

Art And Illusion A Study In The Psychology Of Pictorial Representation Bollingen

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[The Paradoxes of Art](#) - Alan Paskow 2004-01-15

In this study, Alan Paskow first asks why fictional characters, such as Hamlet and Anna Karenina, matter to us and how they are able to emotionally affect us. He then applies these questions to painting, demonstrating that paintings beckon us to view their contents as real. What we visualise in paintings, he argues, is not simply in our heads but in our world. Paskow also situates the phenomenological approach to the experience of painting in relation to methodological assumptions and claims in analytic aesthetics as well as in contemporary schools of thought, particularly Marxist, feminist, and deconstructionist.

[Words about Pictures](#) - Perry Nodelman 1990-08-01

A pioneering study of a unique narrative form, *Words about Pictures* examines the special qualities of picture books--books intended to educate or tell stories to young children. Drawing from a number of aesthetic and literary sources, Perry Nodelman explores the ways in which the interplay of the verbal and visual aspects of picture books conveys more narrative information and stimulation than either medium could achieve alone. Moving from "baby" books, alphabet books, and word books to such well-known children's picture books as Nancy

Ekholm Burkert's *Snow White and the Seven Dwarfs*, Gerald McDermott's *Arrow to the Sun*, Maurice Sendak's *Where the Wild Things Are*, and Chris Van Allsburg's *The Garden of Abdul Gasazi*, Nodelman reveals how picture-book narrative is affected by the exclusively visual information of picture-book design and illustration as well as by the relationships between pictures and their complementary texts.

The Bloomsbury Research Handbook of Indian Aesthetics and the Philosophy of Art - Arindam Chakrabarti 2016-02-25

The Bloomsbury Research Handbook of Indian Aesthetics and the Philosophy of Art provides an extensive research resource to the burgeoning field of Asian aesthetics. Featuring leading international scholars and teachers whose work defines the field, this unique volume reflects the very best scholarship in creative, analytic, and comparative philosophy. Beginning with a philosophical reconstruction of the classical *rasa* aesthetics, chapters range from the nature of art-emotions, tones of thinking, and aesthetic education to issues in film-theory and problems of the past versus present. As well as discussing indigenous versus foreign in aesthetic practices, this volume covers North and South Indian performance practices and theories, alongside recent and new themes

including the Gandhian aesthetics of surrender and self-control and the aesthetics of touch in the light of the politics of untouchability. With such unparalleled and authoritative coverage, *The Bloomsbury Research Handbook of Indian Aesthetics and the Philosophy of Art* represents a dynamic map of comparative cross-cultural aesthetics. Bringing together original philosophical research from renowned thinkers, it makes a major contribution to both Eastern and Western contemporary aesthetics.

Rubens and the Eloquence of Drawing - Catherine H. Lusheck
2017-08-07

Rubens and the Eloquence of Drawing re-examines the early graphic practice of the preeminent northern Baroque painter Peter Paul Rubens (Flemish, 1577-1640) in light of early modern traditions of eloquence, particularly as promoted in the late sixteenth- and early seventeenth-century Flemish, Neostoic circles of philologist, Justus Lipsius (1547-1606). Focusing on the roles that rhetorical and pedagogical considerations played in the artist's approach to *disegno* during and following his formative Roman period (1600-08), this volume highlights Rubens's high ambitions for the intimate medium of drawing as a primary site for generating meaningful and original ideas for his larger artistic enterprise. As in the Lipsian realm of writing personal letters - the humanist activity then described as a cognate activity to the practice of drawing - a Senecan approach to eclecticism, a commitment to emulation, and an Aristotelian concern for joining form to content all played important roles. Two chapter-long studies of individual drawings serve to demonstrate the relevance of these interdisciplinary rhetorical concerns to Rubens's early practice of drawing. Focusing on Rubens's *Medea Fleeing with Her Dead Children* (Los Angeles, Getty Museum), and *Kneeling Man* (Rotterdam, Museum Boijmans Van Beuningen), these close-looking case studies demonstrate Rubens's commitments to creating new models of eloquent drawing and to highlighting his own status as an inimitable maker. Demonstrating the force and quality of Rubens's intellect in the medium then most associated with the closest ideas of the artist, such designs were arguably created as more robust pedagogical and preparatory models that could help strengthen art itself

for a new and often troubled age.

Spiritual Spectacles - Sally M. Promey 1993-03-22

"Promey's book is a penetrating analysis of Shaker art.... The book is a gem, a true advance in Shaker studies, art history, religious history, and cultural history. Highly recommended." -- Choice "... a very intelligent and articulate... treatment of a stunning set of message-images." -- Art Bulletin "This book is a pleasure to look at and to read." -- Religious Studies Review "[A] fascinating investigation into another world. The Shaker spirit drawings... offer clues into a remarkable moment of American life, as well as an opportunity to rethink just how the visual arts, religious revitalizations, and social memory relate to one another.... [A] model study: clear, absorbing, and significant." -- Neil Harris, author of *The Artist in American Society* "Sally Promey's inquiry... critically engages current issues in the study of visual culture: what do images do; how do they work; what needs do they fulfill; just what is their 'power'? Her compelling case study joins fundamental concerns of art historians with those of students of religion and history... By means of an exacting examination of Shaker drawings as the site of both expectation and encounter, Promey successfully situates these *Spiritual Spectacles* at the meeting point of the 'inner' and the 'outer' eye." -- Linda Seidel, author of *Jan van Eyck's Arnolfini Portrait: Stories of an Icon* "Promey has brought to her work an excellent sensitivity to the religious issues involved, keen sight and powers of observation, and a very creative interpretive framework." -- Stephen J. Stein, author of *The Shaker Experience in America*

Unpacking Culture - Ruth B. Phillips 1999-01-30

Tourist art production is a global phenomenon and is increasingly recognized as an important and authentic expression of indigenous visual traditions. These thoughtful, engaging essays provide a comparative perspective on the history, character, and impact of tourist art in colonized societies in three areas of the world: Africa, Oceania, and North America. Ranging broadly historically and geographically, *Unpacking Culture* is the first collection to bring together substantial case studies on this topic from around the world.

Art - David A. Scott 2016-12-31

This book presents a detailed account of authenticity in the visual arts from the Paleolithic to the postmodern. The restoration of works of art can alter the perception of authenticity and may result in the creation of fakes and forgeries. These interactions set the stage for the subject of this book, which initially examines the conservation perspective, then continues with a detailed discussion of notions of authenticity and philosophical background. There is a disputed territory between those who view the present-day cult of authenticity as fundamentally flawed and those who have analyzed its impact upon different cultural milieus, operating across performative, contested, and fragmented ground. The book discusses several case studies where the ideas of conceptual authenticity, aesthetic authenticity, and material authenticity can be incorporated into an informative discourse about art from the ancient to the contemporary, illuminating concerns relating to restoration and art forgery.

Paths to the Absolute - John Golding 2000

And despite their different techniques and philosophies, these artists shared one goal: to break a path to a new, ultimate pictorial truth. The book first explores the works and concerns of three pioneering European abstract painters - Mondrian, Malevich, Kandinsky - and then those of their American successors - Pollock, Newman, Rothko, and Still. Golding shows how each painter sought to see the world and communicate his vision in the purest or most expressive form possible. For example, Mondrian found his way into abstraction through a spiritual response to the landscape of his native Holland, Malevich through his apprehension of the human body, Kandinsky through a blend of religious mysticism and symbolism. Line and color became the focus for many of their creative endeavors.

Schooling and the Acquisition of Knowledge - Richard C. Anderson 2017-09-13

Originally published in 1977, this book reports the proceedings of a conference sponsored by the Navy Personnel Research and Development Center. The one common thread running through all of the formal papers

and dialogue was that the knowledge a person already possesses is the principal determiner of what that individual can learn from an educational experience. These questions were addressed: How is knowledge organized? How does knowledge develop? How is knowledge retrieved and used? What instructional techniques promise to facilitate the acquisition of new knowledge? The kinds of answers provided are characterized by their as well as by their specificity. Accordingly, the volume should be of interest to both the generalist and the specialist.

Gombrich on Art and Psychology - Richard Woodfield 1996

Shakespeare's Poetics - Ekbert Faas 1986-01-30

This book tackles the topic of how Shakespeare viewed his own craft and creativity.

ART and the MIND - Ernst H. GOMBRICH - Sybille Moser-Ernst 2018-02-19

Ernst H. Gombrich, the Art Historian, master of both Continental thought and English language, became one of the world's most well-known representatives of the discipline. Half a century ago his testable theories transformed thinking on how to look at art. After only a few years during which semiotics appeared to render Sir Ernst's common-sense framework outdated, the rise of cognitive approaches has enabled him to recover internationally the status he once had in France as a radical thinker within modern philosophy. This book explores Gombrich's intellectual legacy by analysing some of the concepts and insights in the context of Image Science, the "Steckenpferd". The international contributors are original authorities in their own right, among them some of Gombrich's former students.

Robert Smithson - Ann Reynolds 2004-10-01

An examination of the interplay between cultural context and artistic practice in the work of Robert Smithson. Robert Smithson (1938-1973) produced his best-known work during the 1960s and early 1970s, a period in which the boundaries of the art world and the objectives of art-making were questioned perhaps more consistently and thoroughly than any time before or since. In Robert Smithson, Ann Reynolds elucidates

the complexity of Smithson's work and thought by placing them in their historical context, a context greatly enhanced by the vast archival materials that Smithson's widow, Nancy Holt, donated to the Archives of American Art in 1987. The archive provides Reynolds with the remnants of Smithson's working life—magazines, postcards from other artists, notebooks, and perhaps most important, his library—from which she reconstructs the physical and conceptual world that Smithson inhabited. Reynolds explores the relation of Smithson's art-making, thinking about art-making, writing, and interaction with other artists to the articulated ideology and discreet assumptions that determined the parameters of artistic practice of the time. A central focus of Reynolds's analysis is Smithson's fascination with the blind spots at the center of established ways of seeing and thinking about culture. For Smithson, New Jersey was such a blind spot, and he returned there again and again—alone and with fellow artists—to make art that, through its location alone, undermined assumptions about what and, more important, where, art should be. For those who guarded the integrity of the established art world, New Jersey was "elsewhere"; but for Smithson, "elsewheres" were the defining, if often forgotten, locations on the map of contemporary culture.

Art and Neurological Disorders - Alby Richard 2023-02-21

There is significant academic interest in the field of art and neurological disorders. Considering how artistic expression may be modified by alterations in neural circuits, as well as in our bodies and everyday lives, associated with a range of disorders and diseases is a rich territory from which to understand the workings of our brains, the unique blend of factors leading to human art making, and disease itself. This book will be an exposé of how different neurological disorders may influence and/or relate to the artistic process, with a particular focus on visual art and painting. The book will interrogate the question of different aspects of neurological disorders and associated brain changes that may impact artistic expression (and vice versa) and will include devoted chapters on Parkinson's disease, Epilepsy, Mood Disorders, Autism, and Schizophrenia. Moreover, we will elaborate on the question from the perspective of the artist themselves, with chapters that highlight the

artistic process in the context of lived experience (either directly or indirectly) with disease-mediated brain changes. Finally, engagement in creative acts has been linked to therapeutic benefits in multiple disease processes and neuroplasticity, which is another line of inquiry directly addressed in the book. As a whole, the volume focuses on themes and concepts at the boundary of creativity and neuroscience in such a way as to be relevant to both the medical and broader (artistic) community.

Spectral Dickens - Alexander Bove 2021-02-09

Drawing on the recent ontological turn in critical theory, *Spectral Dickens* explores an aspect of literary character that is neither real nor fictional, but spectral. This work thus provides an in-depth study of the inimitable characters populating Dickens' illustrated novels using three hauntological concepts: the Freudian uncanny, Derridean spectrality, and the Lacanian real. Thus, while the current discourse on character studies, which revolves around values like realism, depth, and lifelikeness, tends to see characters as mimetic of persons, this book invents new critical concepts to account for non-mimetic forms of characterization. These spectral forms bring to light the important influence of developments in nineteenth-century visual culture, such as the lithography and caricature of Daumier and J.J. Grandville. The spectrality of novelistic characters developed here paves the way for a new understanding of fictional characters in general.

Mind and Art - Guy Sircello 2015-03-08

Guy Sircello's analysis of the varieties of expression and his use of them to justify a particular view of the human mind clarify a number of controversial topics in contemporary philosophy, among them the notion of "artistic acts," language as expression, the expression of ideas, expressions as "natural signs," and the nature of the causal relationship between an expression and what is expressed. Originally published in 1972. The Princeton Legacy Library uses the latest print-on-demand technology to again make available previously out-of-print books from the distinguished backlist of Princeton University Press. These editions preserve the original texts of these important books while presenting them in durable paperback and hardcover editions. The goal of the

Princeton Legacy Library is to vastly increase access to the rich scholarly heritage found in the thousands of books published by Princeton University Press since its founding in 1905.

Illusion in Nature and Art - Richard Langton Gregory 1973

The meaning, use, and effects of illusion are discussed from artistic and scientific perspectives

Mondrian's Philosophy of Visual Rhythm - Eiichi Tosaki 2017-11-15

This volume investigates the meaning of visual rhythm through Piet Mondrian's unique approach to understanding rhythm in the compositional structure of painting, drawing reference from philosophy, aesthetics, and Zen culture. Its innovation lies in its reappraisal of a forgotten definition of rhythm as 'stasis' or 'composition' which can be traced back to ancient Greek thought. This conception of rhythm, the book argues, can be demonstrated in terms of pictorial strategy, through analysis of East Asian painting and calligraphy with which Greek thought on rhythm has identifiable commonalities. The book demonstrates how these ideas about rhythm draw together various threads of intellectual development in the visual arts that cross disparate aesthetic cultural practices. As an icon of early 20th Century Modernism, Mondrian's neoplasticism is a serious painterly and philosophical achievement. In his painting, Mondrian was deeply influenced by Theosophy, which took its influence from Eastern aesthetics; particularly East Asian and Indian thought. However, Mondrian's approach to visual rhythm was so idiosyncratic that his contribution to studies of visual rhythm is often under-recognized. This volume shows that a close inspection of Mondrian's own writing, thinking and painting has much to tell scholars about how to understand a long forgotten aspect of visual rhythm. Rodin's famous criticism of photography ("athlete-in-motion is forever frozen") can be applied to Muybridge's zoopraxiscope, the Futurists' rendition of stroboscopic images, and Duchamp's "Nude Descending a Staircase." Through a comparative study between Mondrian's painting and these seminal works, this volume initiates a new convention for the cognition of the surface of painting as visual rhythm. "Mondrian's simultaneous emphasis on the static and the rhythmic is hardly fodder

for a publicist. Eiichi Tosaki has taken on the challenge of elucidating Mondrian's theories of rhythm, and particularly his conception of "static" rhythm. The result is a tour de force that will forever alter the reader's encounter with the works of Mondrian." Prof. Kathleen Higgins

The Ancestress Hypothesis - Kathryn Coe 2003

In our society it has long been believed that art serves very little social purpose. Evolutionary anthropologists, however, are examining a potential role for art in human evolution. Kathryn Coe looks to the visual arts of traditional societies for clues. Because they are passed down from previous generations, traditional art forms such as body decoration, funeral ornaments, and ancestral paintings offer ways to promote social relationships among kin and codescendants of a common ancestor. Mothers used art forms to anchor themselves and their kin to the father and his kin, and to promote the survival and reproductive success of kin and descendants. Individuals who abided by this strategy, accompanied by its strict codes of cooperation, left more distant descendants than did individuals who did not. Over time, given this reproductive success, large numbers of individuals would be identified as codescendants of a common ancestor and would cooperate as if they were close kin. These cooperative codescendants were more likely to survive and leave descendants. With each new generation these clans propagated not only their genes but also their behavioral strategy, the replication or presence of "art." The book concludes by examining the changing characteristics of visual art -- including a higher value on creativity, competition, and cost -- when traditional constraints on social behavior disappear. Book jacket.

A Companion to Medieval Art - Conrad Rudolph 2019-05-07

A fully updated and comprehensive companion to Romanesque and Gothic art history This definitive reference brings together cutting-edge scholarship devoted to the Romanesque and Gothic traditions in Northern Europe and provides a clear analytical survey of what is happening in this major area of Western art history. The volume comprises original theoretical, historical, and historiographic essays written by renowned and emergent scholars who discuss the vibrancy of

medieval art from both thematic and sub-disciplinary perspectives. Part of the Blackwell Companions to Art History, *A Companion to Medieval Art*, Second Edition features an international and ambitious range of contributions covering reception, formalism, Gregory the Great, pilgrimage art, gender, patronage, marginalized images, the concept of spolia, manuscript illumination, stained glass, Cistercian architecture, art of the crusader states, and more. Newly revised edition of a highly successful companion, including 11 new articles Comprehensive coverage ranging from vision, materiality, and the artist through to architecture, sculpture, and painting Contains full-color illustrations throughout, plus notes on the book's many distinguished contributors *A Companion to Medieval Art: Romanesque and Gothic in Northern Europe*, Second Edition is an exciting and varied study that provides essential reading for students and teachers of Medieval art.

Shadows - Ernst Hans Gombrich 1995
64 S. Ill.

Ingres and the Studio - Sarah E. Betzer 2012

An exploration of the portrait art of Jean Auguste Dominique Ingres, focusing on his studio practice and his training of students.

Art and Illusion - Ernst Hans Gombrich 2000

Featuring a new Preface by the author, this millennial edition examines the history and psychology of pictorial representation in light of present-day theories of visual perception, information, and learning. 320 illustrations.

Principles of Art History - Heinrich Wölfflin 2021-09-09

This work has been selected by scholars as being culturally important and is part of the knowledge base of civilization as we know it. This work is in the public domain in the United States of America, and possibly other nations. Within the United States, you may freely copy and distribute this work, as no entity (individual or corporate) has a copyright on the body of the work. Scholars believe, and we concur, that this work is important enough to be preserved, reproduced, and made generally available to the public. To ensure a quality reading experience, this work has been proofread and republished using a format that seamlessly

blends the original graphical elements with text in an easy-to-read typeface. We appreciate your support of the preservation process, and thank you for being an important part of keeping this knowledge alive and relevant.

Shadows - E. H. Gombrich 2014-12-16

In this intriguing book, E.H. Gombrich, who was one of the world's foremost art historians, traces how cast shadows have been depicted in Western art through the centuries. Gombrich discusses the way shadows were represented—or ignored—by artists from the Renaissance to the 17th century and then describes how Romantic, Impressionist, and Surrealist artists exploited the device of the cast shadow to enhance the illusion of realism or drama in their representations. First published to accompany an exhibition at the National Gallery, London, in 1995, it is reissued here with additional color illustrations and a new introduction by esteemed scholar Nicholas Penny. It is also now available as an enhanced eBook, with zoomable images and accompanying film footage.

Articulate Images - Richard Wendorf 1983-10-01

Articulate Images was first published in 1983. Minnesota Archive Editions uses digital technology to make long-unavailable books once again accessible, and are published unaltered from the original University of Minnesota Press editions. Twenty-five years ago, Jean Hagstrum published a pioneering study, *The Sister Arts*, showing how the visual arts influenced the imagination of seventeenth- and eighteenth-century English poets. Hagstrum's book suggested the intimate (and sometimes troubled) relationship between poetry and painting, and, more than any other on the subject, provided a basis for subsequent development and refinement within this field of comparative studies. The nine original essays in *Articulate Images* address the central issues Hagstrum raised; they serve as an introduction to current approaches to the sister arts. Fully illustrated, *Articulate Images* will be enjoyed by readers entering the field as well as by seasoned votaries of the sister arts.

Art and illusion; a study in the psychology of pictorial representation - Ernst Hans Gombrich (Sir) 1960

Art and Illusion - Ernst Hans Gombrich 1984

The Watercolor Book - David Dewey 2014-07-25

David Dewey has compiled the most comprehensive book on watercolors featuring modern materials and methods for mastering this medium. In this complete introduction, you will learn how to handle watercolors effectively by becoming acquainted with the essentials of theory, technique, practice, and design principals. Unfold the tricks behind: Choosing the right materials and tools, along with discerning differences between brands Mastering basic skills, such as composing, rendering shadow and light, and perspective Understanding color theory, harmonies and chords, progression perception, and illusion Painting still life, figure, landscape, and architecture subjects to scale Incorporating mixed media including gouache, colored pencil, pastel, and collage Dewey's detailed instruction makes this beguiling medium accessible as never before. As visual artists can learn much from examining good art, he includes a rich, full-color array of his own work in addition to a variety of classic works accompanied by his analysis. *The Watercolor Book* has been a requisite guide for serious watercolor painters and educators since its initial publication in 1995. David Dewey has regularly exhibited his watercolor paintings throughout the United States for over 30 years. His work is included in many major museums, such as the Newport Art Museum and Portland Museum of Art, and in private collections. He has had a long successful teaching career, having taught at Parson's School of Design, The National Academy of Design School, and The Lyme Academy College of Fine Arts. Dewey also conducts popular watercolor workshops in New England, New York, and Europe. David Dewey and his wife Kathy divide their time between their homes in Blairstown, New Jersey and Owl's Head, Maine.

Rethinking Art History - Donald Preziosi 1989-01-01

A general overview of the theoretical and institutional history of the discipline of art history. Refuting the image of art history as a discipline in crisis, Preziosi asserts that many of the dilemmas and contradictions of art history today are not new but can be traced back to problems

surrounding the founding of the discipline, its institutionalization, and its academic expansion since the 1870s. "Donald Preziosi has written a timely and incisive study of the methods and assumptions of art history in the modern period. As the book unfolds, one realizes that art history was never as unitary and monolithic as the phrase 'the discipline of art history' suggests, but is in fact a complicated and highly contradictory range of practices whose disciplinary coherence may be more mythical than real. This is a deliberately discomfiting book; however, for its clear-sightedness, rigor, and wit, it is a book to be welcomed by everyone concerned with the present condition and future direction of visual studies."--Norman Bryson, Harvard University "An important and courageous book, *Rethinking Art History* is a rigorous and original contribution to the current post-structuralist and postmodernist debates in cultural studies here and abroad."--Steven Z. Levine, Bryn Mawr College "Through this kind of reading of the discourse of art history, Preziosi provides some acute analysis of the metaphors and stratagems which continue to discipline the discipline of art history."

The Barbarian Invasions - Eric Michaud 2019-12-03

How the history of art begins with the myth of the barbarian invasion—the romantic fragmentation of classical eternity. The history of art, argues Éric Michaud, begins with the romantic myth of the barbarian invasions. Viewed from the nineteenth century, the Germanic-led invasions of the Roman Empire in the fifth century became the gateway to modernity, seen not as a catastrophe but as a release from a period of stagnation, renewing Roman culture with fresh, northern blood—and with new art that was anti-Roman and anticlassical. Artifacts of art from then on would be considered as the natural product of “races” and “peoples” rather than the creation of individuals. The myth of the barbarian invasions achieved the fragmentation of classical eternity. This narrative, Michaud explains, inseparable from the formation of nation states and the rise of nationalism in Europe, was based on the dual premise of the homogeneity and continuity of peoples. Local and historical particularities became weapons aimed at classicism's universalism. The history of art linked its objects with racial

groups—denouncing or praising certain qualities as “Latin” or “Germanic.” Thus the predominance of linear elements was thought to betray a southern origin, and the “painterly” a Germanic or northern source. Even today, Michaud points out, it is said that art best embodies the genius of peoples. In the globalized contemporary art market, the ethnic provenance of works—categorized, for example, as “African American,” “Latino,” or “Native American”—creates added value. The market displays the same competition among “races” that was present at the foundation of art history as a discipline.

The Cambridge Handbook of Creativity across Domains - James C. Kaufman 2017-09-28

Creativity is of rising interest to scholars and laypeople alike. Creativity in the arts, however, is very different from creativity in science, business, sports, cooking, or teaching. This book brings together top experts in the field from around the world to discuss creativity across many different domains. Each chapter includes clear definitions, intriguing research, potential measures, and suggestions for development or future directions. After a broad discussion of creativity across different domains, subsequent chapters look deeper into those individual domains (traditional arts, sciences, business, newer domains, and everyday life) to explore how creativity varies when expressed in different ways. Ultimately, the book offers a future-looking perspective integrating the different variations of creativity across domains.

Glossary of Morphology - Federico Vercellone 2020-12-01

This book is a significant novelty in the scientific and editorial landscape. Morphology is both an ancient and a new discipline that rests on Goethe's heritage and re-forms it in the present through the concepts of form and image. The latter are to be understood as structural elements of a new cultural grammar able to make the late modern world intelligible. In particular, compared to the original Goethean project, but also to C.P. Snow's idea of unifying the “two cultures”, the fields of morphological culture that are the object of this glossary have profoundly changed. The ever-increasing importance of the image as a polysemic form has made the two concepts absolutely transitive, so to

speak. This is concomitant with the emergence of a culture that revolves around the image, attracting the verbal logos into its orbit. Incidentally, even the hermeneutic relationship between past and present relies more and more on the image, causing deep changes in cultural environments. Form and image are not just bridging concepts, as in the field of ancient morphology, but real transitive concepts that define the state of a culture. From the Internet to smartphones, television, advertising, etc., we are witnessing – as Horst Bredekamp observes – an immense mass of images that fill our time and affect the most diverse areas of our culture. The ancient connection between science and art recalled by Goethe emerges with unusual evidence thanks to intersecting patterns and expressive forms that are sometimes shared by different forms of knowledge. Creating a glossary and a culture of these intersections is the task of morphology, which thus enters into the boundaries between aesthetics, art, design, advertising, and sciences (from mathematics to computer science, to physics, and to biology), in order to provide the founding elements of a grammar and a syntax of the image. The latter, in its formal quality, both expressive and symbolic, is a fundamental element in the unification of the various kinds of knowledge, which in turn come to be configured, in this regard, also as styles of vision. The glossary is subdivided into contiguous sections, within a complex framework of cross-references. In addition to the two curators, the book features the collaboration of a team of scholars from the individual disciplines appearing in the glossary.

Conchophilia - Marisa Anne Bass 2021-08-17

A captivating historical look at the cultural and artistic significance of shells in early modern Europe Among nature's most artful creations, shells have long inspired the curiosity and passion of artisans, artists, collectors, and thinkers. Conchophilia delves into the intimate relationship between shells and people, offering an unprecedented account of the early modern era, when the influx of exotic shells to Europe fueled their study and representation as never before. From elaborate nautilus cups and shell-encrusted grottoes to delicate miniatures, this richly illustrated book reveals how the love of shells

intersected not only with the rise of natural history and global trade but also with philosophical inquiry, issues of race and gender, and the ascent of art-historical connoisseurship. Shells circulated at the nexus of commerce and intellectual pursuit, suggesting new ways of thinking about relationships between Europe and the rest of the world. The authors focus on northern Europe, where the interest and trade in shells had its greatest impact on the visual arts. They consider how shells were perceived as exotic objects, the role of shells in courtly collections, their place in still-life tableaus, and the connections between their forms and those of the human body. They examine how artists gilded, carved, etched, and inked shells to evoke the permeable boundary between art and nature. These interactions with shells shaped the ways that early modern individuals perceived their relation to the natural world, and their endeavors in art and the acquisition of knowledge. Spanning painting and print to architecture and the decorative arts, *Conchophilia* uncovers the fascinating ways that shells were circulated, depicted, collected, and valued during a time of remarkable global change.

German Essays on Art History: Winckelmann, Burckhardt, Panofsky, and Others - Gert Schiff 1988-06-01

"Published in cooperation with Deutsches Haus, New York University"--
T.p. verso.

Visual Intelligence - Donald D Hoffman 2000-02-22

In an informal style replete with illustrations, Hoffman presents the compelling scientific evidence for vision's constructive powers unveiling a grammar of vision--a set of rules that govern our perception of line, color, form, depth, and motion. 150 illustrations, 20 in color.

Art and Illusion - Ernst Hans Gombrich 1972

The World of the Imagination - Eva T. H. Brann 2016-11-28

In this book, Eva Brann sets out no less a task than to assess the meaning of imagination in its multifarious expressions throughout western history. The result is one of those rare achievements that will make *The World of the Imagination* a standard reference.

The Religious Paintings of Hendrick ter Brugghen - Natasha T. Seaman

2017-07-05

The first in-depth study of the Utrecht artist to address questions beyond connoisseurship and attribution, this book makes a significant contribution to Ter Brugghen and Northern Caravaggist studies.

Focusing on the Dutch master's simultaneous use of Northern archaisms with Caravaggio's motifs and style, Natasha Seaman nuances our understanding of Ter Brugghen's appropriations from the Italian painter. Her analysis centers on four paintings, all depicting New Testament subjects. They include Ter Brugghen's largest and first known signed work (*Crowning with Thorns*), his most archaizing (the *Crucifixion*), and the two paintings most directly related to the works of Caravaggio (the *Doubting Thomas* and the *Calling of Matthew*). By examining the ways in which Ter Brugghen's paintings deliberately diverge from Caravaggio's, Seaman sheds new light on the Utrecht artist and his work. For example, she demonstrates that where Caravaggio's paintings are boldly illusionistic and mimetic, thus de-emphasizing their materiality, Ter Brugghen's works examined here create the opposite effect, connecting their content to their made form. This study not only illuminates the complex meanings of the paintings addressed here, but also offers insights into the image debates and the status of devotional art in Italy and Utrecht in the seventeenth century by examining one artist's response to them.

The Visual Turn - Angela Dalle Vacche 2003

A collection of cutting-edge articles that demonstrate an implicit dialogue between art historians and film specialists. The Visual Turn is a cutting-edge dialogue between art historians and film theorists from the silent period to the aftermath of World War II. Its aim is to broaden the horizons of film studies, while making students of art history more comfortable when they approach the key texts of classical film theory. Through pairings of articles, *The Visual Turn* demonstrates that an implicit dialogue between art historians and film specialists has enriched both fields for decades. By combining original essays, reprints, and translations from French and Italian, *The Visual Turn* makes this little-known dialogue between two disciplines speak about such rich issues as:

iconophobia, iconophilia, and iconoclasm; haptic and optical images;

cognitivism and aesthetics; visual form, history, and technology.