

DEMO DAY 1

PROCESS + FEEDBACK

EYE-TRACK & ARTWORK CONNECTIVITY

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FEEDBACK + CONSIDERATIONS FOR NEXT STEPS



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DEMO DAY

Eye-tracking & Experiential Art Viewing Prototype

ON DISPLAY

Still life: Cézanne

Portrait: van Gogh

Abstract: Picasso

OVERVIEW

For the Demo Day prototype, viewers will be asked to individually examine and observe one piece of artwork from the Metropolitan's European painting collection. Life-size prints of each of the three art pieces will be mounted on a viewing stand only to be revealed to the viewer once their viewing session begins. Before the start of the viewing, participants will first be given brief instructions on what they will be asked to do as well as an introductory overview of the piece itself. The participant will then have the opportunity to observe an art piece for a comfortable amount of time while simultaneously verbalizing what specific compositional observations they are instantly making about the artwork. The facilitator will carefully track the way in which the viewer communicates by a tracing technique over a half-sheet print out. In order to simulate the sensation of being 'tracked' by technological means, participants will be asked to wear a pair of eye-tracking glasses while a video camera, placed on the opposite side of the viewer's stance and operated by a second group member, records their viewing session from start to finish. Once the participant feels they are finished observing the piece, they will be asked to remove their glasses, and the video camera will cease to record. The facilitator will then begin to explain how the viewer experienced the art piece by the way in which they communicated. Information about the compositional elements of the art piece will then be shared to the viewer, and a dialogue around the artwork can commence. A third group member will record, both through writing and audio, the entirety of the visitor's experience, while a fourth will observe the entire operation. Finally, the participant will be given a copy of the tracing sheet at the end of the session, and will also have an option to have their video recording sent to them via email.

SETUP

Facilitator

The facilitator will lead the entire user experience from start to finish, and will be the only member in direct conversation with the participant. The facilitator will pay close attention to the eye movement/reactions of the viewer. She or he will have a letter size printout of the art piece, and will be physically drawing lines over where the viewer is describing what they are looking at on tracing paper. If the viewer asks a specific question during their viewing experience, the facilitator will respond by encouraging the viewer to speak about what they think they see or are interpreting. After the viewer has the opportunity to 'communicate' what they are seeing in the piece, the facilitator will interpret what they thought resonated with the viewer based on their interaction with the artwork. The facilitator will ensure a dialogue is formed around the art based upon the factual elements of the piece, and will allow the viewer to make their own interpretations.

Recorder: Audio and Writing/Typing

The first recorder will have the task of documenting the entire user experience from start to finish through an audio device (iPhone, MacBook). This recorder will also be responsible for transcribing the user's verbal communication of the art piece.

Recorder: Visual

The second recorder will be responsible for operating the video camera during the user's viewing session. A Canon 7D camera will be mounted on a tripod directly across from the viewer at a close but comfortable distance. The video recording will immediately commence when the viewer confirms they are ready to view the art. The recording will capture a portrait view of the user, ensuring their top body movement is captured. The camera stop recording once the viewer is complete viewing the piece. Not only does the video camera simulate for the viewer the feeling of being 'tracked', the participant will be given the option to 'take away' their recording by having it emailed to them.

Observer

A fourth group member will be responsible for observing the entirety of the operations from start to finish, and will ensure that this process runs as smoothly as possible. This member will also be responsible for revealing to the user the art piece once their viewing session commences.

Pre Art Viewing

The Art Piece

Artist Name

Title

Medium

Time period/art movement association

Take some time to view this art piece.

Pay close attention to what draws your eye in the piece. This could be what colors stand out to you, objects you observe, textures you notice, etc.

Throughout your viewing of the piece, we ask that you verbalize this viewing process out loud to the facilitator. As you verbalize the artwork, a camera will be turned on to begin recording your viewing experience. There is absolutely no right or wrong way to talk about what you see. Describe what you see.

Once you feel you have looked at the art piece enough, you will let the facilitator know. The camera will then be turned off, and you can then take off the glasses.

Post Art Viewing

First, Ensure the participant is in a comfortable position while still having access to viewing the piece.

Second, take a moment to explain to the viewer what you observed in the way in which they 'saw', or interpreted in the art piece. Based on your knowledge of the art piece, begin to provide specific facts about compositional elements that the viewer observed. This could be about the colors they saw, the brush strokes they noticed, objects or figures that were identified, or general comments made.

Next, allow the participant to speak more about the art piece once they obtain these facts.

Was there a new speculation made about the art piece once specific facts were given? Did a certain perspective change about the art piece? What new things were learned before and after facts were given about the art piece? How did the participant experience the art?

Lastly, hand the participant a copy of their 'receipt' in the form of the trace drawing. Conclude by asking the participant if they had any final questions wither about the art piece or about the experience.

ARTWORK INFORMATION

Still Life with Apples and a Pot of Primroses

Paul Cézanne

Date:ca. 1890

Medium:Oil on canvas

Dimensions:28 3/4 x 36 3/8 in. (73 x 92.4 cm)

Classification:Paintings

Credit Line:Bequest of Sam A. Lewisohn, 1951

Accession Number:51.112.1



Vibrant colors were being explored in the impressionist movement.

Cézanne wanted to make paintings whose compositions were more tightly organized and "make of Impressionism something solid and durable, like the art of the museums".

The objects in this painting, such as the apples and the tablecloth, are portrayed without the use of shadow, but through extremely subtle shifts of color.

Cézanne rarely painted flowering plants or fresh-cut bouquets, which were susceptible to wilting under his protracted gaze.

Cézanne wanted to make paintings whose compositions were more tightly organized and "make of Impressionism something solid and durable, like the art of the museums".

Cézanne seems to have reserved this particular table, with its scalloped apron and distinctive bowed legs, for three of his finest still lifes of the 1890s.

USER TESTING



Kamilla

Viewing Artwork:

Self-Portrait with Straw Hat, 1887

Vincent van Gogh

Oil on Canvas

Observations:

Portrait of a man in a vertical composition

Interpretation of physical characteristics of man, i.e. eyes

Color palette: warms colors, illumination of cold colors

Movement of brush strokes



Rebecca

Viewing Artwork:

Still Life with Apples and a Pot of Primroses, 1890

Paul Cézanne

Oil on Canvas

Observations:

Characteristics of objects: fruit, table, cloth

Shadows have bluest cast

Solid background and composition of shades and hues



Steve

Viewing Artwork:

Still Life with Bottle of Rum, 1911

Pablo Picasso

Oil on Canvas

Observations:

The title of the image revealed an interpretation of the piece when it was first viewed

Metaphysic exploration of objects in multiple viewpoints in one image

Greater dialogue about Picasso and association with date (1911)

'We see what we are told to see', 'What would happen if you didn't tell someone the title of the painting in the initial introduction?'

RECEIPTS



VISUAL DOCUMENTATION



FEEDBACK

Rebecca/ Don:

Pre Art Viewing

More context about whats going on

More contextual info about what was happening to set things up not just about eye tracking

Consider a 'training period' to allow user to feel comfortable with operating the technology

Explain to the participant:

What are you doing here?

What do we hope to get out of it?

Pros:

Articulation of seeing the art was a nice way for the viewer to interact with the art

Having individuals describe what they see is good for educators

Directions were clear, but what was the ultimate goal here?

What's the use case? Who are the users?

What's the benefit of the receipt? Consider a real time feedback

Collecting data vs a tool for teaching and interacting: take full advantage of the direction you go, as a tool for communication or for information

Katherine:

How are you envisioning the project? In a gallery or as a special program? What is appropriate for the idea?

Where does the experience thrive the most? At an event in the gallery where people pass into a special installation? How do you build the space around it?

Experience prototyping, body storming prototyping method to create the experience

-Facilitated exhibition?

-Feels like an experiment?

-Do you want to make a little room and have multiple peaces up? Facilitated experience where someone moves you around?

-One tool used as part of a program?

-Consider if you could watch what people were seeing in real time