



**7th Visual Science of Art Conference
21-24 August 2019, Leuven — Belgium**

**Program &
Abstract book**

1. How Can Sculptures Induce Visual Dynamical Processes for the Spectators?

Joos Vandewalle

KU Leuven/KVAB, Belgium

The author is an amateur sculptor and professionally a mathematical engineer, who has made over a period of 16 years about 20 sculptures in soft natural stone with nice colors and crystals. The results are abstract sculptures like those in the two pictures with typically smooth surfaces that are based on natural convex and concave shapes and mathematical equations. These shapes are the typical shapes that are carved by mountain rivers in stones. The manual sculpturing process with chisel, grater and sandpaper is inspired by this action of the water. The mathematical representation of the surfaces are typically hyperboloids, paraboloids or surfaces with soft derivatives. When two surfaces meet each other, smooth boundary curves are created. Moreover, openings link the front and back sides. All these elements together are expected to trigger different visual perception of the spectator, depending on his relative position. The visual system is particularly sensitive to the smoothness of the curves and surfaces. So, for every position the spectator sees a different 2D outline of the sculpture and also a different 2D inner opening. This should seduce the spectator to move around the sculpture in order to see what is on the backside. While moving around the sculpture, the spectator has a visual perception of a varying inner and outer outline of curves, shapes, openings and colors. Depending on the curiosity and the head movement of the spectator, a 3D visual impression is created of the sculpture. The sculptures can be exhibited at the conference.

2. Paintings of Masks in Surrealistic Environments

Benjamin Baret

Labokube, Belgium

In Latin, the translation of “mask” is “persona”. Interestingly, in French, “personne” has two meanings: it can designate either the presence or the absence of somebody. Similarly, a mask is an inanimate object (i.e., absent), but is supposed to bring a certain presence to the person wearing it. Its presence usually remains hidden until someone wears it. This duality (absence vs. presence) may lead to ambiguous sensations that we feel when looking at a mask. Would the same kind of sensations or emotions emerge when looking at painted representations of masks? Following graphical researches on the sensations triggered by the observation of a picture depicting a mask, I have intended to develop a way to paint that aims at triggering this duality of sensations. I paint realistic compositions made of pre-existing masks that are merged together using invented items and masks. This composite mask is surrounded by a desert landscape with a colorful sky. As a result, the painting represents a realistic mask floating in a surrealistic environment. It usually leads to a sensation of presence, as if the masks were real. How to define this strange sensation we feel when looking at a mask or at a picture of it? Why and in which conditions can we get this sensation of a presence? I would like to invite the audience to discuss these questions during an exhibition of my paintings.

3. Artwork by Hennou Ben Houssine

Hennou Ben Houssine¹ & Valérie Goffaux²

¹Artist, Belgium, ²Université Catholique de Louvain, Belgium

After studying painting at the Art Academy of Namur (Belgium) with Luc Perot, Bernard Boigelot and Jean-Pierre Gonthier, I studied the history of art and sculpture. The canvas is the ground where I deploy a mixture of techniques combining colors and materials. This is how I convey the impressions gleaned