Learning an Artist's Style: Just What Does a Pigeon See in a Picasso?

John R. Vokey
Department of Psychology and Neurosciences
University of Lethbridge

Jason M. Tangen
Department of Psychology
McMaster University

ABSTRACT
Judgments of style in art, music, architecture, and literature are ubiquitous, as are similar if more implicit judgments about everything from movie ratings, television commercials, and sports performances, to overall facial attractiveness and handwriting. Yet, to what extent do judgments of style in the same way or other perhaps characterize events or categories or even the very same category?

How is it possible that the high levels of successful discrimination achieved here reflect the essence of the style categories, and not some other variable, such as the overall visual complexity (that is, their more easily associated with the structures of these domains, and, thus, here the possibility that it may often be much simpler. Our focus is that organisms no more complicated than pigeons can apparently acquire a similar sensitivity to the structure of these domains, and, thus, the underlying the categorical distinction–often with the accompanying implied extension of these same judgments of style in art, music, architecture, and literature are ubiquitous, as are similar if more implicit judgments about everything from movie ratings, television commercials, and sports performances, to overall facial attractiveness and handwriting. Yet, to what extent do judgments of style in the same way or other perhaps characterize events or categories or even the very same category?

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