visual science of art conference (VSAC)  
25.-27.08.2017  
Berlin

info  program  art
venue
talks: Waldeyer-Haus (Friedrich-Kopsch lecture hall)
registration and poster sessions: Humboldt Graduate School (HGS), Luisenstr. 56, Haus 1
VSAC art night: ACUD, Veteranenstr. 21, see p. 21

important numbers
emergency: 112
police: 110

restaurants
Boccondivino, Albrechtstr. 18 (Italian)
Clärchens Ballhaus, Auguststr. 24 (German/Italian, dance & live music)
Dada Falafel, Linienstr. 132 (very good falafel, very cheap)
Gayaya, Reinhardtstr. 11 (vegan)
Ishin, Mittelstr. 24 (very good & affordable sushi, suited for groups)
Lokal, Linienstr. 160 (modern, seasonal european food)
Mangiabene da Giancarlo, Platz vor dem Neuen Tor 5 (affordable Italian food, very close)
Schwarzwaldstuben, Tucholskystr. 48 (southern German)
Takumi NINE Sapporo, Chausseest. 124 (Japanese, close by)
Themroc, Torstr. 183 (artisanal food)
Toca Rouge, Torstr. 195 (Chinese fusion, suited for vegetarians)
Welcome to VSAC!

Connecting Art and Science

Established in 2012 by Baingio Pinna in Alghero/Italy, the Visual Science of Art Conference (VSAC) aims to better connect the communities of scientists and artists in order to deepen our understanding of aesthetic phenomena. The VSAC is an ideal venue to debate and collaborate on all topics associated with the perception of artworks.

From its beginnings the VSAC has been organized as a satellite conference of the ECVP (European Conference on Visual Perception), the leading European conference on visual science. It has been hosted in vibrant cities all over Europe. Starting in 2012 in Alghero/Italy, subsequent meetings were organized in Belgrade/Serbia (2014), Liverpool/UK (2015) and Barcelona/Spain (2016).

VSAC 2017 in Berlin

The fifth installment of the VSAC (Visual Science of Art Conference) will be held in Berlin/Germany. Organized again as a satellite conference to the visual planet ECVP, the VSAC invites all people who connect visual perception and the arts (e.g., empirical, experimental, philosophical, phenomenological, computational approaches). Come to the center of Berlin, be part of the VSAC and enjoy three great days together with scientists, artists and with people who are fascinated by aesthetic phenomena.

Yours
CCC & Joerg Fingerhut
Conference Organization

Claus-Christian Carbon (CCC)

Department of General Psychology and Methodology, University of Bamberg, Bamberg
ccc@uni-bamberg.de

Joerg Fingerhut

Einstein Group Jesse Prinz “Consciousness, Emotions, Values” Berlin School of Mind and Brain, Humboldt-Universität zu Berlin, Berlin
joerg.fingerhut@hu-berlin.de

Uwe C. Fischer, Claude Muth, Alexander “Sasha” Pastukhov, Marius Raab, Sandra Utz & Theresa Wehrle; local helpers: Shelley James & Christian Nappert

Felix Binder & Corinna Kühnapfel; local helpers: Aenne Brielmann, Giulia Cabbai, Gina Eickers, Laura F. Mega, George Neish & Claudia Winklmayr

Conference Committee

Rossana Actis
Marco Bertamini
Nicola Bruno
Claus-Christian Carbon
Joerg Fingerhut
Uwe Fischer
Akiyoshi Kitaoka
Jan Koenderink
Ute Leonards
Manuela Marin
Slobodan Marković
George Mather
Claudia Muth
Marcos Nadal
Stefan Ortlieb
Galina Paramei
Alexander Pastukhov
Robert Pepperell
Sylvia Pont
Ana Radonjic
Bilge Sayim
Alessandro Soranzo
Branka Spehar
Christopher Tyler
Sandra Utz
Andrea van Doorn
Rob van Lier
Johan Wagemans
Maarten Wijntjes
Daniele Zavagno
## Friday, 25th of August 2017

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<td>Opening remarks</td>
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<td>17:00 – 18:30</td>
<td>Keynote <em>Art and wonder</em> by Jesse Prinz</td>
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<td>18:30 – 20:30</td>
<td>Dinner</td>
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## Saturday, 26th of August 2017

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<td>Talk session #3 <em>Space of the mind’s eye</em></td>
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<td>11:00 – 11:30</td>
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<tr>
<td>11:30 – 13:00</td>
<td>Talk session #4 <em>Physiology &amp; art</em></td>
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<td>13:00 – 13:30</td>
<td>Smart lunch and coffee</td>
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<td>13:30 – 15:00</td>
<td>Poster session #2</td>
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<td>15:00 – 17:00</td>
<td>Talk session #5 <em>Mixed session</em></td>
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<td>17:30 – 19:00</td>
<td>Keynote <em>Aesthetics and the brain</em> by Irving Biedermann</td>
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<td>20:30 – 24:00</td>
<td>VSAC <em>art night</em></td>
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<td>09:45 – 10:00</td>
<td>Coffee</td>
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<td>10:00 – 10:30</td>
<td>Business meeting</td>
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<td>10:30 – 12:00</td>
<td>Talk session #6 <em>Statistical and principal properties</em></td>
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Art and Wonder

Keynote by

Jesse Prinz

Einstein Visiting Fellow, Berlin School of Mind and Brain, Humboldt-Universität zu Berlin & City University of New York, Graduate Center, New York

It is often presumed that the appreciation of art involves emotion, but there has been little effort to identify which emotion could play this role. Traditionally, good art was said to induce pleasure, but that seems unlikely in cases in which we appreciate art with dark themes. Other authors have posited an “aesthetic emotion” but that proposal evades the question rather than answering it. Here an alternative is suggested: the cardinal emotion underling art appreciation is wonder. Both empirical and theoretical work are brought to bear in defense of this hypothesis. Wonder is also shown to provide promising accounts of aesthetic experience, beauty, and the nature of art.

Friday, 25th of August 2017
17:00-18:30
Aesthetics and the Brain

Keynote by
Irving Biederman

Harold W. Dornsife Professor of Neuroscience, Director of Image Understanding Laboratory, Departments of Psychology, Computer Science, and the Neuroscience Program, University of Southern California

Why would an aesthetic sense ever have evolved? How might it be implemented in the brain? The surprising discovery of a gradient of opioid receptors in cortical areas engaged in perception and cognition may provide the key for understanding our pleasure at viewing an engaging work of art, an extraordinary vista, understanding a scientific theory (or any good idea), or the mirth engendered by a joke. If we assume that experiences are preferred that maximize this opioid activity, then preferred inputs will tend to be those that are richly interpretable (not just complex). Once we have an experience, however, adaptation reduces the activity, diminishing the release of opioids, leading to novelty preferences (or “been there, done that”). This system thus renders us infovores, serving to maximize the rate at which we acquire new but interpretable information.

Saturday, 26th of August 2017
17:30 – 19:00
Talk Sessions on Friday

**Talk Session #1.** Seeing as image thinking
chair: Johan Wagemans; Friday, 13:20 – 14:30

The silence of the image and the symbolusion
Tom Lambeens and Sofie Gielis

The horizon: An ambiguous way of thinking and viewing
Patrick Ceyssens

Seeing without knowing in the 2.5-dimensional
Griet Moors

**Talk Session #2.** How universal are aesthetic preferences?
chairs: Andrea van Doorn & Jan Koenderink; Friday, 15:00 – 16:30

What is universal in aesthetic preference?
Branka Spehar and Richard Taylor

Aesthetic appreciation of cultural artifacts engages additional processes beyond a core domain-general system
Edward Vessel, Ilkay Isik, Amy Belfi, Jonathan Stahl and Gabrielle Starr

Cultural differences in the aesthetic appeal of complexity in art
Joerg Fingerhut, Aenne A. Briellmann, Antónia Reindl and Jesse Prinz

Symmetry preferences in Britain and Egypt
Marco Bertamini, Carole Bode and Mai Salah Helmy
Talk Sessions on Saturday

Talk Session #3. Space of the mind’s eye
chair: Nicholas Wade; Saturday, 9:30 – 11:00

Topology of space in the picture frame
Jan Koenderink and Andrea van Doorn

Image and imagination: How figure scale in medieval painting reflects visual perception
Robert Pepperell and Nicole Ruta

Framing the virtual - Creating space with time
Margit Lukács and Persijn Broersen

Synoptic pictorial space
Maarten Wijntjes

Talk Session #4. Physiology & art
chair: Nicola Bruno; Saturday, 11:30 – 13:00

Mobile eye tracking to explore interaction with abstract paintings – A large scale experiment in the Royal Academy
Johannes M. Zanker, Jasmina Stevanov, Jade Jackson and Tim Holmes

Where To Fixate (WTF): Oculomotor strategies in perception of contemporary paintings
Joanna Ganczarek and Karolina Pietras

Preference and approach response for smooth curvature: An ERP study
Letizia Palumbo, Neil Harrison and Marco Bertamini

The usefulness of mobile EEG equipment in analysis and documentation of performance art
Łukasz Kędziora
Talk Sessions on Saturday and Sunday

Talk Session #5. Mixed session
chair: Robert Pepperell; Saturday, 15:00 – 17:00

Beauty requires thought
Denis Pelli and Aenne Brielmann

True art experience: What we can learn from ecological contexts, settings, and material
Claus-Christian Carbon

Auto-ritratto: Self-portraiture, dyadic consciousness and the auto-regressive eigenfunction - beyond Gödel, Escher and Bach
Christopher Tyler

On the edge of attractive chaos in a series of semi-abstract photographs by Dominique Genin
Nathalie Vissers, Valeria Guiot, Sarah Delcourt, Dominique Genin and Johan Wagemans

Composing abstract images – Differences between artists and lay people
Philip Letsch and Gregor Uwe Hayn-Leichsenring

Talk Session #6. Statistical and principal properties
chair: Marco Bertamini; Sunday, 10:30 – 12:00

Differences in statistical image properties between traditional art, Bad Art and abstract art
Christoph Redies and Anselm Brachmann

Visual statistics of large samples of Western artworks
George Mather

Exploring aesthetic experiences of females: Affect-related traits predict complexity and arousal responses to music and affective pictures
Manuela Marin and Helmut Leder

Experiencing (dis)order: Simplicity and order might be appealing but interesting patterns are those that diverge from an obvious order
Claudia Muth, Claus-Christian Carbon and Gesche Westphal-Fitch
Poster Session #1
Friday, 19:00 – 20:30

Color perception

1) Consumer expectations for vegetables with atypical colors: The case of carrots Theresa Wehrle, Rick Schifferstein and Claus-Christian Carbon

2) Red versus blue, gaudy versus bleached: Toward the influence of background color on memory and aesthetic judgment Bettina Rolke and Elisabeth Hein

3) What is in a grid? Perceived flatness and aesthetic appeal in variants of Mondrian compositions Barbara Gillam and Branka Spehar

4) Light art as a pedagogical tool for teaching the science of colour perception Daniel Garside

5) Illusory colour depth based on the interaction between fluorescent and conventional colours Stefanie De Winter, Hilde Van Gelder and Johan Wagemans

6) PHASE: From art to neuroplasticity via the mirror neuron system Tal Dotan Ben Soussan, Joseph Glicksohn and Patrizio Paoletti

7) Do the perceived balance, harmony, and liking of original Mondrian paintings differ from Mondrian-like variants? Sandra Utz and Claus-Christian Carbon

Perception and perceptual organization

8) Disambiguation of ambiguous figures in peripheral vision by prior knowledge Tilde Van Uytven, Erik Myin and Bilge Sayim

9) Listening to paintings Rob van Lier and Arno Koning

11) Visual art preferences are predicted by preferences for the depicted objects Emily Winfield, Carmel Levitan and Aleksandra Sherman

12) Affective responses to regular / predictive / irregular curves measured by using a wearable vital sensor Akira Asano, Hung An Nguyen, Chie Muraki Asano, Katsunori Okajima, Mikiko Kawasumi, Hirokazu Tanaka and Yasutaka Hatakeyama

13) The role of Curvature in the appreciation of visual artworks Javier Vañó, Robert Pepperell, Enric Munar, Jaume Rosselló and Marcos Nadal

15) Exploring network connectivity during visual aesthetic experiences Ilkay Isik and Edward Vessel

16) Eye movements in the spectatorship of portraits Tobiasz Trawinski, Natalie Mistry, Beth Harland, Simon P Liversedge and Nick Donnelly

17) A new conception and measure of visual aesthetic sensitivity Guido B. Corradi, Juan Ramón Barrada and Marcos Nadal

18) Individual differences in aesthetic judgments of symmetry Andreas Gartus, Helene Plasser and Helmut Leder

19) Equivalent preferences for fractal scaling characteristics in vision and touch Catherine Viengkham, Zoey Isherwood and Branka Spehar

20) Both stimulus and person contribute to preferences for neatly organized compositions Eline Van Geert and Johan Wagemans

21) Preferences towards angular and curved shapes: the effects of frame and instruction Olesya Blazhenkova

22) Does ‘pictorial balance’ have different meanings depending on the picture type? Ronald Hübner and Martin Fillinger

23) Anticipating popularity of photographs on Instagram. How balance-related low-level features of photographs predict Instagram Likes Katja Thömmes
Poster Session #1

Friday, 19:00 – 20:30

24) Eye centering in selfies posted on Instagram Nicola Bruno and Marco Bertamini

25) The factors affecting preferred physical size of high-resolutional moving images Masamitsu Harasawa, Yasuhiro Sawahata and Kazuteru Komine

26) Visual perception of a lattice of dots surrounded by a tilted frame: A Gestalt approach Arefe Sarami and Reza Afhami

Clinical aspects

27) Sharing pain and grief online: A project on digital humanities to study the role of the image as an element of mediation, destigmatization, connection and co-presence Rebeca Pardo and Montse Morcate

28) The importance of art in medical and training environments Steven Ligthert and Bianca Huurneman

29) Aesthetic perception and attribution of personality traits of patients with dysgnathia before and after orthodontic surgery Reinhold Jagsch and Klaus Sinko

30) Study on criteria for artistic activities by people with disabilities – Development of criteria lists by literature survey Tsukasa Muraya and Yasuyuki Hirai

31) Perception of expressive body movements by individuals with autism spectrum disorder Vassilis Sevdalis, Jennifer Mayer, Kathy Filer, Peter Keller and Pamela Heaton

32) Beyond boundaries: Artistic interventions in object recognition Sal Anderson
Program

Poster Session #1
Friday, 19:00 – 20:30

Expertise

33) The influence of graphic long-term memories on face depiction accuracy is attenuated for trained versus untrained drawers Neil Harrison and Richard Russell

34) Implicit and explicit visual symmetry preference in art experts compared to laypeople Hanna Weichselbaum, Helmut Leder and Ulrich Ansorge

36) Introducing the Vaiak: A new and validated way to measure art knowledge and art interest Eva Specker, Michael Forster, Hanna Brinkmann, Jane Boddy, Raphael Rosenberg and Helmut Leder

37) Shared meaning in representational and abstract artworks Astrid Schepman, Paul Rodway and Julie Kirkham

38) Expertise in histology alters taste in art Antonia Böthig and Gregor Uwe Hayn-Leichsenring

Techniques and methods

39) The picture lies in the eye of the beholder. A qualitative case study on motifs of ‘photographic reception’ Lea Hilsemer

40) Shooting angle and the miniature effect in photography Kayo Miura

41) Depth perception in AR art Jason Kao

42) Empirical methods in performance art Nicole Vennemann

44) Live transmission as drawing practice Morgan O'Hara
Poster Session #1
Friday, 19:00 – 20:30

Emotions and cognition

45) The role of mental imagery in creative work by fine art Students María José Pérez-Fabello and Fatima María Felisberti

46) Valence, arousal and cognitive evaluation (VACe) model of aesthetic experience of artworks Dragan Jankovic

47) E-motions: Whole figures are more than the sum of face and body Olga Daneyko, Rossana Actis-Grosso and Daniele Zavagno

48) Arousal transfer effects of environmental scenes on self-reported arousal and pleasantness in response to representational paintings Nina Jahrmann, Helmut Leder and Manuela Marin

49) The influence of social context on emotional film reception Laura Kaltwasser, Luca Settembrino, Joerg Fingerhut, Michael Pauen and Vittorio Gallese
Museums

2) Depicted material categories in online museum collections Mitchell van Zuijlen, Sylvia Pont and Maarten Wijntjes

3) Art and technology at work: Introducing MuseuMedia, the app for navigating art in small museums Rossana Actis-Grosso, Giustina Sacco and Daniele Zavagno

Cross-cultural studies

4) Interdisciplinary arts and sciences: Producing new forms of knowledge in Miao Xiaochun’s 3D environments Isabel Seliger

5) Wearing hyper-realistic masks: A strong manipulation for embodied cognition Jet Sanders, Ailish Byrne, Yoshiyuki Ueda, Atsuko Tominaga, Kazusa Minemoto, Sakiko Yoshikawa and Rob Jenkins

6) Flower preference: Visual attributes governing the appeal of gerberas Tamara Watson

7) The aesthetic self effect Javier Gomez-Lavin, Joerg Fingerhut and Jesse Prinz

8) Colour associations of the Russian people Yulia A. Griber and Ivar Jung

9) Left–Right position in moving images: An analysis of face orientation, face position, and movement direction in eight action films Carole Bode, Marco Bertamini and Mai Salah Helmy

10) Let’s talk about gender: Linking aesthetic preferences to assertiveness and nurturance Stefan A. Ortlieb, Uwe C. Fischer, Anna Moosmann and Claus-Christian Carbon
Poster Session #2
Saturday, 13:30 – 15:00

11) Cross cultural differences in creativity Tal Ivancovsky, Jenny Kurman and Simone Shamay-Tsoory

12) Are the cultural differences in art appreciation disappearing? A Japanese-German-American comparative eye-tracking experiment Antonia Reindl

13) The Golden Ratio is not always preferred in art Aenne A. Brielmann, Joerg Fingerhut and Jesse Prinz

14) Cultural identity matters: Aesthetic appraisals of Eastern and Western landscapes as observed with neural responses and behavioral measures Taoxi Yang, Sarita Silveira, Marco Paolini, Ernst Pöppel, Tilmann Sander and Yan Bao

15) Images of Blacks, Orientals, Indians: Cross-cultural perspectives in 19th century European and American art Dalila Meenen

Theory and hypotheses

17) The researcher's artwork - An ontological problem Gregor Uwe Hayn-Leichsenring

18) Pleasure and motivation - A Kant-based approach Katharina Blühm

19) Aesthetic Experience, Neuroscience and Cognitive Science Nicole Hall

20) Artwork as sensory space Ebru Ozsecen

22) Mannerism and fractals - A mathematical-visual intuition Vasco Medeiros

23) Making sense by drawing. A field study with experimental physicists on the epistemic function of collaborative sketching activities Judith Dobler
24) painters’ quest in vision scientists’ tongue Jihyun Yeonan-Kim
25) data sublime and the readable sky Romi Mikulinsky
26) distancing Art from Philosophy Charles Beasley
27) what is art good for? The socio-epistemic value of art Aleksandra Sherman and Clair Morrissey

Art techniques and history

28) it’s all about colour. Rendering reality in Dutch oil painting about 1700 Lisa Wiersma
29) exploring Mondrian compositions in three-dimensional space - from design to virtual implementation Jasmina Stevanov and Johannes Zanker
30) on the edge of attractive chaos in a series of semi-abstract paintings by Lou Bielen Johan Wagemans, Sarah Delcourt and Lou Bielen
31) painted light: What 10000 pictures reveal about the source of light across ten centuries Alexander Pastukhov and Claus-Christian Carbon
32) distressing: Delight between boredom and confusion Jan Koenderink and Andrea van Doorn
33) Mona Lisa’s happiness is by 35% in the eye of the beholder Emanuela Liaci, Andres Fisher, Markus Heinrichs, Ludger Tebartz van Elst and Jürgen Kornmeier
34) ‘temporal metaphors’ in the video work ‘quad’ by Samuel Beckett: visual-temporal structures and cognitive metaphorical processes in Projected art works Ifat Reshef
35) The role of embodiment and image characteristics in the evaluation of graffiti
Rebecca Chamberlain, Caitlin Mullin, Johan Wagemans, Daniel Berio and Guido Orgs

36) Mona Lisa’s smiles in Leonardo’s drawings
Alessandro Soranzo, Olga Daneyko and Daniele Zavagno

37) Pointillist transitions
Andrea van Doorn and Jan Koenderink

38) Illusory planes in Fred Sandback’s sculpture
Ian Verstegen

39) Static and depicted bodies in art
Leonardo Impett and Sabine SUSstrunk

40) Space as time: Heterotopias in Renaissance paintings of the annunciation
Michael Adams

41) On the origins of inverse perspective
Jeroen Stumpel

42) Pieter Paul Rubens and the Poggendorff illusion
Daniele Zavagno, Natale Stucchi and Olga Daneyko

43) Visual recipes for convincing representations of grapes in Dutch Golden Age paintings
Francesca Di Cicco, Maarten W. A. Wijntjes, Jeroen Stumpel, Joris Dik and Sylvia C. Pont
Dance perception

44) Aesthetic perception of movement synchrony in live dance performances Guido Orgs, Staci Vicary, Matthias Sperling, Jorina von Zimmermann and Daniel Richardson

45) Contemporary dance choreographies: Relationship between observers’ empathy and aesthetic experience Maja S. Vukadinović and Slobodan Marković

46) Aesthetic experience of contemporary dance choreographies: The influence of the choreographer’s style and observers’ identification with story Ágota Vitkay Kucsera and Maja S. Vukadinović

The artist Sebastian Lörscher will create a “visual protocol” of this year’s VSAC. For more information visit:

sebastian-loerscher.de
Current art exhibitions in Berlin

close by

• Alte Nationalgalerie, Bodestr. 1-3, www.smb.museum
• Galerie Sprüth Magers, Oranienburger Str. 18, spruethmagers.com
• Hamburger Bahnhof, Invalidenstr. 50-51, www.smb.museum
• KW Institute for Contemporary Art, Auguststr. 69, kw-berlin.de
• Me Collectors Room, Auguststr. 68, me-berlin.com
• Sammlung Boros, Reinhardstr. 20, sammlung-boros.de / guided tour on Aug 27, 6.45 pm, please register via ckuehnapfel@uni-osnabrueck.de

further recommended

• Bauhaus-Archiv, Klingelhöferstr. 14, Tiergarten, bauhaus.de
• Berlinische Galerie, Alte Jakobstr. 124-128, Kreuzberg, berlinischegalerie.de
• c/o Berlin, Hardenbergstr. 22-24, Chalottenburg, co-berlin.org
• Daimler Contemporary, Alte Potsdamer Str. 5, Tiergarten, art.daimler.com

Hamburger Bahnhof, photograph by Juergen G. (2005), wikimedia commons
VSAC art night
Saturday, 20:30 - 24:00

...featuring:
Charlotte Broecker, Persijn Broersen & Margit Lukács, Liat Grayver, Kerem Halman, Gina Eickers, Shelley James, Maarten de Kroon, Sebastian Lörscher, Morgan O’Hara, Miao Xiaochun,... and more exciting art-science interactions!

get there from the conference:
• tram 12 U Naturkundemuseum to Brunnenstr./Invalidenstr. (in direction of Weißensee)
• or tram M8 from Invalidenpark to Brunnenstr./Invalidenstr. (in direction of Ahrensfelde/Stadtgrenze)
• or walk about 2 km along the Invalidenstr.

coming from somewhere else:
• take the U8 to Rosenthaler Platz and walk up the Brunnenstr.

ACUD arts centre is located at Veteranenstraße 21. VSAC art night is curated by Gina Eickers.

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middle & right: © OpenStreetMap-contributors, adapted
main contributors
to VSAC 2017

Rossana Actis-Grosso
Michael Adams
Sal Anderson
Akira Asano
Charles Beasley
Marco Bertamini
Irving Biederman
Olesya Blazhenkova
Katharina Blühm
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Dominique Genin
Barbara Gillam
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Yulia A. Griber
Nicole Hall
Masamitsu Harasawa
Neil Harrison
Gregor Uwe Hayn-Leichsenring
Lea Hilsemer
Ronald Hübner
Leonardo Impett
Ilkay Isik
Tal Ivancovsky
Reinhold Jagsch
Nina Jahrmann
Dragan Jankovic
Laura Kaltwasser
Jason Kao
Łukasz Kędziora
Jan Koenderink
Ágota Vitkay Kucsera
Tom Lambeens
Philip Letsch
Emanuela Liaci
Steven Ligthert
Margit Lukács
Manuela Marin
George Mather
Vasco Medeiros
Dalila Meenen
Romi Mikulinsky
Kayo Miura
Griet Moors
Tsukasa Muraya
Claudia Muth
Morgan O’Hara
Guido Orgs
Stefan A. Ortlieb
Ebru Ozsecen
Letizia Palumbo
Rebeca Pardo
Alexander Pastukhov
Denis Pelli
Robert Pepperell
María José Pérez-Fabello
Jesse Prinz
Marius Hans Raab
Christoph Redies
Antónia Reindl
Ifat Reshef
Bettina Rolke
Jet Sanders
Arefe Sarami
Astrid Schepman
Isabel Seliger
Vassilis Sevdalis
Aleksandra Sherman
Alessandro Soranzo
Dotan Ben Soussan
Eva Specker
Branka Spehar
Jasmina Stevanov
Jeroen Stumpel
Katja Thömmes
Tobiasz Trawinski
Christopher Tyler
Sandra Utz
Andrea van Doorn
Eline Van Geert
Rob van Lier
Javier Vañó
Tilde Van Uytven
Mitchell van Zuijlen
Nicole Vennemann
Ian Verstegen
Edward Vessel
Catherine Viengkham
Nathalie Vissers
Maja S. Vukadinović
Nicholas Wade
Johan Wagemans
Tamara Watson
Theresa Wehrle
Hanna Weichselbaum
Lisa Wiersma
Maarten Wijntjes
Emily Winfield
Taoxi Yang
Jihyun Yeonan-Kim
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<td>18:30 – 20:30</td>
<td>Dinner</td>
</tr>
<tr>
<td>19:00 – 20:30</td>
<td>Poster session #1</td>
</tr>
</tbody>
</table>

### Saturday, 26th of August 2017

<table>
<thead>
<tr>
<th>Time</th>
<th>Event</th>
</tr>
</thead>
<tbody>
<tr>
<td>09:30 – 11:00</td>
<td>Talk session #3 <em>Space of the mind’s eye</em></td>
</tr>
<tr>
<td>11:00 – 11:30</td>
<td>Coffee break</td>
</tr>
<tr>
<td>11:30 – 13:00</td>
<td>Talk session #4 <em>Physiology &amp; art</em></td>
</tr>
<tr>
<td>13:00 – 13:30</td>
<td>Smart lunch and coffee</td>
</tr>
<tr>
<td>13:30 – 15:00</td>
<td>Poster session #2</td>
</tr>
<tr>
<td>15:00 – 17:00</td>
<td>Talk session #5 <em>Mixed session</em></td>
</tr>
<tr>
<td>17:00 – 17:30</td>
<td>Coffee break</td>
</tr>
<tr>
<td>17:30 – 19:00</td>
<td>Keynote <em>Aesthetics and the brain</em> by Irving Biedermann</td>
</tr>
<tr>
<td>20:30 – 24:00</td>
<td>VSAC <em>art night</em></td>
</tr>
</tbody>
</table>

### Sunday, 27th of August 2017

<table>
<thead>
<tr>
<th>Time</th>
<th>Event</th>
</tr>
</thead>
<tbody>
<tr>
<td>09:45 – 10:00</td>
<td>Coffee</td>
</tr>
<tr>
<td>10:00 – 10:30</td>
<td>Business meeting</td>
</tr>
<tr>
<td>10:30 – 12:00</td>
<td>Talk session #6 <em>Statistical and principal properties</em></td>
</tr>
</tbody>
</table>