Artifacts of the Presence Era
Fernanda Viegas, Ethan Perry, Ethan Howe, Judith Donath

This paper details the authors' attempts to visualize both visual and audio information taken from the ICA art museum in Boston. The visualization combines this information and produces layers of picture to represent the history of a particular room in the museum and how the room has changed over time. In that sense, I think that the visualization succeeds, but overall I found it to be uninteresting.

One aspect I did like was the connection and use of geological influences in the visualization itself. Before I even read the paper, I took a look at the pictures of the visualization and noticed immediately that it resembled a seismograph. So in that sense, I can really appreciate the out of the box thinking on the part of the authors.

I also liked how they mixed both sound and audio. In this particular visualization, they are combined to define the thickness of a particular moment in time. This adds some much needed depth and information to the visualization.

The one thing that I found frustrating about the visualization was the size of the layers. At times it seemed difficult to see what was going on in a particular moment in time. The only clear conclusions I could draw from the examples was whether or not it was day or night. If it were possible to expand the overall size of the layers, I think the result would be a much more informative visualization.
Painterly Rendering with Curved Brush Strokes of Multiple Sizes

Aaron Hertzmann

This paper discusses the use of a computer to perform much of the difficult and tedious parts of creating a work of art. The goal of the authors is to create a program that given a basic set of creative input, will produce a realistic looking piece of art. The result of this paper is a program that takes in a source image and reproduces it in a particular style. The results are actually pretty cool.

Essentially, the new image is painted with a series of spline brush strokes. Like a traditional image, the creation of the new image involves a lot of layers. The first layer is drawn with a very large radius brush stroke. As new layers are added, the brush radius is reduced. The end result is without the usual "perfectness" of typical computer generated images. It contains some randomness, which gives the generated images some character and feel realistic.

The one thing that I found interesting about this paper was the future implications of work like this. At one point, the author brings up the possibilities of adding a watercolor effect to movies. As far as I know, the "cel-shaded" look is the only type of film modification I'm aware of. So it would be cool to see what could be possible using this technology.