

Convincing stuff

Disclosing perceptually-relevant cues for the depiction of materials in 17th century paintings

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Propositions

accompanying the dissertation

Convincing stuff

Disclosing perceptually-relevant cues for the depiction of materials in 17th century paintings

by

Francesca Di Cicco

1. The visual cues for material perception are all hidden in plain view in paintings.
2. *The Big World Painted Small* is more than a list of pigments (this thesis).
3. A white brushstroke discloses a wide variety of materials and properties, when it is recognised as a highlight.
4. Viewers who lack expertise with real pearls do not need more than a highlight to recognize pearls.
5. The physical translucency of oil paint is likely not the direct cause of the perceived translucency of the depicted materials.
6. When art historians say 'textural properties' they actually mean 'material properties', thus the main barrier we need to overcome for a fruitful collaboration, is language.
7. "The shortcuts used by our visual system allow artists to take the same shortcuts." (Casati & Cavanagh (2019). *The visual world of shadows*). The opposite is also true.
8. When we look at a painting, we tend to cherish the skilful hand and we forget to admire the work done by the eye of the painter.
9. Oscar Wilde wrote "No great artist ever sees things as they really are. If he did, he would cease to be an artist" (*The Decay of Lying*), but he would have been more correct writing "No great artist ever *represents* things as they really are".
10. Pasta carbonara should never be cooked with cream.

These propositions are regarded as opposable and defensible, and have been approved as such by the promotor Prof.dr. S.C. Pont.