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# 1 **Beyond Human Perception: Challenges in AI Interpretability of**

## 2 **Orangutan Artwork**

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16

17 Abstract: Drawings serve as a profound medium of expression for both humans and apes,

18 offering unique insights into the cognitive and emotional landscapes of the artists, regardless

19 of their species. This study employs artificial intelligence (AI), specifically Convolutional

20 Neural Networks (CNNs) and the interpretability tool Captum, to analyze non-figurative

21 drawings by Molly, an orangutan. The research utilizes VGG19 and ResNet18 models to

22 decode seasonal nuances in the drawings, achieving notable accuracy in seasonal  
23 classification and revealing complex influences beyond human-centric methods. Techniques  
24 such as occlusion, integrated gradients, PCA, t-SNE, and Louvain clustering highlight critical  
25 areas and elements influencing seasonal recognition, providing deeper insights into the  
26 drawings. This approach not only advances the analysis of non-human art but also  
27 demonstrates the potential of AI to enrich our understanding of non-human cognitive and  
28 emotional expressions, with significant implications for fields like evolutionary anthropology  
29 and comparative psychology.

30 Keywords: deep learning, non-human primates, primatology, apes, explicability

## 31 **1. Introduction**

32 The potential for anthropocentric bias emerges when deciphering the content of drawings, a  
33 common focus in studies of figurative artwork. However, meanings also permeate non-  
34 figurative sketches, as evidenced in creations by young children (Gardner 1981; Goodnow  
35 2013; Restoy et al. 2022). Drawings are rich in information, yet reliance on a limited set of  
36 manually selected features can restrict the depth of analysis. This is especially pertinent in  
37 examining drawings by non-human primates, where an anthropocentric selection bias may  
38 overlook features significant to other species (Saito et al. 2014; Martinet and Pelé 2021).

39 Consequently, such an approach fails to harness the full informational value of these  
40 drawings. In human contexts, querying the artist about their intent offers a partial solution  
41 (Martinet et al. 2021; Sueur et al. 2022), though this method falls short when artists cannot  
42 verbally articulate their intentions, such as in the scribbles of young children or individuals  
43 with communication impairments. This limitation extends to non-verbal non-human drawers  
44 like non-human primates (Pelé et al. 2021; Martinet et al. 2023).

45 In a previous study, we employed artificial intelligence to scrutinize the artwork of Molly, a  
46 female orangutan who produced 1,299 drawings as part of a behavioral enrichment program  
47 at Tama Zoo in Japan until her passing in 2011 (Pelé et al. 2021). Previous research on  
48 Molly's drawings revealed influences from her caretaker's identity and daily events, like the  
49 birth of peers (Hanazuka et al. 2019). Traditional ethological approaches were used to  
50 distinguish changes in Molly's drawings over time and seasonal variations, noting preferences  
51 for certain colors and line styles across different seasons. However, these manual feature  
52 extraction methods, focused on elements commonly analyzed in children's drawings, such as  
53 loops and circles, might not align with orangutan perception (Kellogg 1969). Deep learning,  
54 leveraging artificial neural networks (Jacob et al. 2021), offers a robust alternative for image  
55 analysis, excelling in tasks like microscopy image classification (Buetti-Dinh et al. 2019) and

56 disease diagnosis (Zhou et al. 2021) without the need for predefined features. Convolutional  
57 Neural Networks (CNNs), a prevalent deep learning tool in image analysis, autonomously  
58 learn to identify relevant features, evolving from simple shapes to complex objects through  
59 layers. While CNNs enhance accuracy, they struggle with interpretability, prompting the  
60 development of techniques to demystify model decisions (Zhang and Zhu 2018; Carabantes  
61 2020).

62 Artificial intelligence's application to drawing behavior remains very little explored (Beltzung  
63 et al. 2023), despite its success in classification tasks, like identifying stroke patterns (Wu et  
64 al. 2018) or categorizing drawings by object (Zhang et al. 2016). Our prior study in 2022  
65 (Beltzung et al. 2022) harnessed AI to examine seasonal trends in Molly's artwork, utilizing  
66 the VGG19 (Dutta et al. 2016) model for seasonal classification, achieving a 41.6% accuracy.  
67 We explored how different features, from simple to complex, influenced these seasonal  
68 variations, highlighting the roles of color and pattern. We found with deep learning models  
69 similar results that we found using classical measures in ethology and drawing analyses. The  
70 research underscored deep learning's potential to objectively analyze non-figurative art,  
71 encouraging its application beyond primates to include human toddler scribbles. However, it  
72 was impossible to open the black-box and to fully decipher and interpret the mechanisms  
73 through which the deep learning model identifies and classifies elements within the drawings.  
74 Here, we used interpretability and explicability models to reach this aim (Zhang and Zhu  
75 2018; Spannaus et al. 2023). Interpretability in deep learning refers to the ability to  
76 understand and explain the decision-making process of deep neural networks. Deep learning  
77 models are often considered black boxes because they lack transparency and it is difficult to  
78 comprehend how they arrive at their predictions (Shwartz-Ziv and Tishby 2017; Carabantes  
79 2020). Captum (Kokhlikyan et al. 2020) is a novel, unified, open-source model  
80 interpretability library for PyTorch. It contains implementations of various gradient and

81 perturbation-based attribution algorithms for both classification and non-classification  
82 models, including graph-structured models built on Neural Networks (NN). Captum  
83 emphasizes multimodality, extensibility, and ease of use. It supports different modalities of  
84 inputs such as image, text, audio, or video, and allows the addition of new algorithms and  
85 features. Captum also introduces an interactive visualization tool called Captum Insights,  
86 which enables sample-based model debugging and visualization using feature importance  
87 metrics. Integrating Captum into our study enhances the explicability further by providing a  
88 comprehensive toolkit for model interpretability. Captum supports various interpretability  
89 algorithms, including Occlusion and Integrated gradients (Selvaraju et al. 2017), allowing  
90 researchers to not only visualize important regions but also understand the attribution of each  
91 input feature to the model's output. By applying Captum's visualizations on the validation  
92 data for our model, we can gain deeper insights into the discriminative features recognized by  
93 the models. This integration will facilitate a more nuanced understanding of model  
94 predictions, particularly in complex cases where direct interpretation of features is not  
95 straightforward. At our knowledge, this is the first time that Captum is applied to drawing and  
96 artwork.

## 97 **2. Materials and Methods**

### 98 *2.1. Dataset*

99 The dataset comprises 1,299 drawings created by Molly, a female orangutan who began  
100 drawing around the age of 50, from 2006 to 2011. Molly, who seldom interacted with her  
101 group members, had a daily routine: spending mornings in an enclosure (either indoors or  
102 outdoors) and afternoons in a restroom equipped with crayons, allowing her to draw at her  
103 leisure for about 2 to 3 hours, producing 1–2 drawings each day. She indicated the end of a  
104 drawing session by placing the drawing materials on the floor. She was given paperboard and

105 crayons daily, but as the drawing activity was not initially aimed at studying her drawing  
106 behavior, only minimal metadata were recorded. The exact dates of the drawings, marking the  
107 only external information, enabled categorization into seasons: autumn (374 drawings),  
108 summer (284), spring (269), and winter (372). The drawings were adjusted to square shapes  
109 and resized to 224x224 pixels for analysis. The dataset was divided into training (907 images)  
110 and validation sets (392 images), with seasonal distribution as follows: autumn (28.8%),  
111 spring (20.7%), summer (21.9%), and winter (28.6%). For additional information on Molly  
112 and her artwork, see references (Hanazuka et al. 2019; Pelé et al. 2021).

## 113 2.2. Convolutional Neural Network (CNN)

114 Acknowledging that human-selected features might not capture the intricate details in  
115 drawings, our study focused on deep learning, particularly convolutional neural networks  
116 (CNNs). Initially, we trained CNNs, specifically VGG19 (Beltzung et al. 2022) and ResNet  
117 18 (Liang 2020), to predict the seasons depicted in drawings by Molly. To address the  
118 limitations of our dataset's size, we utilized transfer learning, repurposing models pre-trained  
119 on different tasks. This method enabled us to leverage the capabilities of ResNet18 and  
120 VGG19, both pre-trained with ImageNet weights, enhancing our analysis. ResNet18 is  
121 renowned for its efficiency and depth, achieved through residual learning, which we adapted  
122 for our study. This model's architecture addresses the vanishing gradient problem with  
123 shortcut connections that bypass layers, facilitating the training of deeper networks. We  
124 applied this approach to both models, adjusting various parameters and hyperparameters, such  
125 as learning rate and the configuration of fully connected layers, to find the optimal setup.  
126 Each model's final layer was a fully connected layer with four neurons, each representing a  
127 season, using softmax activation for classification. We employed a categorical cross-entropy  
128 loss function and optimized the models using stochastic gradient descent (SGD) with a

129 learning rate of 0.1 and a batch size of 16. Performance was evaluated through early stopping,  
130 based on validation set accuracy, ceasing training after no improvement over three epochs. To  
131 prevent overfitting, we froze the convolutional blocks and implemented data augmentation  
132 techniques, like horizontal and vertical flips, to improve model accuracy.

### 133 *2.3. Interpretability with Captum.*

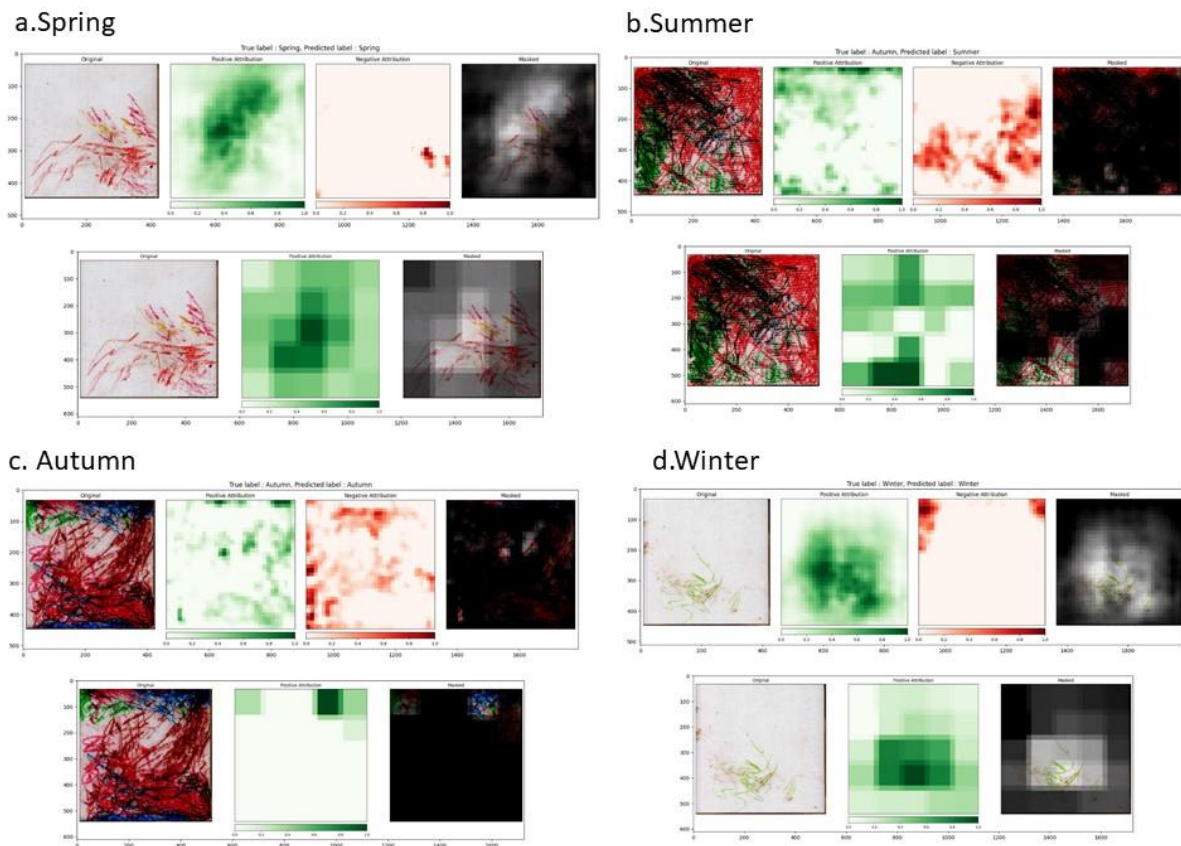
134 Following the initial training and optimization of our convolutional neural network models  
135 using ResNet18 and VGG19 architectures, we applied advanced analytical techniques to  
136 further interpret the deep learning model's decisions and to gain insights into the features  
137 influencing the classification of seasons in Molly's drawings. These techniques included the  
138 use of Captum (Kokhlikyan et al. 2020) and Scikit learn (Kramer and Kramer 2016; Bisong  
139 and Bisong 2019; Hao and Ho 2019) for model interpretability, dimensionality reduction, and  
140 clustering algorithms.

141 **Captum – Occlusion:** We utilized the Occlusion method from Captum, a model  
142 interpretability library for PyTorch (Stevens et al. 2020; Imambi et al. 2021), to understand  
143 the impact of different regions of the drawing on the model's prediction (figure 1). By  
144 systematically occluding parts of the input image and observing the effect on the model's  
145 output, we could identify which areas of the drawings were most significant for determining  
146 the season. This method helps in pinpointing the 'positive' pixels or regions that contribute  
147 most to the classification decision.

148 **Average Number of Positive Pixels Per Season:** Building on the occlusion analysis, we  
149 calculated the average number of positive pixels per season. This step involved aggregating  
150 the pixels that positively influenced the model's seasonal classification across all drawings  
151 attributed to a specific season. By analyzing these averages, we aimed to discover seasonal



152 patterns or features that were consistently influential across Molly’s drawings, providing a  
153 quantitative measure of the visual elements most associated with each season (figure 1).



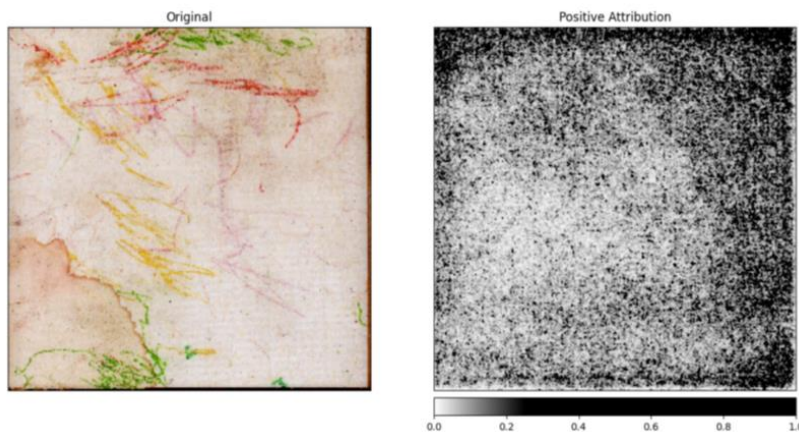
154

155 Figure 1: Seasonal Examples of Occlusion Analysis Using Captum Across Various Pixel  
156 Sizes. For each season, the sequence displays: the original drawing (top), followed by positive  
157 attribution (in green) highlighting pixels crucial for identification and classification, negative  
158 attribution (in red) indicating non-essential pixels, and finally, the differential attribution  
159 showcasing the contrast between positive and negative contributions. The top row represents a  
160 threshold ( $t$ ) of 0, and the bottom row a threshold ( $t$ ) of 0.5 for each depicted example.

161

162 Captum – Integrated Gradients: We employed Integrated Gradients (Kwon et al. 2021),  
163 another interpretability technique from Captum, to attribute the prediction of the model to its  
164 input features (figure 2). This method offers a way to visualize the importance of each pixel in

165 the original drawing for the classification decision. By highlighting the pixels and regions  
166 within the drawings that had the most significant impact on the model's prediction, Integrated  
167 Gradients provided a deeper understanding of the model's behavior and the features it deemed  
168 important.



169

170 Figure 2: Integrated Gradients Analysis Using Captum. This illustration juxtaposes the  
171 original drawing on the left with its positive attribution on the right, where black denotes the  
172 pixels of utmost importance for classification.

173

174 Removal of the Linear Layer from the Network: To explore the features extracted by the CNN  
175 in a more interpretable form, we removed the final linear (fully connected) layer of the  
176 network. This allowed us to access the raw features extracted by the convolutional layers  
177 directly, which represent a high-level abstraction of the drawings.

178 Application of PCA / t-SNE in Scikit learn: With the linear layer removed and raw features  
179 extracted, we applied Principal Component Analysis (PCA) (Holland 2008) and t-Distributed  
180 Stochastic Neighbor Embedding (t-SNE) (Van der Maaten and Hinton 2008; Wattenberg et al.  
181 2016) for dimensionality reduction. These techniques reduced the high-dimensional feature  
182 space into a two- or three-dimensional space, making it possible to visualize the distribution

183 and relationships between different drawings. This visualization helped us to observe patterns  
184 and clusters within the data, potentially revealing intrinsic similarities between drawings of  
185 the same season or identifying outliers.

186 Clustering (Louvain Algorithm): Finally, we applied the Louvain algorithm (Combe et al.  
187 2015; Emmons et al. 2016) for clustering the drawings based on their reduced-dimensional  
188 features. The Louvain algorithm is a community detection method known for its efficiency in  
189 large networks. By clustering the drawings, we aimed to discover natural groupings within the  
190 data, which could indicate distinct styles, motifs, or themes recurring across different seasons.  
191 This unsupervised learning approach provided a bottom-up perspective on the dataset,  
192 potentially uncovering new insights into Molly's drawing behavior and how it varied with the  
193 seasons.

194 Through the application of these advanced techniques, our study sought to deepen the analysis  
195 of non-human drawing, leveraging the power of deep learning and interpretability tools to  
196 uncover the nuances of seasonal variation in Molly's productions.

197

#### 198 *2.4. Statistical analyses*

199 In our analysis, we employed the occlusion process to identify the most significant pixel in  
200 each drawing. This pixel was evaluated based on several criteria: its positional deviation from  
201 the center of the cardboard, the presence of lines, the variety and intensity of colors present,  
202 the total number of distinct colors, and the presence of additional elements. These elements  
203 included the cardboard backing, any signs of moisture damage, and traces not intended for  
204 drawing, as well as any tears or damage at the specific pixel's location.

205 Subsequently, we conducted a Kruskal-Wallis test for each of these dependent variables, with  
206 the season acting as the independent variable. This non-parametric test was chosen to

207 determine if there were statistically significant differences across the seasons. The analysis  
208 was performed using the R statistical software, with a significance level set at  $\alpha = 0.05$ .  
209 Image analyses are available at <https://doi.org/10.5281/zenodo.10973649>. All codes are  
210 available at <https://github.com/cedricsueur/drawinganalyses>

## 211 **3. Results**

### 212 *3.1. CNNs: VGG19 and ResNet18.*

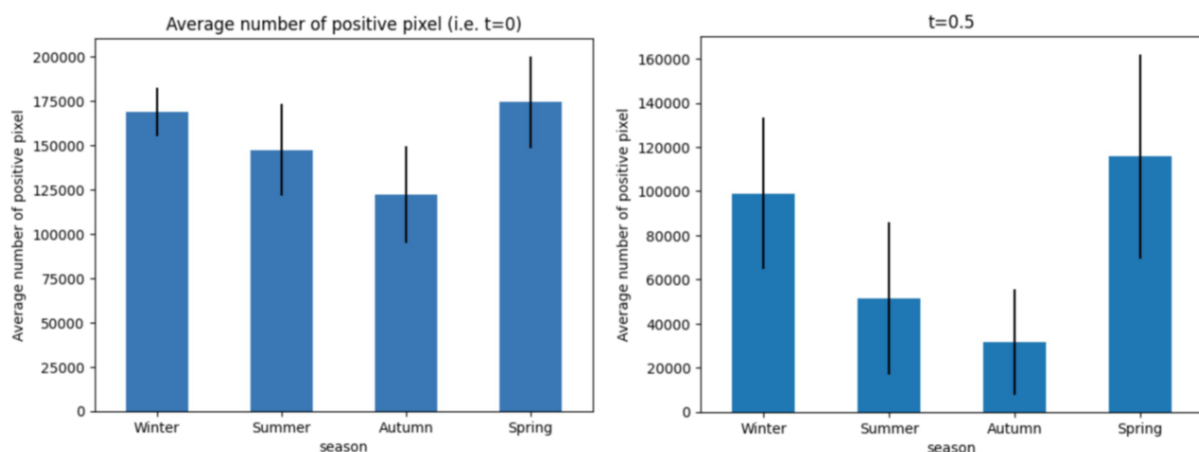
213 The VGG19 model trained to classify drawings according to seasons achieved 42% accuracy  
214 on the test set. The ResNet18 reached an accuracy a bit higher of 50%. These accuracies are  
215 higher than that expected by random (approximately 29%, by always classifying drawings as  
216 the most common class). To provide further context, the same models were also tasked with  
217 differentiating between drawings by Molly and humans drawings. In this classification  
218 challenge, both models demonstrated a remarkable accuracy higher than 93%. Additionally,  
219 when the model was retrained for a binary classification task—distinguishing between  
220 drawings with low and high coverage by Molly—it achieved an even accuracy higher than  
221 95%. These outcomes suggest that the model is highly capable of distinguishing between  
222 drawings when the distinctions are pronounced. Consequently, the relatively modest accuracy  
223 in the seasonal classification task likely stems from the more nuanced differences present  
224 among Molly's drawings across different seasons.

### 225 *3.2. Captum Occlusion and integrated gradients*

226 Expanding upon our occlusion analysis, we computed the average number of positive pixels  
227 for each season, which are pixels crucial for correctly identifying the season depicted in the  
228 drawings. Our comparison across seasons, accounting for varying degrees of occlusion,

229 revealed that independent of pixel size, Winter and Spring drawings consistently had a higher  
230 count of significant pixels for accurate season identification than those from Summer and  
231 Autumn. While we also explored the use of Integrated Gradients as an interpretive tool, this  
232 method proved less definitive than Occlusion in providing clear insights. Consequently, we  
233 chose not to pursue further analysis with Integrated Gradients, focusing instead on the more  
234 revealing outcomes derived from the occlusion technique.

235 Our analysis revealed that 78.5% of the pixel identified as most significant per drawing  
236 contained markings attributable to the ape's drawing activities. In contrast, the average area  
237 covered by markings on the paperboard for Molly was approximately 60%. Notably, the  
238 positional data of these key pixel per drawing exhibited seasonal variation (Kruskal-Wallis  
239 chi-squared = 16.721, df = 3, p-value = 0.0008064), with pixels from drawings made in  
240 Autumn tending to be more centrally located compared to those from Spring and Winter  
241 (figure 3). However, when examining other characteristics of the most significant pixel per  
242 drawing—such as the number of colors present, specific colors used, and the presence of  
243 additional marks or traces—no seasonal differences were observed (Kruskal-Wallis chi-  
244 squared < 6.7164, df = 3, p-value > 0.08151).



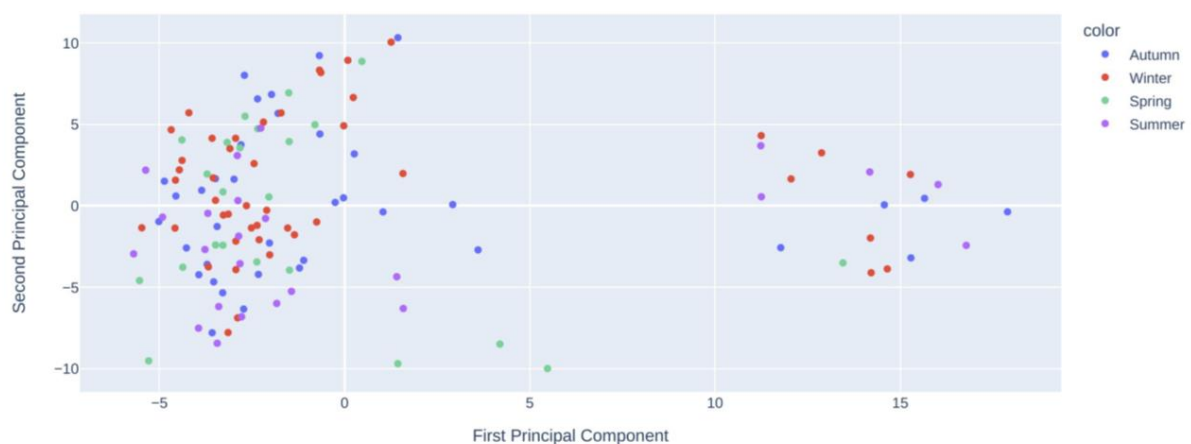
246 Figure 3: Comparative Analysis of Positive Attribution Pixel Counts. This graph presents the  
247 average number of pixels significant for seasonal drawing classification at two thresholds:  $t=0$   
248 (indicating smaller pixels) and  $t=0.5$  (representing larger pixels), highlighting the role of pixel  
249 size in determining drawing classification importance.

250

### 251 3.3. PCA and Louvain Clustering

252 After the linear layer removed and raw features extracted, the Principal Component Analysis  
253 (PCA) and t-Distributed Stochastic Neighbor Embedding (t-SNE) for dimensionality  
254 reduction did not reveal any clusters according to the season (figure 4). We obtained similar  
255 results with the Louvain clustering algorithm. However, it revealed two clusters, one with  
256 many drawings and one with a lower number of drawings (figure 4). The small cluster  
257 revealed to be a cluster with many second drawings, meaning drawings made the same day  
258 after a first one. These second drawings have much more lines than the first drawings but are  
259 also made at the back of the paperboard which is not white as its front. Surprisingly, despite  
260 these differences, these second drawings are correctly classified with the season by the  
261 models.

262



263

264 Figure 4: PCA Two-Dimensional Visualization. This graph displays clusters identified  
265 through Louvain algorithm, with each color representing a different season, illustrating the  
266 distribution and grouping of seasonal variations within the PCA-reduced feature space.

267

## 268 **4. Discussion**

269 In synthesizing insights from our deep learning-based analysis of non-human drawings,  
270 particularly those by Molly the orangutan, with discussions on the interpretability of these  
271 models, several key themes and conclusions emerge that bridge the gap between traditional  
272 drawing analysis and advanced AI methodologies. The use of Captum (Kokhlikyan et al.  
273 2020) specifically for the analysis of drawings and artwork appears to be a novel application.  
274 While interpretability tools have been increasingly applied in various domains to understand  
275 the decision-making processes of AI models—ranging from healthcare and finance to  
276 autonomous vehicles and natural language processing—their application within the realm of  
277 art analysis, especially in studying non-human drawings, marks a pioneering step. As Nagel  
278 pointed out (Nagel 1980), it's beyond human capability to fully understand the experience of  
279 being another animal. However, we believe that artificial intelligence can play a role in  
280 reducing the prevalence of biases.

### 281 *4.1. Deep Learning Models: VGG19 and ResNet18*

282 The performance disparities between VGG19 and ResNet18 in classifying seasonal variations  
283 in Molly's drawings underline the nuanced nature of this task. While both models  
284 significantly outperform random chance, indicating an ability to detect some form of seasonal  
285 patterning, the modest accuracies highlight the challenge of discerning subtle distinctions  
286 within the drawings. The stark contrast in model performance when tasked with more defined  
287 classification problems, such as differentiating between non-human and human drawings or

288 assessing drawing coverage, reinforces the notion that deep learning excels in identifying  
289 pronounced differences. This suggests that the complexity of seasonal variation in Molly’s  
290 drawings may encompass more intricate, less overt features that challenge the models’  
291 classification capabilities. Indeed, Molly may change mood and personality across days,  
292 seasons and age affecting drawings (Hanazuka et al. 2019; Pelé et al. 2021) as other apes also  
293 having these activities (Martinet et al. 2023).

#### 294 *4.2. Interpretability: Captum Occlusion and Integrated Gradients*

295 The employment of Captum’s interpretability tools, especially Occlusion, has shed light on  
296 the decision-making processes of our models, pinpointing certain pixels and areas as pivotal  
297 for recognizing different seasons in the drawings. This method enriches our grasp of the  
298 model’s perceptual focus, but it’s crucial to acknowledge a limitation: while we can identify  
299 which pixels influence seasonal classification, the underlying features leading to these  
300 distinctions remain less clear (Gilpin et al. 2018). The inherent challenge lies in discerning the  
301 specific attributes—be it color, texture, or shape—that these critical pixels represent, as the  
302 models do not explicitly reveal this.

303 Opting for Occlusion over Integrated Gradients was driven by the former’s ability to yield  
304 more direct insights into the importance of various image regions for model predictions.

305 However, this preference also brings to the fore the complexity of interpreting deep learning  
306 models. Even as Occlusion helps highlight influential regions within the drawings, it  
307 underscores a broader challenge in AI interpretability: understanding the ‘why’ behind the  
308 model’s reliance on these regions (Gilpin et al. 2018; Fan et al. 2021; Rudin et al. 2022; Li et  
309 al. 2022).

310 This cautious approach to interpreting Occlusion results emphasizes the necessity of  
311 combining interpretability tools with domain expertise. By doing so, we can hypothesize



312 about the features these critical pixels may correspond to, such as seasonal color palettes or  
313 thematic elements unique to certain times of the year. Yet, the exact nature of these features  
314 often requires further investigation, possibly through additional analytical techniques or cross-  
315 referencing with domain-specific knowledge.

#### 316 *4.3. PCA and Louvain Clustering*

317 The utilization of PCA, t-SNE, and Louvain clustering further extends the analytical depth of  
318 this study, revealing unexpected patterns such as the clustering of drawings based on  
319 sequential order rather than seasonal attributes. This finding suggests that Molly's drawing  
320 behavior—and potentially that of other non-human artists—may be influenced by factors  
321 unrelated to season, such as the physical context of the drawing or the events of the day. The  
322 ability of the models to accurately classify these drawings despite such confounding factors  
323 speaks to the robustness of deep learning in extracting relevant features from complex data.

#### 324 *4.4. Implications and Future Directions*

325 This study with the previous ones illustrates the complementary strengths of traditional  
326 drawing analysis and AI-driven methodologies as made in other domains (Soto and Adey  
327 2016; Lu et al. 2024). Where traditional analysis provides a framework for understanding the  
328 thematic and stylistic components of drawings, deep learning models offer a means to  
329 systematically and objectively analyze these components across large datasets. The  
330 intersection of these approaches, facilitated by interpretability tools like Captum, holds the  
331 promise of enriching our understanding of non-human art, offering nuanced insights that  
332 neither approach could achieve in isolation. However, it is needed to think and to build a  
333 framework to know how to work in complementary with traditional approaches and AI-driven  
334 approaches.

335 The implications of this research extend beyond the specific case of Molly's drawings,  
336 touching on broader themes in evolutionary anthropology, comparative psychology, and  
337 animal welfare. By applying deep learning to the study of non-verbal drawing behavior across  
338 different species, we can explore evolutionary trajectories of artistic expression and cognitive  
339 processes (Sueur and Pelé 2023). Additionally, the potential for deep learning to assist in the  
340 early detection of neurodegenerative diseases in apes presents a novel application of AI in  
341 enhancing animal welfare and healthcare (Pelé et al. 2021).

342 In conclusion, the integration of deep learning into the analysis of non-human drawings not  
343 only challenges and expands the boundaries of traditional art analysis but also opens new  
344 avenues for interdisciplinary research. As we continue to refine these models and  
345 interpretability techniques, the potential for AI to deepen our understanding of the cognitive  
346 and emotional worlds of non-human artists becomes increasingly evident, promising insights  
347 into the universal language of art and expression.

348

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354

### 355 **Institutional Review Board Statement**

356 The Tama Zoological Park Ethics Board approved this noninvasive behavioral study, which  
357 complied with the Code of Ethics of the Japanese Association of Zoos and Aquariums.

358

359 **Informed Consent Statement**

360 Not applicable.

361

362 **Data Availability Statement**

363 Dataset is available at <https://doi.org/10.5281/zenodo.10973649>. All codes are available at

364 <https://github.com/cedricsueur/drawinganalyses>

365

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368

369 **Conflicts of Interest**

370 The authors declare no conflict of interest. The funders had no role in the study design;

371 collection, analyses, or interpretation of data; writing of the manuscript; or decision to publish

372 the results.

373

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474 Figure Captions

475 Figure 1: Seasonal Examples of Occlusion Analysis Using Captum Across Various Pixel  
476 Sizes. For each season, the sequence displays: the original drawing (top), followed by positive  
477 attribution (in green) highlighting pixels crucial for identification and classification, negative  
478 attribution (in red) indicating non-essential pixels, and finally, the differential attribution  
479 showcasing the contrast between positive and negative contributions. The top row represents a  
480 threshold ( $t$ ) of 0, and the bottom row a threshold ( $t$ ) of 0.5 for each depicted example.

481 Figure 2: Integrated Gradients Analysis Using Captum. This illustration juxtaposes the  
482 original drawing on the left with its positive attribution on the right, where black denotes the  
483 pixels of utmost importance for classification.



484 Figure 3: Comparative Analysis of Positive Attribution Pixel Counts. This graph presents the  
485 average number of pixels significant for seasonal drawing classification at two thresholds:  $t=0$   
486 (indicating smaller pixels) and  $t=0.5$  (representing larger pixels), highlighting the role of pixel  
487 size in determining drawing classification importance.

488 Figure 4: PCA Two-Dimensional Visualization. This graph displays clusters identified  
489 through Louvain algorithm, with each color representing a different season, illustrating the  
490 distribution and grouping of seasonal variations within the PCA-reduced feature space.

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