



printART PROJECT

MUSEU NACIONAL DO AZULEJO

Where Computer Vision Meets Art

November 14th
v.2.0¹¹

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NOVEMBER 14TH
09H30 | 10H00
18H00

INTRODUCTION The tile paintings is rightly characterized as one of the art forms that more easily identifies the Portuguese artistic heritage. It has enjoyed a growing attention in recent years and the number of links between the analysis of the tiles work and traditionally unrelated knowledge domains has been increasing. For example, the Robotics and, particularly, Computer Vision, is one of these domains and the PrintART Project, underway since 2010, can represent a milestone in this relationship between different fields of knowledge.

In order to understand the history of Portuguese tile panels of the 16th to 18th centuries one must consider the prints, engravings or etchings of the master paintings of that period. For several years, they were used as a major form of dissemination of important works of art, thus influencing artists across Europe, particularly those who have dedicated themselves to the compositions on tiles.

The main objective of the PrintART project is to provide a tool for retrieving the prints that inspired a given painting on a panel of tiles. This tool compares prints and images of tiles to find matching shapes and compositions. The question that the project seeks to answer is: by introducing an image of a panel of tiles in a vast database of images of prints, will it be able to identify one or more prints similar to that panel?

PROJECT For the art history researcher, to look for prints that inspired the artists to paint a particular composition is still a job that requires thorough study and enormous capacity to exploit the researcher's visual memory. Although the human eye is still infinitely more effective than any software tool, new technologies, and massive digitization of books and images, present great opportunities to the community.

There has been an increasing number of databases of art images helping the research and teaching of art history. But the efficient use of these tools is closely related to the effectiveness of navigation and data access. The results are a direct consequence of the correct internal organization of the images, implying an effective structuring of the database that begins with certain fundamental tasks.

The analysis of art is still relatively little explored within the the fields of Image

Processing and Computer Vision, which is why a project of this nature is a huge technological challenge.

The use of statistical techniques for pattern recognition has enormous potential to perform automatic analysis of databases of art images, thus reducing the time normally spent by the observer who does not use any software tool. The technology developed in this project shows promising results and the use of these new techniques can open new perspectives to art history.

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