

# Program TSOT-II

15-19 March 2021

# FOREWORD

About 4.5 years ago two research projects started in the Netherlands, both concerned with the study of material depiction and perception. In one project, a historical treatise about material depiction from the 17th century written by Willem Beurs would be studied, the other project aimed to study material depiction at large through the creation of a database. During the kick-off event we invited a number of people selecting the diverse scientific backgrounds of both projects and seeing each others work both excited and scared us. Can these questions asked by art historians be operationalised into perceptual experiments? Does it make sense to study digital images while a painting is obviously to be seen in reality. Can we disambiguate the words used by Beurs to describe material depiction?

At the end of autumn of 2018, we organised our first real gathering of about 70 like-minded scientists, scholars and artists. We spent 3 days in the Atelier Gebouw, and 3 nights in cafe Wildschut in Amsterdam, and learned about art historical research on rock depiction, philosophy of material aesthetics, contemporary still life paintings, rendering algorithms, color perception, etc. A special issue in Art and Perception offered a variety of these studies worked out in full papers.

Now, about 2.5 years later we again gather around Museum square in Amsterdam, although some imagination is needed to actually be here. The last year on planet earth has resulted in a major de-correlation of place and activity. No longer do we travel to work or conferences, but witness everything from the same physical place. It became difficult to indulge yourself in a conference, listen attentively and present engagingly, and to chat with old and new friends and colleagues.

Yet here you are, consulting the abstract book as if on a real conference. During five mornings, afternoons or evenings (depending on your time zone), we will try to learn more about material depiction and perception from a wide variety of perspectives. The topic may be narrow, but it is really a fantastic excuse to bring together all these different disciplines. The advantage of an online gathering is clearly the accessibility, which we should celebrate and enjoy.

Besides the zoom sessions we will also see each other virtually at the Museum Square, have a guided tour through a virtual Rijksmuseum, see and talk to each other in a cafe that would normally be way to small, and perhaps even have a workshop in the Atelier Gebouw. We have worked on the suggestion of a conference, and now you and your imagination has to fill it in. Despite the circumstances we look very much forward to the Skin of Things 2021 and hope you will too.

*The organizing committee*

Monday 15th March - GENERAL

15.10-15.30

Introduction

15.10-15.30

***Learning about material properties by learning about images.*** Kate Storrs

15.30-16.00

***The substances of our immaterial narratives.*** Kavin Bray

16.00-16.20

***Skins of sculpture.*** Frits Scholten

16.20-16.30

Break

16.30-17.15

***Colors and Chromatures: An evolutionary view of perception.***  
Donald D. Hoffman

17.15-18.00

Plenary discussion

Session chair *Maarten Wijntjes*

Tuesday 16th March - FOOD

15.00-15.45

***Specification of Total Appearance - 'measuring' what we see.***

John Hutchings

15.45-15.55

Break

15.55-16.15

***Color distribution of fresh and ripe fruits.*** Carlos Arce-Lopera

16.15-16.35

***Perception disentangles different causes of saturation in natural objects.*** Karl R. Gegenfurtner

16.35-17.00

***A taste of art.*** Francesca Di Cicco

17.00-17.25

***The Art of #veGAN.*** Helena Sarin

17.25-17.55

Plenary discussion

17.55-19.00

Tour Rijksmuseum & reception

Session chair *Francesca Di Cicco*

Wednesday 17th March – ART MAKING

15.00-15.50

**Material Properties.** Viola Eickmeier

15.50-16.00

Break

16.00-16.20

**Lemons then and now: painterly approaches (contemporary and seventeenth-century).** Lisa Wiersma

16.20-16.40

**Perception of material appearance: a comparison between painted and rendered images.** Johanna Delanoy

16.40-17.00

**Remarkable simplicity and dazzling skill: the role of oils and additives in Van Eyck's rendering of materials.** Indra Kneepkens

17.00-17.20

**Strokes and Brushes, Cuts and Wounds.** Maša Tomšič

17.20-17.50

Plenary discussion

17.50-19.00

Material depiction workshop in Atelier Gebouw

Session chair *Ann-Sophie Lehmann*

## Thursday 18th March – STYLE & APPEARANCE

15.00-15.20

***Perception of iridescence.*** Li Shiwen

15.20-15.40

***The appearance of apple depictions.***  
Yuguang Zhao

15.40-16.00

***Individual differences in classification of translucent materials using photos of real-world objects.*** Chenxi Liao

16.00-16.20

***Matching the colors of materials - An experiment in web-based VR.*** Robert Ennis

16.20-16.35

Break

16.35-17.25

***Why Do Line Drawings Work?***  
Aaron Hertzman

17.25-18.00

Plenary discussion

Session chair *Jeroen Stumpel*

Friday 19th March - DIGITAL

15.00-15.45

Rob Erdmann

15.45-15.55

Break

15.55-16.15

***A similarity measure for material appearance.*** Manual Lagunas

16.15-16.35

***Inverse Material Depiction.***  
Pascal Barla

16.35-16.55

***The Materials In Painting (MIP) Dataset - A large scale collection of material annotations within artworks.***  
Mitchell van Zuijlen

16.55-17.15

***Learning More Robust Neural Network Representations with Paintings of Materials and Objects.***  
Hubert Lin

17.15-18.00

Plenary discussion

Session chair *Mitchell van Zuijlen*