Social Psychology of Visual Perception
Perceptual Learning and Film

As Art and Visual Perception


The Power of the Center
A General Theory of Visual Culture
Seeing Motion Entropy
Art and Art
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Art and Visual Perception
Basic Vision
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Art and Visual Perception
Vision and Art (Updated and Expanded Edition)

Visual Perceptual Skill Building
The Split and the Structure
The Ecological Approach
To Visual Perception
The Psychology of Art
Georges Seurat
New Essays on the Psychology of Art
And Visual Perception
Perception and Agency in Shared Spaces of Contemporary Art
And Visual Perception
Art and Perception

Photography and the Art of Seeing

Psychology of Art

Why do we enjoy art? What inspires us to create artistic works? How can brain science help us understand our taste in art? The Psychology of Art provides an eclectic introduction to the myriad ways in which psychology can help us understand and appreciate creative activities. By asking what psychological science has to do with artistic appreciation, The Psychology of Art introduces the reader to new ways of thinking about how we create and consume art.

Toward a Psychology of Art
Perception and Organization

A Harvard neurobiologist explains how vision works, citing the scientific origins of artistic genius and providing coverage of such topics as optical illusions and the correlation between learning disabilities and artistic skill.

Visual Intelligence

Art and Visual Perception - A Psychology Of The Creative Eye

This revelatory study of Georges Seurat (1859–1891) explores the artist's profound interest in theories of visual perception and analyzes how they influenced his celebrated seascapes, urban, and suburban scenes. While Seurat is known for his innovative use of color theory to develop his pointillist technique, this book is the first to underscore the centrality of diverse ideas about vision to his seascapes, figurals, paintings, and drawings.

Michelle Fox highlights the importance of the scientist Hermann von Helmholtz, whose work on the physiology of vision directly shaped the artist's approach. Fox contends that Seurat's body of work constitutes a far-reaching investigation into various modes of visual engagement with the world and into the different states of mind that visual experiences can produce. Fox's analysis also brings to light Seurat's sustained exploration of long-standing and new forms of illusionism in art. Beautifully illustrated with more than 140 paintings and drawings, this book serves as an essential reference on Seurat.

Citizen Spectator

Photography and the Art of Seeing

Complex and fascinating question is why do humans have such strong emotional reactions and human connections to art? Why? Why do viewers become scared, even haunted for days, by a movie monster they know doesn't exist? Why do humans become enthralled by distorted figures and scenes that aren't realistic? Why do viewers have emotional attachments to comic book characters? The answer lies in that, while humans know art is human made artificial, they view and decipher art using the same often nonconscious methods that they use to view and decipher reality. Looking at how we perceive reality shows us how we perceive art, and looking at how we perceive art helps show us how we perceive reality. Written by the prominent art historian and philosopher Cykeback, this book is a concise introduction to understanding art perception, covering key psychological, cognitive science, physiological and philosophical concepts.

The Predictive Mind

A new theory is taking hold in neuroscience. It is the theory that the brain is essentially a hypothesis-testing mechanism, one that attempts to minimise the error of its predictions about the sensory input it receives from the world. It is an attractive theory because powerful theoretical arguments support it, and yet it is at heart stunningly simple. Jakob Hohwy explains and explores this theory from the perspective of cognitive science and philosophy. The key argument throughout The Predictive Mind is that the mechanism explains the rich, deep, and multifaceted character of our conscious perception. It also gives a unified account of how perception is sculpted by attention, and how it depends on action. The mind is revealed as having a fragile and indirect relation to the world. Though we are deeply in tune with the world we are also strangely distanced from it. The first part of the book sets out how the theory enables rich, layered perception. The theory's probabilistic and statistical foundations are explained using examples from empirical research and analogies to different forms of inference. The second part uses the simple mechanism in an explanation of problematic cases of how we manage to represent, and sometimes misrepresent, the world in health as well as in mental illness. The third part looks into the mind, and shows how the theory accounts for attention, conscious unity, introspection, self and the privacy of our mental world.
Visual Perception This essay is an attempt to reconcile the disturbing contradiction between the striving for order in nature and in man and the principle of entropy implicit in the second law of thermodynamics - between the tendency toward greater organization and the general trend of the material universe toward death and disorder.

The Power of the Center Drawing on a heterogeneous body of literature including art, music and media theory, as well as philosophical and historical studies of perception, this book demonstrates that everyday work in organizations is strongly shaped by and embedded in human perception.

A General Theory of Visual Culture

Seeing Motion This book examines the interconnections between art, phenomenology, and cognitive studies. Contributors question the binary oppositions generally drawn between visuality and agency, sensing and thinking, phenomenal art and politics, phenomenology and structuralism, and subjective involvement and social belonging. Instead, they foreground the many ways that artists ask us to consider how we sense, think, and act in relation to a work of art.

Entropy and Art Vision is our most dominant sense, from which we derive most of our information about the world. From the light that enters the eye and the processing in the brain that follows we can sense where things are, how they move and what they are. The first edition of Visual Perception took a refreshingly different approach to perception, starting from the function that vision serves for an active observer in a three-dimensional environment. This fully revised and expanded new edition continues this approach in contrast to the traditional textbook treatment of vision as a catalogue of phenomena. Following a general introduction to the main theoretical approaches, the authors discuss the historical basis of our current knowledge. Placing the study of vision in its historical context, they look at how our ideas have been shaped by art, optics, biology and philosophy as well as psychology.

Art and Expression The 35th anniversary of this classic of art theory.

Visual Perception “More than half a century since its initial publication, this deceptively compact book remains among the most incisive analyses of the formal and perceptual dynamics of cinema. No one who cares about film can afford to remain ignorant of its insights and wisdom. As digital technology fundamentally alters motion pictures, the lessons of Film as Art commend themselves as excellent insurance against reinventing the wheel in the new media landscape and hailing it as progress.”—Edward J.Didem of Film Noir and the Spaces of Modernity “After more than eight decades, Rudolph Arnheim’s small book of film theory remains one of the essential works in defining film art, understanding film less as reproducing the world than as opening up new possibilities for formal play and unexpected imagery. Anyone serious about film, whether scholar, filmmaker or simply a lover of cinema, must take Arnheim seriously.”—Tomas Gunning, author of The Film of Fritz Lang and D. W. Griffith and the Origins of American Narrative Film

The Psychology of Visual Art

Art and Visual Perception Thousands of readers who have profited from engagement with the lively mind of Rudolf Arnheim over the decades will receive news of this new collection of essays expectantly. In the essays collected here, as in his earlier work on a large variety of art forms, Arnheim explores concrete poetry and the metaphors of Dante, photography and the meaning of music. There are essays on color composition, forgeries, and the problems of perspective, on art in education and therapy, on the style of artists’ late works, and the reading of maps. Also, in a triplet of essays on pioneers in the psychology of art (Max Wertheimer, Gustav Theodor Fechner, and Wilhelm Worringer) Arnheim goes back to the roots of modern thinking about the mechanisms of artistic perception.

Basic Vision Perception of expression distinguishes our cognitive activity in a pervasive, significant and peculiar way, and manifests itself paradoxically in the vast world of artistic production. Art and Expression examines the cognitive processes involved in artistic production, aesthetic reception, understanding and enjoyment. Using a phenomenological theoretical and methodological framework, developed by Rudolf Arnheim and other important scholars interested in expressive media, Alberto Argenton considers a wide range of artistic works, which span the whole arc of the history of western graphic and pictorial art. Argenton analyses the representational strategies of a dynamic and expressive character that can be reduced to basic aspects of perception, like obliqueness, amodal completion, and the bilateral function of contour, giving new directions relative to the functioning of cognitive activity. Art and Expression is a monument to the fruitful collaboration of art history and psychology, and Argenton has taken great care to construct a meaningful psychological approach to the arts based also on a knowledge of pictorial genres that allows him to systematically situate the works under scrutiny. Art and Expression is an essential resource for postgraduate researchers and scholars interested in visual perception, art, and gestalt psychology.

The Psychology of Visual Art

Art and Visual Perception Rudolf Arnheim’s great forte is his ability to illuminate the perceptual processes that go into the making and reception of artworks—painting, sculpture, architecture, and film. Over the years, his pioneering mode of “reading” art from a unique scientific/philosophical perspective has garnered him an established and devoted audience. That audience will take pleasure in Arnheim’s most recent collection of essays, one that covers a range of topics and includes titles such as “Outer Space and Inner Space,” “What Is an Aesthetic Fact?,” “As I Saw Children’s Art,” “Two Ways of Being Human,” “A General Theory of Visual Culture,” and “Seeing Motion.”


Visual Perceptual Skill Building The central focus of this publication is the synthesis of science and art in the field of visual perception, in particular how early 19th century perceptual research into illusions, kinetic illusory figures, and illusory movement influenced the apparatus / machine, kinetic art of the 20th century and the
The Split and the Structure An engrossing guide to seeing—and communicating—more clearly from the groundbreaking course that helps FBI agents, cops, CIEOs, ER docs, and others save money, reputations, and lives. How could looking at Monet's water lily paintings help save your company millions? How can checking out people's footware foil a terrorist attack? How can your choice of adjective win an argument, calm your kid, or catch a thief? In her celebrated seminar, the Art of Perception, artist Amy Herman has trained experts from many fields how to perceive and communicate better. By showing people how to look closely at images, she helps them hone their "visual intelligence," a set of skills we all possess but few of us know how to use properly. She has spent more than a decade teaching doctors to observe patients instead of their charts, helping police officers separate facts from opinions when investigating a crime, and training professionals from the FBI, the State Department, Fortune 500 companies, and the military to recognize the most pertinent and useful information. Her lessons highlight far more than the physical objects you may be missing; they teach you how to recognize the talents, opportunities, and dangers that surround you every day. Whether you want to be more effective on the job, more empathetic toward your loved ones, or more alert to the moves of possibilities and threats all around us, this book will show you how to see what matters most to you more clearly than ever before. Please note: this ebook contains full-color art reproductions and photographs, and color is at times essential to the observation and analysis skills discussed in the text. For the best reading experience, this ebook should be viewed on a color device.

The Ecological Approach To Visual Perception For many years Rudolf Arnheim, known as the leading psychologist of art, has been keeping notebooks in which to jot down observations, ideas, questions, and even (after a stay in Japan for a year) poems in the haiku pattern. Some of these notes found their way into his books—known and prized the world over—as Art and Visual Perception, Visual Thinking, and The Power of the Center (see list below). Now he has selected, from the remaining riches of his notebooks, the items in this volume. The book will be a joy to rambble through for all lovers of Arnheim's work, and indeed for anyone who shares Arnheim's contagious interest in the order that lies behind art, nature, and human life. It is a seedbed of ideas and observations in his special fields of psychology and the arts. "I have avoided mere images and I have avoided mere thoughts," says Arnheim in the Introduction, "but whenever an episode observed or a topic of thought yielded a piece of insight, I have preserved it." There in this book are 120 such episodes. We see Arnheim's delightful cat, his cats, his students, his neighbors and colleagues. He is always concrete, in the manner in which he has become his trademark, often witty, and sometimes a bit wicked. In the blend of life and thought caught in these jottings, psychology and the arts are of course prominent. But philosophy, religion, and the natural sciences add to the medley of topics—always addressed in a way to sharpen the senses of the reader who, sharing Arnheim's cue from Dylan Thomas, may accompany him through "the paradoxes of sun light and the legends of the green chapels and the twice told fields of childhood." All of Rudolf Arnheim's books have been published by the University of California Press.

The Psychology of Art In Art and Representation, John Willats presents a radically new theory of pictures. To do this, he has developed a precise vocabulary for describing the representational systems in pictures: the ways in which artists, engineers, photographers, mapmakers, and children represent objects. His approach is derived from recent research in visual perception, and Willats begins by clarifying the fundamental distinction between the marks in a picture and the features of the scene that these marks represent. The methods he uses are thus closer to those of a modern structural linguist or psycholinguist than to those of an artist historian. Using over 150 illustrations, Willats analyzes the representational systems in pictures by artists from a wide variety of periods and cultures. He then relates these systems to the mental processes of picture production, and, displaying an impressive grasp of more than one scholarly discipline, shows how the Greek vase painters, Chinese painters, Giotto, icon painters, Picasso, Paul Klee, and David Hockney have put these systems to work. But this book is not only about what systems artists use but also about why artists from different periods and cultures have used such different systems, and why drawings by young children look so different from those by adults. Willats argues that the representational systems can serve many different functions beyond that of merely providing a convincing illusion. These include the use of anomalous pictorial devices such as inverted perspective, which may be used for expressive reasons or to distort the viewer from the depicted scene by drawing attention to it. Willats concludes that art historical changes, and the developmental changes in children's drawings, are not merely arbitrary, nor are they driven by evolutionary forces. Rather, they are determined by the different functions that the representational systems in pictures can serve. Like readers of Ernst Gombrich's famous Art and Illusion (still available from Princeton University Press), on which Art and Representation makes important theoretical advances, or Rudolf Arnheim's Art and Visual Perception, Willats's readers will find that they will never again return to their old ways of looking at pictures.

New Essays on the Psychology of Art "A comprehensive analysis of perceptual learning, especially in the visual domain, future directions and potential applications" Art and Visual Perception This volume takes a contemporary and novel look at how people see the world around them. We generally believe we see our surroundings and everything in it with complete accuracy. However, as the contributions to this volume argue, this assumption is wrong: people's view of their world is clouded at best. Social Psychology of Visual Perception is a thorough examination of the nature and determinants of visual perception, which integrates work on social perception with vision. It is the first broad-based volume in this area of study and brings traditional sub-areas into the study of vision. It integrates work on visual illusions, expectations, emotions, and culture. The volume tackles a range of engaging issues, such as what is happening in the brain when people look at attractive faces, or if the way our eyes move around influences how happy we are and could help us reduce stress. It reveals that sexual desire, our own sexual orientation, and our race affect what we see. It also shows how our own desires and how we are looking at pictures can serve. Like readers of Ernst Gombrich's famous Art and Illusion (still available from Princeton University Press), on which Art and Representation makes important theoretical advances, or Rudolf Arnheim's Art and Visual Perception, Willats's readers will find that they will never again return to their old ways of looking at pictures.

Perception and Agency in Shared Spaces of Contemporary Art This comprehensive updated and expanded revision of the successful second edition continues to provide detailed coverage of the ever-growing range of research topics in vision. In Part I, the treatment of visual psychology has been extensively revised with an updated account of retinal processing, a new section explaining the principles of spatial and temporal filtering which underlie discussions in later chapters, and an up-to-date account of the primate visual pathway. Part II contains four largely new chapters which cover recent psychophysical evidence and computational model of early vision: edge detection, perceptual grouping, depth perception, and motion perception. The models discussed are extensively integrated with physiological evidence. All other chapters in Parts II, III, and IV have also been thoroughly updated.

Art and Visual Perception Basic Vision: An Introduction to Visual Perception demystifies the processes through which we see the world. Written by three authors with over 80 years of research and undergraduate teaching experience between them, it leads the reader through the intricacies of visual processing, with full-colour illustrations on nearly every page.

Art and Visual Perception Quick engaging activities designed specifically for younger students attention levels. Eight different skill sections that become progressively more challenging

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Visual Thinking: What is cultural about vision—or visual about culture? In this ambitious book, Whitney Davis provides new answers to these difficult and important questions by presenting an original framework for understanding visual culture. Grounded in the theoretical traditions of art history, A General Theory of Visual Culture argues that, in a fully consolidated visual culture, artifacts and pictures have been made to be seen in a certain way; what Davis calls “visuality” is the visual perspective from which certain culturally constituted aspects of artifacts and pictures are visible to informed viewers. In this book, Davis provides a systematic analysis of visuality and describes how it comes into being as a historical form of vision. Expansive in scope, A General Theory of Visual Culture draws on art history, aesthetics, the psychology of perception, the philosophy of reference, and vision science, as well as visual-cultural studies in history, sociology, and anthropology. It provides penetrating new definitions of form, style, and iconography, and draws important and sometimes surprising conclusions (for example, that vision does not always attain to visual culture, and that visual culture is not always wholly visible). The book uses examples from a variety of cultural traditions, from prehistory to the twentieth century, to support a theory designed to apply to all human traditions of making artifacts and pictures—that is, to visual culture as a worldwide phenomenon.

Art Perception

Art and Visual Perception A contemporary and interdisciplinary perspective on the study of art, connecting and integrating ideas from across the humanities and sciences.

Art and Perception Gestalt theory and the psychology of visual perception form the basis for an analysis of art and its basic elements.

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