts, settings, and material

Claus-Christian Carbon

Auto-ritratto: Self-portraiture, dyadic consciousness and the auto-regressive eigenfunction - beyond Gödel, Escher and Bach.

Christopher Tyler

On the edge of attractive chaos in a series of semi-abstract photographs by Dominique Genin

Nathalie Vissers, Valeria Guiot, Sarah Delcourt, Dominique Genin and Johan Wagemans

Composing Abstract Images – Differences between Artists and Lay People

Philip Letsch and Gregor Uwe Hayn-Leichsenring

Talk session #6

Principal properties

Sunday, 27 of August 2017, 10:30 – 12:00

Differences in statistical image properties between traditional art, Bad Art and abstract art

Christoph Redies and Anselm Brachmann

Visual statistics of large samples of Western artworks

George Mather

Exploring aesthetic experiences of females: Affect-related traits predict complexity and arousal responses to music and affective pictures

Manuela Marin and Helmut Leder

Experiencing (dis)order: simplicity and order might be appealing but interesting patterns are those that diverge from an obvious order

Claudia Muth, Claus-Christian Carbon and Gesche Westphal-Fitch

POSTER SESSION #1

Friday, 25 of August 2017, 19:00 – 20:30

Color Perception

1. **Consumer expectations for vegetables with atypical colors: the case of carrots** Theresa Wehrle, Rick Schifferstein and Claus-Christian Carbon
2. **Red versus blue, gaudy versus bleached: Toward the influence of background color on memory and aesthetic judgment** Bettina Rolke and Elisabeth Hein
3. **What is in a grid? Perceived flatness and aesthetic appeal in variants of Mondrian compositions** Barbara Gillam and Branka Spehar
4. **Light art as a pedagogical tool for teaching the science of colour perception** Daniel Garside
5. **Illusory Colour Depth Based on the Interaction Between Fluorescent and Conventional Colours** Stefanie De Winter, Hilde Van Gelder and Johan Wagemans
6. **PHASE: from art to neuroplasticity via the mirror neuron system** Tal Dotan Ben Soussan, Joseph Glicksohn and Patrizio Paoletti
7. **Do the perceived balance, harmony, and liking of original Mondrian paintings differ from Mondrian-like variants?** Sandra Utz and Claus-Christian Carbon

Perception and perceptual organization

8. **Disambiguation of ambiguous figures in peripheral vision by prior knowledge** Tilde Van Uytven, Erik Myin and Bilge Sayim
9. **Listening to paintings** Rob van Lier and Arno Koning
10. **The relation of graph visualization and aesthetics: An empirical approach** Marius Hans Raab, Hannes Waechter, Tamara Mchedlidze and Claus-Christian Carbon
11. **Visual art preferences are predicted by preferences for the depicted objects** Emily Winfield, Carmel Levitan and Aleksandra Sherman
12. **Affective responses to regular / predictive / irregular curves measured by using a wearable vital sensor** Akira Asano, Hung An Nguyen, Chie Muraki Asano, Katsunori Okajima, Mikiko Kawasumi, Hirokazu Tanaka and Yasutaka Hatakeyama
13. **The role of Curvature in the appreciation of visual Artworks** Javier Vañó, Robert Pepperell, Enric Munar, Jaume Rosselló and Marcos Nadal
14. **How does interoception shape our experience of art?** Giulia Cabbai, Joerg Fingerhut and Jesse Prinz

15. **Exploring network connectivity during visual aesthetic experiences** Ilkay Isik and Edward Vessel
16. **Eye movements in the spectatorship of portraits** Tobiasz Trawinski, Natalie Mestry, Beth Harland, Simon P Liversedge and Nick Donnelly
17. **A new conception and measure of visual aesthetic sensitivity** Guido B. Corradi, Juan Ramón Barrada and Marcos Nadal
18. **Individual Differences in Aesthetic Judgments of Symmetry** Andreas Gartus, Helene Plasser and Helmut Leder
19. **Equivalent preferences for fractal scaling characteristics in vision and touch** Catherine Viengkham, Zoey Isherwood and Branka Spehar
20. **Both Stimulus and Person Contribute To Preferences for Neatly Organized Compositions** Eline Van Geert and Johan Wagemans
21. **Preferences towards angular and curved shapes: the effects of frame and instruction** Olesya Blazhenkova
22. **Does 'pictorial balance' have different meanings depending on the picture type?** Ronald Hübner and Martin Fillinger ?
23. **Anticipating Popularity of Photographs on Instagram. How Balance-related Low-level Features of Photographs Predict Instagram Likes** Katja Thömmes
24. **Eye centering in selfies posted on Instagram** Nicola Bruno and Marco Bertamini
25. **The factors affecting preferred physical size of high-resolution moving images** Masamitsu Harasawa, Yasuhito Sawahata and Kazuteru Komine
26. **Visual Perception of a Lattice of Dots Surrounded by a Tilted Frame: A Gestalt Approach** Arefe Sarami and Reza Afhami

Clinical aspects

27. **Sharing pain and grief online: a project on digital humanities to study the role of the image as an element of mediation, destigmatization, connection and co-presence** Rebeca Pardo and Montse Morcate
28. **The importance of art in medical and training environments** Steven Ligthert and Bianca Huurneman
29. **Aesthetic perception and attribution of personality traits of patients with dysgnathia before and after orthodontic surgery** Reinhold Jagsch and Klaus Sinko
30. **Study on Criteria for Artistic Activities by People with Disabilities - Development of Criteria Lists by Literature Survey** Tsukasa Muraya and Yasuyuki Hirai

31. **Perception of expressive body movements by individuals with autism spectrum disorder** Vassilis Sevdalis, Jennifer Mayer, Kathy Filer, Peter Keller and Pamela Heaton
32. **Beyond boundaries: artistic interventions in object recognition.** Sal Anderson

Expertise

33. **The influence of graphic long-term memories on face depiction accuracy is attenuated for trained versus untrained drawers** Neil Harrison and Richard Russell
34. **Implicit and explicit visual symmetry preference in art experts compared to laypeople** Hanna Weichselbaum, Helmut Leder and Ulrich Ansorge
35. **Eye tracker results in relation to experience in photography** Kazim Hilmi Or
36. **Introducing the Vaiak: A New and Validated Way to Measure Art Knowledge and Art Interest** Eva Specker, Michael Forster, Hanna Brinkmann, Jane Boddy, Raphael Rosenberg and Helmut Leder
37. **Shared meaning in representational and abstract artworks** Astrid Schepman, Paul Rodway and Julie Kirkham
38. **Expertise in histology alters taste in art** Antonia Böthig and Gregor Uwe Hayn-Leichsenring

Techniques and methods

39. **The picture lies in the eye of the beholder. A qualitative case study on motifs of 'photographic reception'** Lea Hilsemer and Lea Hilsemer
40. **Shooting angle and the miniature effect in photography** Kayo Miura
41. **Depth Perception in AR Art** Jason Kao
42. **Empirical methods in performance art** Nicole Vennemann
43. **Framing the Virtual - Creating Space with Time** Margit Lukacs and Persijn Broersen
44. **LIVE TRANSMISSION AS DRAWING PRACTICE** Morgan O'Hara

Emotions and Cognition

45. **The Role of Mental Imagery in Creative Work by Fine Art Students** María José Pérez-Fabello and Fatima Maria Felisberti
46. **Valence, arousal and cognitive evaluation (VACe) model of aesthetic experience of artworks** Dragan Jankovic

47. **E-motions: Whole figures are more than the sum of face and body** Olga Daneyko, Rossana Actis-Grosso and Daniele Zavagno
48. **Arousal transfer effects of environmental scenes on self-reported arousal and pleasantness in response to representational paintings** Jahrmann Nina, Helmut Leder and Manuela Marin
49. **The influence of social context on emotional film reception** Laura Kaltwasser, Luca Settembrino, Joerg Fingerhut, Michael Pauen and Vittorio Gallese

POSTER SESSION #2

Saturday, 26 of August 2017, 13:30 – 15:00

Museums

1. ~~Visual Litteracy as a museum strategy~~ Peter Carpreau
2. **Depicted material categories in online museum collections** Mitchell van Zuijlen, Sylvia Pont and Maarten Wijntjes
3. **Art and technology at work: introducing MuseuMedia, the app for navigating art in small museums** Rossana Actis-Grosso, Giustina Sacco and Daniele Zavagno

Cross-cultural studies

4. **Interdisciplinary Arts and Sciences: Producing New Forms of Knowledge in Miao Xiaochun's 3D Environments** Isabel Seliger
5. **Wearing hyper-realistic masks: a strong manipulation for embodied cognition** Jet Sanders, Ailish Byrne, Yoshiyuki Ueda, Atsuko Tominaga, Kazusa Minemoto, Sakiko Yoshikawa and Rob Jenkins
6. **Flower preference; visual attributes governing the appeal of gerberas** Tamara Watson
7. **The aesthetic self effect** Javier Gomez-Lavin, Joerg Fingerhut and Jesse Prinz
8. **Colour Associations of the Russian People** Yulia A. Griber and Ivar Jung
9. **Left-Right Position in Moving Images: An Analysis of Face Orientation, Face Position, and Movement Direction in Eight Action Films** Carole Bode, Marco Bertamini and Mai Salah Helmy
10. **Let's talk about gender: Linking aesthetic preferences to assertiveness and nurturance** Stefan A. Ortlieb, Uwe C. Fischer, Anna Moosmann and Claus-Christian Carbon

11. **cross cultural differences in creativity** Tal Ivancovsky, Jenny Kurman and Simone Shamay-Tsoory
12. **Are the cultural differences in art appreciation disappearing? A Japanese-German-American comparative eye-tracking experiment** Antonia Reindl
13. **The Golden Ratio is not always preferred in art** Aenne A. Brielmann, Joerg Fingerhut and Jesse Prinz
14. **Cultural identity matters: Aesthetic appraisals of Eastern and Western landscapes as observed with neural responses and behavioral measures** Taoxi Yang, Sarita Silveira, Marco Paolini, Ernst Pöppel, Tilmann Sander and Yan Bao
15. **Images of Blacks, Orientals, Indians: Cross-cultural Perspectives in 19th Century European and American Art** Dalila Meenen

Theory and Hypotheses

16. **A role for thought experiments in the psychology of art and aesthetics** Jason Kass
17. **The Researcher's Artwork – An Ontological Problem** Gregor Uwe Hayn-Leichsenring
18. **Pleasure as self-maintaining motivation – a Kant-based approach.** Katharina Blühm
19. **Aesthetic Experience, Neuroscience and Cognitive Science** Nicole Hall
20. **Artwork As Sensory Space** Ebru Ozsecen
21. **Religion, cognition and images: the concept of iconographic mistake in the light of cognitive theory** Josipa Lulic
22. **Mannerism and Fractals – A Mathematical-Visual Intuition** Vasco Medeiros
23. **Making sense by drawing. A field study with experimental physicists on the epistemic function of collaborative sketching activities** Judith Dobler
24. **Painters' Quest in Vision Scientists' Tongue** Jihyun Yeonan-Kim
25. **Data Sublime and the Readable Sky** Romi Mikulinsky
26. **Distancing Art from Philosophy** Charles Beasley
27. **What is art good for? The socio-epistemic value of art** Aleksandra Sherman and Clair Morrissey

Art techniques and History

28. **It's all about colour, Rendering reality in Dutch oil painting about 1700** Lisa Wiersma

29. **Exploring Mondrian Compositions in Three-dimensional Space - From Design to Virtual Implementation** Jasmina Stevanov and Johannes Zanker
30. **On the edge of attractive chaos in a series of semi-abstract paintings by Lou Bielen** Johan Wagemans, Sarah Delcourt and Lou Bielen
31. **Painted light: What 10000 pictures reveal about the source of light across ten centuries** Alexander Pastukhov and Claus-Christian Carbon
32. **Visual statistics of large samples of Western artworks** George Mather
33. **Distressing: Delight between boredom and confusion** Jan Koenderink and Andrea van Doorn
34. **Mona Lisa's happiness is by 35% in the eye of the beholder** Emanuela Liaci, Andres Fisher, Markus Heinrichs, Ludger Tebartz van Elst and Jürgen Kornmeier
35. **'TEMPORAL METAPHORS' IN THE VIDEO WORK 'QUAD' BY SAMUEL BECKETT: Visual-Temporal Structures and Cognitive Metaphorical Processes in Projected Art Works** Ifat Reshef
36. **The role of embodiment and image characteristics in the evaluation of graffiti** Rebecca Chamberlain, Caitlin Mullin, Johan Wagemans, Daniel Berio and Guido Orgs
37. **Mona Lisa's smiles in Leonardo's drawings** Alessandro Soranzo, Olga Danyeko and Daniele Zavagno
38. **Pointillist transitions** Andrea van Doorn and Jan Koenderink
39. **Illusory Planes in Fred Sandback's Sculpture** Ian Verstegen
40. **Static and Depicted Bodies in Art** Leonardo Impett and Sabine Süssstrunk
41. **Space as Time: Heterotopias in Renaissance Paintings of the Annunciation** Michael Adams
42. **On the origins of inverse perspective** Jeroen Stumpel
43. **Pieter Paul Rubens and the Poggendorff illusion** Daniele Zavagno, Natale Stucchi and Olga Daneyko
44. **Visual recipes for convincing representations of grapes in Dutch Golden Age paintings** Francesca Di Cicco, Maarten W. A. Wijntjes, Jeroen Stumpel, Joris Dik and Sylvia C. Pont

Dance perception

45. **Aesthetic perception of movement synchrony in live dance performances** Guido Orgs, Staci Vicary, Matthias Sperling, Jorina von Zimmermann and Daniel Richardson

46. CONTEMPORARY DANCE CHOREOGRAPHIES: RELATIONSHIP BETWEEN OBSERVERS' EMPATHY AND AESTHETIC EXPERIENCE Maja S.

Vukadinovic and Slobodan Markovic

47. AESTHETIC EXPERIENCE OF CONTEMPORARY DANCE CHOREOGRAPHIES: THE INFLUENCE OF THE CHOREOGRAPHER'S STYLE AND OBSERVERS' IDENTIFICATION WITH STORY Agota Vitkay Kucsera

and Maja S. Vukadinovic