Delft University of Technology

Convincing stuff

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

Di Cicco, F.

DOI
10.4233/uuid:9385fec0-f79d-49de-b524-9b73eb248cdd

Publication date
2021

Document Version
Final published version

Citation (APA)
Di Cicco, F. (2021). *Convincing stuff: Disclosing perceptually-relevant cues for the depiction of materials in 17th century paintings*. [Dissertation (TU Delft), Delft University of Technology].
https://doi.org/10.4233/uuid:9385fec0-f79d-49de-b524-9b73eb248cdd

Important note
To cite this publication, please use the final published version (if applicable).
Please check the document version above.

Copyright
Other than for strictly personal use, it is not permitted to download, forward or distribute the text or part of it, without the consent of the author(s) and/or copyright holder(s), unless the work is under an open content license such as Creative Commons.

Takedown policy
Please contact us and provide details if you believe this document breaches copyrights.
We will remove access to the work immediately and investigate your claim.

This work is downloaded from Delft University of Technology.
For technical reasons the number of authors shown on this cover page is limited to a maximum of 10.

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 defendable, and have been approved as such by the promotor Prof.dr. S.C. Pont.