The Art and Science of Depiction

Vision Solves Problems

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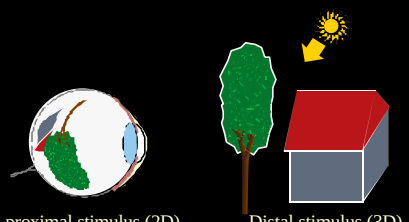
Plan

- Vision as an cognitive process
- Computational theory of vision
- Constancy, invariants

Distal vs. proximal stimulus

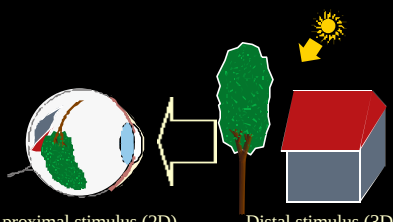
- Distal stimulus: reality
- Proximal stimulus: retinal image



proximal stimulus (2D) Distal stimulus (3D)

Vision as an inverse problem

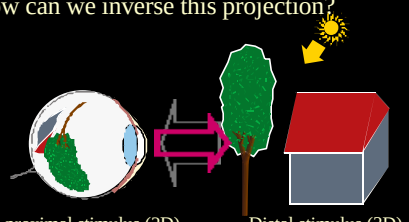
- The distal stimulus is projected into a proximal stimulus



proximal stimulus (2D) Distal stimulus (3D)

Vision as an inverse problem

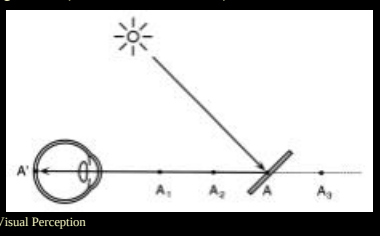
- The distal stimulus is projected into a proximal stimulus
- How can we inverse this projection?



proximal stimulus (2D) Distal stimulus (3D)

Unconscious inference (Helmholtz)

- Our vision system solves a problem
- Under-constrained problem
  - A visible point A' can correspond to an infinity of 3D points (A1, A2, A, A3…)

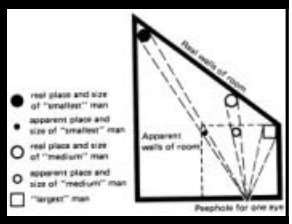


Unconscious inference (Helmholtz)

- Our vision system solves a problem
- Under-constrained problem
- Assumptions on the scene

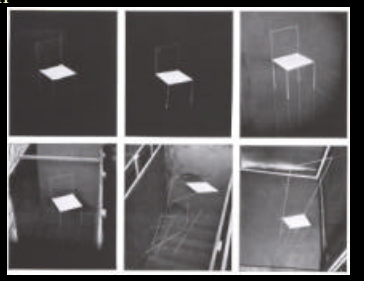
The Ames room

- Invalid assumption
- Wrong conclusions



Ames chair

- Different scenes
- Same projection
- We assume it is a chair

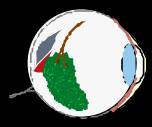


Patrick Hughes

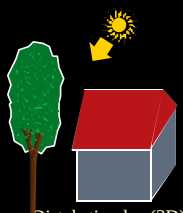
- Perspective painting on the inverse geometry

The paradox of vision

- Available information: proximal stimulus
- Conscious information: distal stimulus



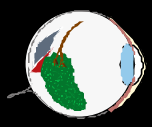
proximal stimulus (2D)



Distal stimulus (3D)

The paradox of Pictures

- Distal vs. proximal
- Available information: proximal stimulus
- Conscious information: distal stimulus



proximal stimulus (2D)

Distal stimulus (2D/3D)

Pictures and inverse problem

- Can
  - Simplify analysis
  - Be a puzzle

Plan

- Vision as an cognitive process
- Computational theory of vision
- Constancy, invariants

Vision as information processing

- Input: retinal image
- Output: 3D layout, object recognition, etc.

Computational theory of vision

- Marr's stages (extended by Palmer et al.)
- Human and Computer Vision
- Classification of different kinds of processes
- Has proved fruitful in art studies

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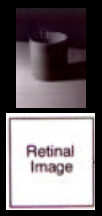
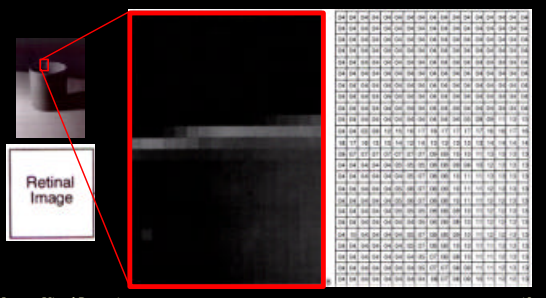
Retinal image

- Intensity



Retinal image

- Intensity: hard to comprehend



Retinal image

- Intensity

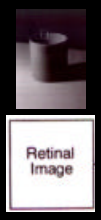


Image-based (primary sketch)

- Contrast, edge detection

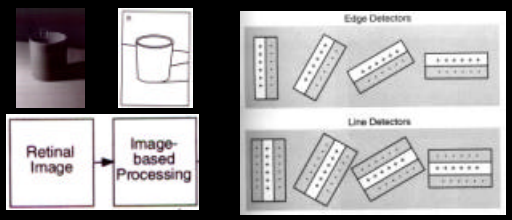
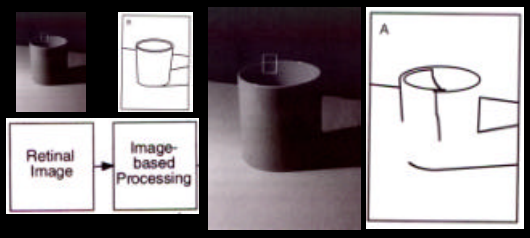


Image-based (primary sketch)

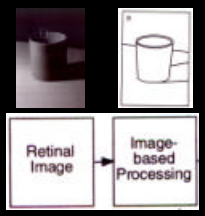
- Contrast, edge detection
- Not so easy



Raw edge detection

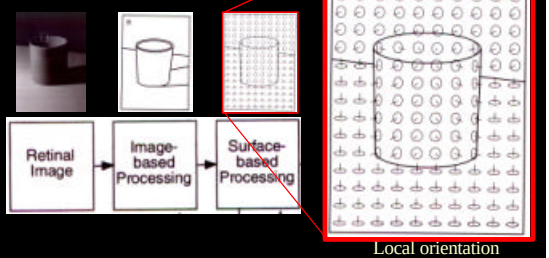
Image-based (primary sketch)

- Contrast, edge detection



Surface-based

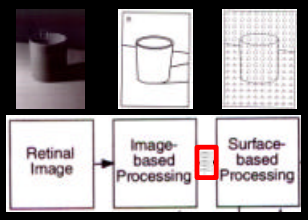
- Visible surfaces, organization
- Distance, orientation



Local orientation

Surface-based

- Visible surfaces, organization
- Distance, orientation



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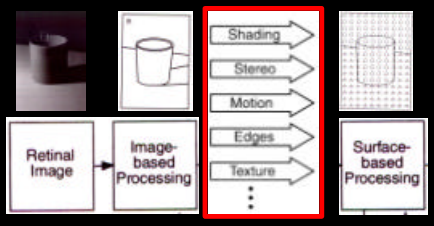

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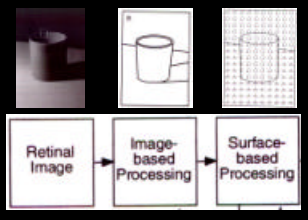
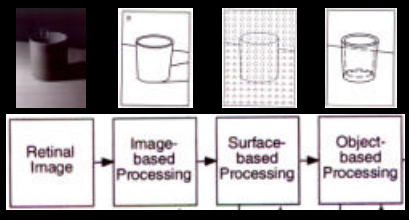


Local orientation

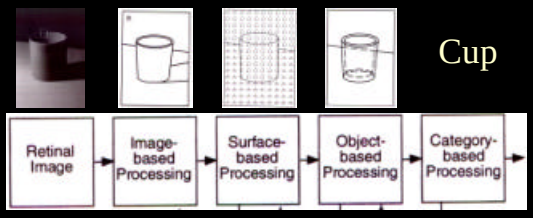
Object-based

- 3D properties, structure
- Nature of the description highly discussed



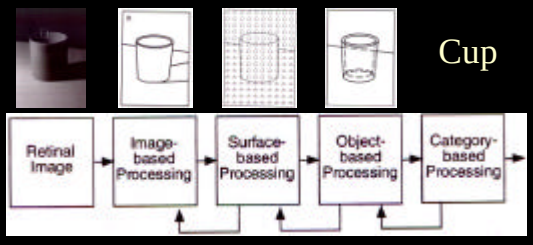
Category-based

- Recognition, category, function



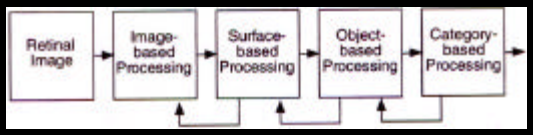
Feedback

- Bottom-up and top-bottom



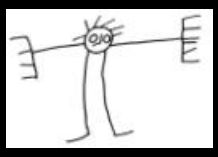
Scope of the theory

- Computer Vision
- Human Vision
- No direct correspondence in the brain
- Has proved fruitful conceptual tool

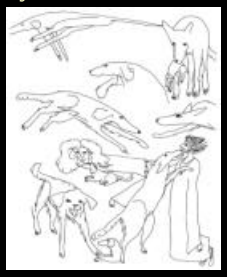


Relation to children drawing

- First children draw what they know
  - Object-centered
- Then, what they see
  - View-centered



Age 5

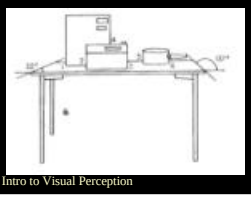


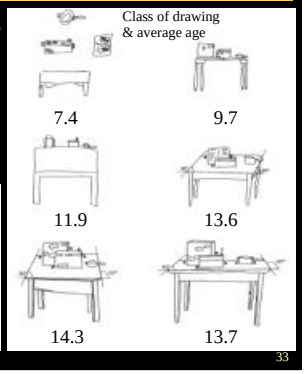
Age 9 (gifted!)

Evolution of children's drawings

- Asked to draw a table

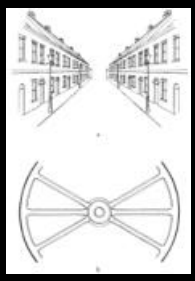
Child's view

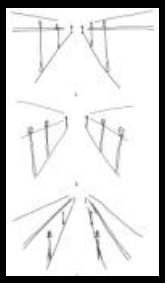




What about adults?

- Reproduce two drawing with similar angles
- Wheel:
  - Accuracy ~5°
- Street:
  - Error: 32 °





Drawing reproduction

- From *Drawing on the right side of the brain*
- Reproduction of Picasso's *portrait of Stravinsky*

Original

Regular reproduction Performed upside-down

Relation to pictures

- How we see pictures
- Different classes of pictures for different stages

View-centered → Object-centered

Extrinsic Intrinsic

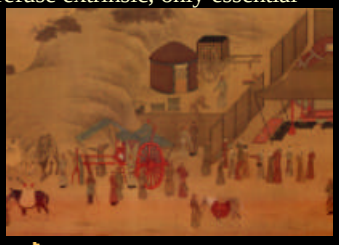
Relation to pictures

- Different classes of pictures for different stages
- Not a strict classification


View-centered → Object-centered
Extrinsic → Intrinsic

Relation to pictures

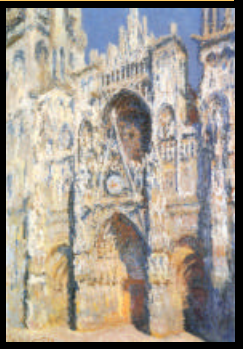
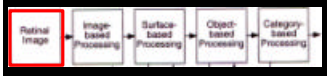
- Chinese painting refuse extrinsic, only essential
- No shadow

View-centered → Object-centered
Extrinsic → Intrinsic

Retinal image

- Impressionism

Retinal image

- Impressionism
- Photography

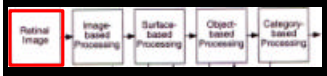



Image-based

- Line Drawing


Intermediate

- View-based
- Cues for surface-based feature extraction are enhanced
  - Depth cues
  - Orientation cues
- No subjective feature (e.g. lighting)


Intermediate

- View-based
- Cues for surface-based feature extraction are enhanced
  - Depth cues
  - Orientation cues
- More subjective feature (lighting)

Higher level

- Primitive art
- Cubism
- Schema
- "What I know"

Higher level

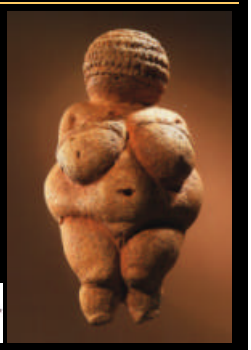
- Primitive art
- Cubism
- Schema
- "What I know"

Higher level

- Primitive art
- Cubism
- Schema
- "What I know"

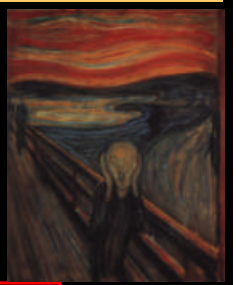
Higher level

- Primitive art
- Cubism
- Schema
- "What I know"
- Not limited to picture



Expressionism

- "What I feel"



Relation with 2D/3D qualities

- Almost the opposite!
- 3D quality correspond to retinal image
- 2D quality arises from higher-level pictures
- Because of vision paradox
  - Distal is seen when proximal is shown

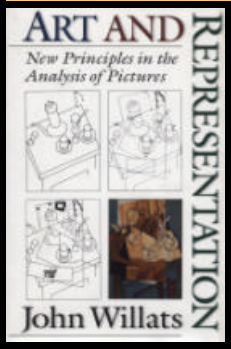
Relation with 2D/3D qualities

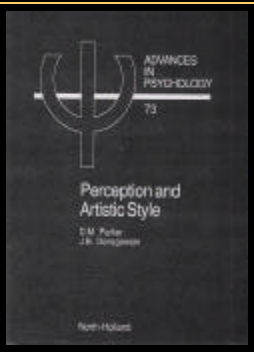
- 3D quality but Retinal image

Relation with 2D/3D qualities

- 2D quality but Higher level

Further reading





Plan

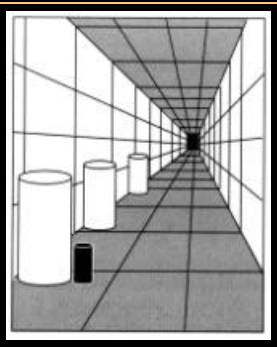
- Vision as an cognitive process
- Computational theory of vision
- Constancy, invariants

Constancy & Invariants

- We see intrinsic properties of objects
- They are “invariant” or “constant”
- Ecological advantage

Visual angle vs. size

- We see cylinders with same size
- Valid most of the time



Visual angle vs. size

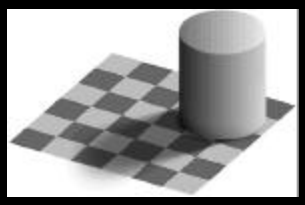
- Mirror experiment:
  - Draw your face on a mirror
  - Measure: the drawing is ½ your face
  - However, you see "full size"

Visual angle vs. size

- How do we do that?
  - Distance
  - Familiarity
  - Assumptions
- Here
  - Perspective
  - Position on ground plane
  - Similarity

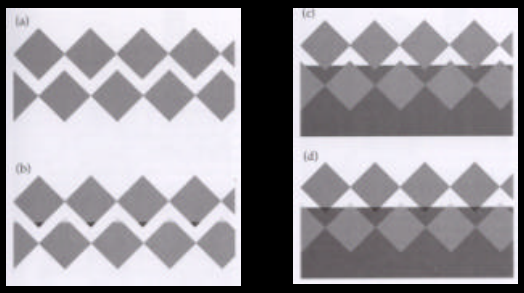
Brightness vs. lightness

- Brightness: subjective amount of light
- Lightness: how "white"



The white cells in shadow are as dark as the black illuminated cells

Lightness constancy



Lightness constancy

- Sargent
- White in light and in shadow

Color constancy

- Chromaticity of light sources vary
- Chromatic adaptation
  - Similar to white balance on camcoder
  - Different films, filters

Objective colors under neon lighting | With chromatic adaptation

Constancy

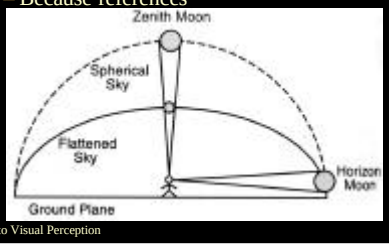
- Size
- Lightness
- Color
- Position
- Orientation
- Shape

Degree of constancy

- Not always perfect
- Sometimes too much

Degree of size constancy

- The Moon illusion
  - The Moon appears bigger on the horizon
  - Because it looks farther (Emmert's law)
  - Because references

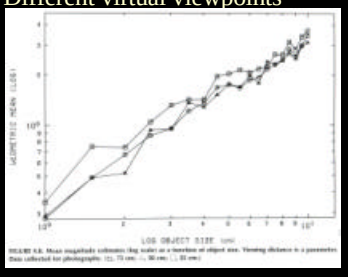


Degree of color constancy

- Incandescent light looks warmer
- Sodium lighting looks yellowish
- Depends on intensity

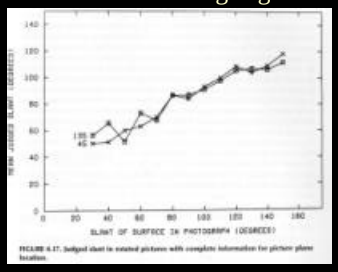
Constancy & Pictures

- Estimate size of depicted objects
- Different virtual viewpoints



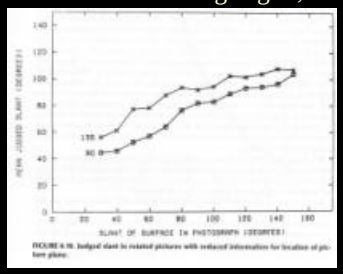
Constancy & Pictures

- Estimate slant of depicted objects
- Different real viewing angles



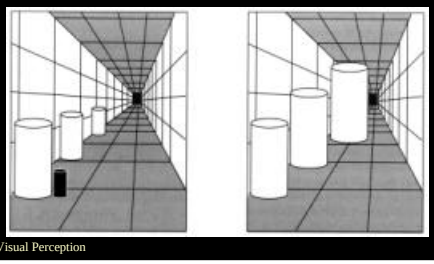
Importance of frame

- Estimate slant of depicted objects
- Different real viewing angles, invisible frame



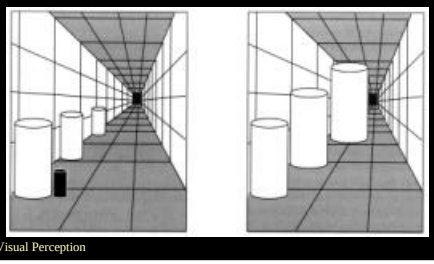
Constancy & Pictures

- Hybrid constancy with respect to
  - Picture object
  - Depicted scene



Constancy & Pictures

- Hybrid constancy
- Problem
- Richness



Degree of constancy

- Vermeer *Soldier and a Laughing Girl*
- Too good to be true: use of camera obscura

Size constancy failure

Size constancy failure

Size constancy failure

Breaking size constancy for symbol

- Middle-age
- Size = social importance

Size constancy dissonance

- Surrealism (Magritte)

Color constancy and pictures

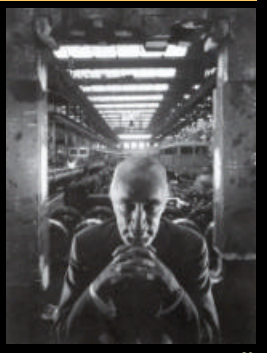
- Chromatic adaptation with respect to picture object, not with respect to dicted scene

Constancy & architecture

- Palazzo Spada in Rome (by Boromini)
- Short corridor
- Column size decreases
- Appears longer

Constancy & Make Up


Constancy & Lighting



Next session

- Gestalt and picture organization
- Gaze movement and focal point

Assignments

- Piranesi
  - Tutorial 1 to 4
- Reading
  - Art and Illusion, Gombrich
  - Summary 1 to 2 pages
  - 2 Discussion issues
- Feedback, 1 picture

Discussion

- *The Man Who Mistook his Wife for a Hat*
- *The Colorblind Painter*
- Oliver Sacks