**Painterly Rendering with Curved Brush Strokes of Multiple Sizes Write up**

By: Alexae Stone

This article is all about how computer programmers can create art work like that of a real artist. It is all about simulating the physics behind a painter and how they can create rounded edges and overlapping strokes on a picture. It is amazing how they can take an image and create a painted picture out of the digital image.

This article initially made me think of software like photoshop and other apps that take an image and then spit out a painted picture that looks like what you imagined it would if an artist actually painted it. I never would have realized all the work that went into the creation of these images. I think the only problem with the idea of creating a painted picture from an image is the idea that each painter has their own styles. They have different brush strokes as well as different methods of brushes. I think creating the effect of using different brushes would be the most troubling. Also this article mentions the length of a brush stroke.

I think a cool app that could be made would be one that allowed you to create a picture from your own picture that was done by a different painter. You could have something done by Pablo Picasso or any other artist and the resulting picture would be you as done by the painter. I think you could attract all different kind of art fans to create their own works of art. They could create these images based off of their favorite artists. You would need a professional who could look at a piece of work and figure out different details from an artist. I doubt a programmer could pick out all of these details on their own. Also, you would need a real experienced artist to help the programmer to see if the strokes drawn were correctly and what needed fixed.

The use of different size of brush strokes would really make the works a real piece of art. I think this kind of work would create a lot of excitement in the art community.

**Artifacts of the Presence Era: Using Information Visualization to Create an Evocative Souvenir Writeup**

By: Alexae Stone

This article deals with a project called *Artifacts of the Presence Era*, which created a piece of art for the Institute of Contemporary Art using a camera and a microphone that recorded the sounds and movements inside the museum. Using the colors, shapes, movements, and ambient noise present on a daily basis, the project attempted to visualize a historical buildup of time.
Part of the inspiration of *Artifacts of the Presence Era*, was using the natural phenomenon of the layering of sedimentary rock as a metaphor for visualizing the passage of time in history. The concepts of differing thicknesses and colors in layers of rock were a driving force behind the project. Another interesting concept used was the idea that rock layers represent millions of years of rock history in a single physical environment. What the *Artifacts* project seems to do is just this—using three months of visual and audio and compacting it into one single form.

An interesting aspect of this piece was how they applied the geological concept of layering to the actual display their video and audio display. Using the loudness of the audio, they were to give the visualization of the thickness to their layers. As the ambient noise during a given five minute sample increases, so too would the thickness of the layer. I previously mentioned color as an inspirational concept, and they determined color by comparing a frame to the frame preceding it. Their goal was to find instances where there was the greatest amount of people, and they used the changes in luminescence from frame to frame to determine this. The frames with the greatest differences in luminescence would become the frames that were displayed in the layered images. The most effective use of the geological layering concept is how the bottom layer of images is far more compressed than those above it.

I found it intriguing how the display was able to visualize changes from day to night in its layers. The dark layers offer a visualization of how patterns of activity change from day to night, giving a more accurate history of all the times being observed. The visualization was in constant evolution as the camera and microphone gathered the information from each five-minute interval. As more images were added, many of the images near the bottom of the visualization began to merge, creating a transparent effect of many images in one. Images on the top layers seemed to draw the attention of people passing by and observing the real time visual display. The level of curiosity is raised when they were able to see a familiar face.

The overall goal of the *Artifacts of the Presence Era* was not to gather the observations for further analysis, but to create a piece of art by using the concept of geological layering. Though many of the observations and images were discarded, much like erosion occurs in the sedimentary layers, there is still an accurate description of the history of the museum’s physical space. It is difficult to understand whether the visualization is designed with keeping the geological concept more prominent, or giving a more accurate historical record of the events. Using the layering, the bottom layers were eventually compressed, making it difficult to get a proper visualization of those events. If the intent was to give a better visualization of all the events as a whole, it may have been better to do away with the compression aspect.