

# Art And Illusion Visual Art Notes

WHEN PEOPLE SHOULD GO TO THE BOOK STORES, SEARCH INAUGURATION BY SHOP, SHELF BY SHELF, IT IS IN POINT OF FACT PROBLEMATIC. THIS IS WHY WE ALLOW THE EBOOK COMPILATIONS IN THIS WEBSITE. IT WILL UTTERLY EASE YOU TO SEE GUIDE **ART AND ILLUSION VISUAL ART NOTES** AS YOU SUCH AS.

BY SEARCHING THE TITLE, PUBLISHER, OR AUTHORS OF GUIDE YOU REALLY WANT, YOU CAN DISCOVER THEM RAPIDLY. IN THE HOUSE, WORKPLACE, OR PERHAPS IN YOUR METHOD CAN BE EVERY BEST PLACE WITHIN NET CONNECTIONS. IF YOU SET SIGHTS ON TO DOWNLOAD AND INSTALL THE **ART AND ILLUSION VISUAL ART NOTES**, IT IS NO QUESTION SIMPLE THEN, PREVIOUSLY CURRENTLY WE EXTEND THE LINK TO BUY AND CREATE BARGAINS TO DOWNLOAD AND INSTALL **ART AND ILLUSION VISUAL ART NOTES** CONSEQUENTLY SIMPLE!

**WORD SIGHTINGS** - SARAH RIGGS  
2002

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*VIRTUAL ART* - OLIVER GRAU  
2004-09-17

AN OVERVIEW OF THE ART HISTORICAL ANTECEDENTS TO VIRTUAL REALITY AND THE IMPACT OF VIRTUAL REALITY ON CONTEMPORARY CONCEPTIONS OF ART. ALTHOUGH MANY PEOPLE VIEW VIRTUAL REALITY AS A TOTALLY NEW PHENOMENON, IT HAS ITS FOUNDATIONS IN AN UNRECOGNIZED HISTORY OF IMMERSIVE IMAGES. INDEED, THE SEARCH FOR ILLUSIONARY VISUAL SPACE CAN BE TRACED BACK TO ANTIQUITY. IN THIS BOOK, OLIVER GRAU SHOWS HOW

VIRTUAL ART FITS INTO THE ART HISTORY OF ILLUSION AND IMMERSION. HE DESCRIBES THE METAMORPHOSIS OF THE CONCEPTS OF ART AND THE IMAGE AND RELATES THOSE CONCEPTS TO INTERACTIVE ART, INTERFACE DESIGN, AGENTS, TELEPRESENCE, AND IMAGE EVOLUTION. GRAU RETELLS ART HISTORY AS MEDIA HISTORY, HELPING US TO UNDERSTAND THE PHENOMENON OF VIRTUAL REALITY BEYOND THE HYPE. GRAU SHOWS HOW EACH EPOCH USED THE TECHNICAL MEANS AVAILABLE TO PRODUCE MAXIMUM ILLUSION. HE DISCUSSES FRESCOS SUCH AS THOSE IN THE VILLA DEI MISTERI IN POMPEII AND THE GARDENS OF THE VILLA LIVIA NEAR PRIMAPORTA, RENAISSANCE AND BAROQUE ILLUSION SPACES, AND

PANORAMAS, WHICH WERE THE MOST DEVELOPED FORM OF ILLUSION ACHIEVED THROUGH TRADITIONAL METHODS OF PAINTING AND THE MASS IMAGE MEDIUM BEFORE FILM. THROUGH A DETAILED ANALYSIS OF PERHAPS THE MOST IMPORTANT GERMAN PANORAMA, ANTON VON WERNER'S 1883 THE BATTLE OF SEDAN, GRAU SHOWS HOW IMMERSION PRODUCED EMOTIONAL RESPONSES. HE TRACES IMMERSIVE CINEMA THROUGH CINERAMA, SENSORAMA, EXPANDED CINEMA, 3-D, OMNIMAX AND IMAX, AND THE HEAD MOUNTED DISPLAY WITH ITS MILITARY ORIGINS. HE ALSO EXAMINES THOSE CHARACTERISTICS OF VIRTUAL REALITY THAT DISTINGUISH IT FROM EARLIER FORMS OF ILLUSIONARY ART. HIS ANALYSIS DRAWS ON THE WORK OF CONTEMPORARY ARTISTS AND GROUPS ART+COM, MAURICE BENAYOUN, CHARLOTTE DAVIES, MONIKA FLEISCHMANN, KEN GOLDBERG, AGNES HEGEDUES, EDUARDO KAC, KNOWBOTIC RESEARCH, LAURENT MIGNONNEAU, MICHAEL NAIMARK, SIMON PENNY, DANIELA PLEWE, PAUL SERMON, JEFFREY SHAW, KARL SIMS, CHRISTA SOMMERER, AND WOLFGANG STRAUSS. GRAU OFFERS NOT JUST A HISTORY OF ILLUSIONARY SPACE BUT ALSO A THEORETICAL FRAMEWORK FOR ANALYZING ITS PHENOMENOLOGIES, FUNCTIONS, AND STRATEGIES THROUGHOUT HISTORY AND INTO THE FUTURE.

**POETS AND THE VISUAL ARTS IN RENAISSANCE ENGLAND** - NORMAN K. FARMER, JR. 2014-08-19

IN THE TWENTIETH CENTURY, THE PIONEERING WORK OF SUCH ART HISTORIANS AS ERWIN PANOFSKY AND EDGAR WIND HEIGHTENED OUR AWARENESS OF THE RELATIONSHIP BETWEEN RENAISSANCE LITERATURE AND THE VISUAL ARTS. BY FOCUSING ON THAT RELATIONSHIP IN THE WORK OF SUCH POETS AS SIR PHILIP SIDNEY, JOHN DONNE, RICHARD CRASHAW, EDMUND WALLER, AND ROBERT HERRICK, NORMAN K. FARMER, JR., CONVINCINGLY SHOWS THAT THEY AND OTHER WRITERS OF THE LATE SIXTEENTH AND EARLY SEVENTEENTH CENTURIES IN ENGLAND WROTE WITH A LIVELY AND CREATIVE SENSE OF THE VISUAL—A SENSE RICHLY INFORMED BY THE THEORY AND PRACTICE OF RENAISSANCE ART. FARMER BEGINS BY DESCRIBING THE POWERFUL VISUAL MATRIX THAT UNDERLIES THE NARRATIVE STRUCTURE OF SIDNEY'S NEW ARCADIA. HE COMPARES THE ROLE OF THE VISUAL IN THE POETRY OF DONNE AND BEN JONSON, AND DEMONSTRATES HOW WORKS BY BOTH THOMAS CAREW AND LORD HERBERT EXHIBIT POETIC INVENTION ACCORDING TO FAMILIAR RENAISSANCE PICTORIAL THEMES. HERRICK'S HESPERIDES IS SHOWN TO BE THE MAJOR SEVENTEENTH-CENTURY POETIC APPLICATION OF THE HORATIAN IDEA UT PICTURA POESIS. A SPECIAL FEATURE OF THIS GRACEFULLY WRITTEN AND ENLIGHTENING VOLUME IS FARMER'S DISCUSSION OF LADY DRURY'S ORATORY AT HAWSTEAD HALL. PUBLISHED HERE FOR THE FIRST TIME ARE

PHOTOGRAPHS OF THIS UNIQUELY DECORATED ORATORY, IN WHICH THEMES FROM A VARIETY OF ENGLISH AND CONTINENTAL EMBLEM BOOKS WERE PAINTED ON THE WALLS OF A ROOM APPARENTLY DESIGNED FOR PRIVATE MEDITATION.

THE LANGUAGE OF VISUAL ART - JACK FREDRICK MYERS 1989

**ART PRINCIPLES WITH SPECIAL REFERENCE TO PAINTING** - ERNEST GOVETT 2022-07-31

DIGICAT PUBLISHING PRESENTS TO YOU THIS SPECIAL EDITION OF "ART PRINCIPLES WITH SPECIAL REFERENCE TO PAINTING" (TOGETHER WITH NOTES ON THE ILLUSIONS PRODUCED BY THE PAINTER) BY ERNEST GOVETT. DIGICAT PUBLISHING CONSIDERS EVERY WRITTEN WORD TO BE A LEGACY OF HUMANKIND. EVERY DIGICAT BOOK HAS BEEN CAREFULLY REPRODUCED FOR REPUBLISHING IN A NEW MODERN FORMAT. THE BOOKS ARE AVAILABLE IN PRINT, AS WELL AS EBOOKS. DIGICAT HOPES YOU WILL TREAT THIS WORK WITH THE ACKNOWLEDGMENT AND PASSION IT DESERVES AS A CLASSIC OF WORLD LITERATURE.

*VISUAL CULTURE* - RICHARD HOWELLS 2012-01-10

"THE FIRST PART OF THE BOOK IS CONCERNED WITH DIFFERING THEORETICAL APPROACHES TO VISUAL ANALYSIS, AND INCLUDES CHAPTERS ON ICONOLOGY, FORM, ART HISTORY, IDEOLOGY, SEMIOTICS AND HERMENEUTICS. THE SECOND PART SHIFTS FROM A THEORETICAL TO A

MEDIUM-BASED APPROACH AND COMPRISES CHAPTERS ON FINE ART, PHOTOGRAPHY, FILM, TELEVISION AND NEW MEDIA. THESE INVESTIGATE THE COMPLEX RELATIONSHIP BETWEEN REALITY AND VISUAL REPRESENTATION."  
-- BOOK JACKET.

*ART PRINCIPLES WITH SPECIAL REFERENCE TO PAINTING* - ERNEST GOVETT 1919

**ART AND REPRESENTATION** - JOHN WILLATS 1997

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 ARTIFICIAL INTELLIGENCE, AND WILLATS BEGINS BY CLARIFYING THE KEY 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 ART 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 DISTANCE THE VIEWER FROM THE DEPICTED SCENE BY DRAWING ATTENTION TO THE PICTURE AS A PAINTED SURFACE. 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.

*THE OXFORD COMPENDIUM OF VISUAL ILLUSIONS* - ARTHUR GILMAN SHAPIRO  
2017

VISUAL ILLUSIONS ARE COMPELLING PHENOMENA THAT DRAW ATTENTION TO THE BRAIN'S CAPACITY TO CONSTRUCT OUR PERCEPTUAL WORLD. THE COMPENDIUM IS A COLLECTION OF OVER 100 CHAPTERS ON VISUAL ILLUSIONS, WRITTEN BY THE ILLUSION CREATORS OR BY VISION SCIENTISTS WHO HAVE INVESTIGATED MECHANISMS UNDERLYING THE PHENOMENA. --

**TRANSATLANTIC REFLECTIONS ON THE PRACTICE-BASED PHD IN FINE ART** -

JESSICA SCHWARZENBACH  
2015-08-11

ONCE THE US WAS THE ONLY COUNTRY IN THE WORLD TO OFFER A DOCTORATE FOR STUDIO ARTISTS, HOWEVER THE PHD IN FINE ART DISAPPEARED AFTER PRESSURES ESTABLISHED THE MFA AS THE TERMINAL DEGREE FOR VISUAL ARTISTS. SUBSEQUENTLY, THE PHD IN FINE ART EMERGED IN THE UK AND IS NOW OFFERED BY APPROXIMATELY 40 UNIVERSITIES. TODAY THE DOCTORATE IS OFFERED IN MOST ENGLISH-SPEAKING NATIONS, MUCH OF THE EU, AND COUNTRIES SUCH AS CHINA AND BRAZIL. USING HISTORICAL, POLITICAL, AND SOCIAL FRAMEWORKS, THIS BOOK INVESTIGATES THE EVOLUTION OF THE

FINE ART DOCTORATE IN THE UK, WHAT THE CONCEPT OF A PHD MEANS TO PRACTICING ARTISTS FROM THE US, AND WHY THIS DEGREE DISAPPEARED IN THE US WHEN IT IS SO VIGOROUSLY EMBRACED IN THE UK AND OTHER COUNTRIES. DATA COLLECTED THROUGH IN-DEPTH INTERVIEWS EXAMINE THE PERSPECTIVES OF PROFESSIONAL ARTISTS IN THE US WHO TEACH GRADUATE LEVEL FINE ART. THESE INTERVIEWS DISCLOSE CONFLICTING ATTITUDES TOWARD THIS ADVANCED DEGREE AND REVEAL THE POSSIBILITIES AND CHALLENGES OF DEVELOPING A POTENTIAL DOCTORATE IN STUDIO ART IN THE US.

**WILL BARNET** - PATRICK J. McGRADY  
2003

"PALMER MUSEUM OF ART, MAY 10-  
OCTOBER 5, 2003; ALEXANDRE  
GALLERY, OCTOBER 16-NOVEMBER  
29, 2003"--T.P. VERSO.

**LIGHT SCIENCE** - THOMAS D. ROSSING  
2020-01-03

INTENDED FOR STUDENTS IN THE VISUAL ARTS AND FOR OTHERS WITH AN INTEREST IN ART, BUT WITH NO PRIOR KNOWLEDGE OF PHYSICS, THIS BOOK PRESENTS THE SCIENCE BEHIND WHAT AND HOW WE SEE. THE APPROACH EMPHASISES PHENOMENA RATHER THAN MATHEMATICAL THEORIES AND THE JOY OF DISCOVERY RATHER THAN THE DRUDGERY OF DERIVATIONS. THE TEXT INCLUDES NUMEROUS PROBLEMS, AND SUGGESTIONS FOR SIMPLE EXPERIMENTS, AND ALSO CONSIDERS SUCH QUESTIONS AS WHY THE SKY IS BLUE, HOW MIRRORS AND PRISMS AFFECT THE

COLOUR OF LIGHT, HOW COMPACT DISKS WORK, AND WHAT VISUAL ILLUSIONS CAN TELL US ABOUT THE NATURE OF PERCEPTION. IT GOES ON TO DISCUSS SUCH TOPICS AS THE OPTICS OF THE EYE AND CAMERA, THE DIFFERENT SOURCES OF LIGHT, PHOTOGRAPHY AND HOLOGRAPHY, COLOUR IN PRINTING AND PAINTING, AS WELL AS COMPUTER IMAGING AND PROCESSING.

*PHILOSOPHY AND THE VISUAL ARTS* -  
ANDREW HARRISON 2012-12-06

THIS VOLUME CONSISTS OF PAPERS GIVEN TO THE ROYAL INSTITUTE OF PHILOSOPHY CONFERENCE ON 'PHILOSOPHY AND THE VISUAL ARTS: SEEING AND ABSTRACTING' GIVEN AT THE UNIVERSITY OF BRISTOL IN SEPTEMBER 1985. THE CONTRIBUTORS HERE COME ABOUT EQUALLY FROM THE DISCIPLINES OF PHILOSOPHY AND ART HISTORY AND FOR THAT REASON THE CONFERENCE WAS HOSTED JOINTLY BY THE BRISTOL UNIVERSITY DEPARTMENTS OF PHILOSOPHY AND HISTORY OF ART. OTHER CONFERENCES SPONSORED BY THE ROYAL INSTITUTE OF PHILOSOPHY HAVE BEEN CONCERNED WITH LINKS BETWEEN PHILOSOPHY AND RELATED DISCIPLINES, BUT HERE, WITH THE GENEROUS SUPPORT OF SOUTH WEST ARTS AND WITH THE ENTHUSIASTIC CO-OPERATION OF THE STAFF OF THE ARNOLFINI GALLERY IN BRISTOL WE WERE ABLE TO ATTEMPT EVEN MORE IN THE WAY OF BRIDGE BUILDING; NOT ONLY WERE WE ABLE TO HOLD SOME OF OUR MEETINGS IN AS POSSIBLE TO THE GENERAL THE GALLERY, THUS MAKING THEM AS

ACCESSIBLE PUBLIC, BUT WE WERE ALSO PRIVILEGED IN HAVING OUR DISCUSSIONS SUPPORTED BY TWO EXHIBITIONS OF CONTEMPORARY PAINTING THAT TOGETHER PRESENTED CONTRASTING ASPECTS OF THE ABSTRACTING ENTERPRISE. ONE, FEATURING WORKS BY IAN MCKEEVER, AND DRAWINGS AND PAINTING BY FRANK AUERBACH, SOME OF WHICH ARE DISCUSSED AND ILLUSTRATED IN THE PRESENT VOLUME, WAS ABOUT THE PAINTERLY EXPLORATION OF 'ABSTRACTING FROM' IMAGES IN NATURE AND IN PAINTING ITSELF. THE OTHER, CURATED BY WALDEMAR JANUSZCZAK, WHILE SHOWING SOME FIGURATIVE WORKS, WAS CONCERNED WITH THE 'PURE' POWER OF COLOUR PERCEIVED 'ABSTRACTLY, IN ITS OWN RIGHT.

*RENAISSANCE PERSPECTIVES IN LITERATURE AND THE VISUAL ARTS* - MURRAY ROSTON 2014-07-14  
ROSTON DEMONSTRATES THAT WHAT EMERGES IS NOT A FIXED OR MONOLITHIC PATTERN FOR EACH GENERATION BUT A DYNAMIC SERIES OF RESPONSES TO SHARED CHALLENGES. THE BOOK RELATES LEADING ENGLISH WRITERS AND LITERARY MODES TO CONTEMPORARY DEVELOPMENTS IN ARCHITECTURE, PAINTING, AND SCULPTURE, EXPLORING BY A CLOSE READING OF THE TEXTS AND THE ARTISTIC WORKS THE INSIGHTS SUCH COMPARISON OFFERS. ORIGINALLY PUBLISHED IN 1987. 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.

**SOCIAL THEORIES OF ART** - IAN HEYWOOD 1997

THIS BOOK OFFERS A CRITICAL EXAMINATION OF INFLUENTIAL SOCIAL THEORIES OF ART THAT POINTS TO THE POVERTY OF MUCH CONTEMPORARY "ART THEORY" (INCLUDING THAT OF THE NEW ART HISTORY AND ITS DECONSTRUCTIONIST CRITICS) AND THE IMPORTANT BUT UNDERACKNOWLEDGED ETHICAL IMPLICATIONS OF THEORIZING. HEYWOOD WRITES CLEARLY AND ILLUMINATINGLY ABOUT THE PROBLEMATIC RELATIONSHIP BETWEEN THE SEMINAR AND THE STUDIO, THEORY AND PRACTICE; HIS FINDINGS WILL BE OF INTEREST AND RELEVANCE TO STUDENTS OF SOCIOLOGY, ART HISTORY, FINE ART, PHILOSOPHY, AND CULTURAL STUDIES.

JOURNAL OF PHILOSOPHY AND THE VISUAL ARTS - ANDREW E. BENJAMIN 1989

**BRAIN AND ART** - IDAN SEGEV 2014-12-18

COULD WE UNDERSTAND, IN BIOLOGICAL

TERMS, THE UNIQUE AND FANTASTIC CAPABILITIES OF THE HUMAN BRAIN TO BOTH CREATE AND ENJOY ART? IN THE PAST DECADE NEUROSCIENCE HAS MADE A HUGE LEAP IN DEVELOPING EXPERIMENTAL TECHNIQUES AS WELL AS THEORETICAL FRAMEWORKS FOR STUDYING EMERGENT PROPERTIES FOLLOWING THE ACTIVITY OF LARGE NEURONAL NETWORKS. THESE METHODS, INCLUDING MEG, fMRI, SOPHISTICATED DATA ANALYSIS APPROACHES AND BEHAVIORAL METHODS, ARE INCREASINGLY BEING USED IN MANY LABS WORLDWIDE, WITH THE GOAL TO EXPLORE BRAIN MECHANISMS CORRESPONDING TO THE ARTISTIC EXPERIENCE. THE 37 ARTICLES COMPOSING THIS UNIQUE FRONTIERS RESEARCH TOPIC BRING TOGETHER EXPERIMENTAL AND THEORETICAL RESEARCH, LINKING STATE-OF-THE-ART KNOWLEDGE ABOUT THE BRAIN WITH THE PHENOMENA OF ART. IT COVERS A BROAD SCOPE OF TOPICS, CONTRIBUTED BY WORLD-RENOWNED EXPERTS IN VISION, AUDITION, SOMATO-SENSATION, MOVEMENT, AND CINEMA. IMPORTANTLY, AS WE FELT THAT A DIALOG AMONG ARTISTS AND SCIENTISTS IS ESSENTIAL AND FRUITFUL, WE INVITED A FEW ARTISTS TO CONTRIBUTE THEIR INSIGHTS, AS WELL AS THEIR ART. JOAN MIR<sup>2</sup> SAID THAT "ART IS THE SEARCH FOR THE ALPHABET OF THE MIND." THIS VOLUME REFLECTS THE STATE OF THE ART SEARCH TO UNDERSTAND NEUROBIOLOGICAL ALPHABET OF THE ARTS. WE HOPE THAT THE WIDE RANGE OF ARTICLES IN

THIS VOLUME WILL BE HIGHLY ATTRACTIVE TO BRAIN RESEARCHERS, ARTISTS AND THE COMMUNITY AT LARGE.

**THE ART OF OPTICAL ILLUSION -**  
AGATA TOROMANOFF 2019-09-25

"NEURAL NETWORKS DO NOT UNDERSTAND WHAT OPTICAL ILLUSIONS ARE." - TECHNOLOGYREVIEW.COM

"SOME PICTURES TELL A THOUSAND LIES." - HPLYRIKZ.COM

AN OPTICAL ILLUSION CONFUSES THE EYE BY PRETENDING TO BE SOMETHING IT ISN'T. IT BOTH MISLEADS AND DECEIVES THE BRAIN, WHICH IS TRYING TO MAKE SENSE OF THE INFORMATION THE EYE IS SENDING. THIS BOOK PRESENTS A SELECTION OF BRAIN-BENDING OPTICAL ILLUSIONS FEATURING GRAPHIC ART AND PHOTOGRAPHY BY 60 ARTISTS, AND INCLUDES AN OVERVIEW OF THE HISTORY OF OPTICAL ILLUSIONS IN ART. AUTHOR: AGATA TOROMANOFF IS AN ART AND DESIGN HISTORIAN. SHE HAS WORKED FOR COLLECTORS AND GALLERIES AND HAS CURATED AND MANAGED VARIOUS PROJECTS IN THE FIELD OF CONTEMPORARY ART AND DESIGN. SHE HAS PUBLISHED SEVERAL SUCCESSFUL INTERNATIONAL TITLES, INCLUDING SOFAS AND CHAIRS BY ARCHITECTS WITH THAMES AND HUDSON. SELLING POINTS: \* A CLEAR AND ACCESSIBLE OVERVIEW OF VISUAL ILLUSIONS, SPANNING ARTWORK FROM GRAPHICS TO PHOTOGRAPHY \* A SELECTION OF OPTICAL ILLUSIONS THAT WILL FOOL YOUR BRAIN TIME AFTER TIME 150 COLOUR, 40 B/W IMAGES  
*COGNITION AND THE VISUAL ARTS -*

ROBERT L. SOLSO 1994

APPLIES RESEARCH ON HOW HUMANS PERCEIVE, PROCESS AND STORE INFORMATION TO THE VIEWING AND INTERPRETATION OF ART. THE AUTHOR ARGUES THAT THE CLEAREST VIEW OF THE MIND COMES FROM CREATING OR EXPERIENCING ART. THE ILLUSTRATIONS COVER A RANGE OF EXAMPLES BUT FOCUS PRIMARILY ON WESTERN ART.

*THE CLASSIFICATION OF VISUAL ART -*  
TIFFANY SUTTON 2000-03-28

SUTTON'S WORK EXPLORES WHAT IT IS THAT BESTOWS THE DESIGNATION 'ART' ON AN ARTWORK.

**WHAT ART IS -** MICHELLE KAMHI  
2016-05-26

WHAT IS ART? THE ARTS ESTABLISHMENT HAS A SIMPLE ANSWER: ANYTHING IS ART IF A REPUTED ARTIST OR EXPERT SAYS IT IS. THOUGH MANY PEOPLE ARE SKEPTICAL ABOUT THE ALLEGED NEW ART FORMS THAT HAVE PROLIFERATED SINCE THE EARLY TWENTIETH CENTURY, TODAY'S CRITICS CLAIM THAT ALL SUCH WORK, HOWEVER INCOMPREHENSIBLE, IS ART. A GROUNDBREAKING ALTERNATIVE TO THIS VIEW IS PROVIDED BY PHILOSOPHER-NOVELIST AYN RAND (1901-1982). BEST KNOWN AS THE AUTHOR OF *THE FOUNTAINHEAD* AND *ATLAS SHRUGGED*, RAND ALSO CREATED AN ORIGINAL AND ILLUMINATING THEORY OF ART, WHICH CONFIRMS THE WIDESPREAD VIEW THAT MUCH OF TODAY'S PURPORTED ART IS NOT REALLY ART AT ALL. IN *WHAT ART IS*, TORRES AND KAMHI PRESENT A LUCID INTRODUCTION TO RAND'S ESTHETIC THEORY, CONTRASTING HER

IDEAS WITH THOSE OF OTHER THINKERS. THEY CONCLUDE THAT, IN ITS BASIC PRINCIPLES, HER ACCOUNT IS COMPELLING, AND IS CORROBORATED BY EVIDENCE FROM ANTHROPOLOGY, NEUROLOGY, COGNITIVE SCIENCE, AND PSYCHOLOGY. THE AUTHORS APPLY RAND'S THEORY TO A DEBUNKING OF THE WORK OF PROMINENT MODERNISTS AND POSTMODERNISTS—FROM MONDRIAN, JACKSON POLLOCK, AND SAMUEL BECKETT TO JOHN CAGE, MERCE CUNNINGHAM, AND OTHER HIGHLY REGARDED POSTMODERNIST FIGURES. FINALLY, THEY EXPLORE THE IMPLICATIONS OF RAND'S IDEAS FOR THE ISSUES OF GOVERNMENT AND CORPORATE SUPPORT OF THE ARTS, ART LAW, AND ART EDUCATION. "THIS IS ONE OF THE MOST INTERESTING, PROVOCATIVE, AND WELL-WRITTEN BOOKS ON AESTHETICS THAT I KNOW. WHILE FULLY ACCESSIBLE TO THE GENERAL READER, *WHAT ART IS* SHOULD BE OF GREAT INTEREST TO SPECIALISTS AS WELL. AYN RAND'S LARGELY UNKNOWN WRITINGS ON ART—ESPECIALLY AS INTERPRETED, RELEASED FROM DOGMA, AND SMOOTHED OUT BY TORRES AND KAMHI—ARE REMARKABLY REFINED. MOREOVER, HER IDEAS ARE POSITIVELY THERAPEUTIC AFTER A CENTURY OF ARTISTIC FLOUNDERING AND AESTHETIC QUIBBLING. ANYONE INTERESTED IN AESTHETICS, IN THE PURPOSE OF ART, OR IN THE TROUBLING ISSUES POSED BY MODERNISM AND POST MODERNISM SHOULD READ THIS BOOK." —RANDALL R. DIPERT AUTHOR OF *ARTIFACTS*,



ART WORKS, AND AGENCY "TORRES AND KAMHI EFFECTIVELY SITUATE RAND'S LONG-NEGLECTED ESTHETIC THEORY IN THE WIDER HISTORY OF IDEAS. THEY NOT ONLY ILLUMINATE HER SIGNIFICANT CONTRIBUTION TO AN UNDERSTANDING OF THE NATURE OF ART; THEY ALSO APPLY HER IDEAS TO A TRENTCHANT CRITIQUE OF THE TWENTIETH CENTURY'S 'ADVANCED ART.' THEIR EXPOSURE OF THE INVALIDITY OF ABSTRACT ART IS ITSELF WORTH THE PRICE OF ADMISSION." —CHRIS MATTHEW SCIABARRA AUTHOR OF AYN RAND: THE RUSSIAN RADICAL "RAND'S AESTHETIC THEORY MERITS CAREFUL STUDY AND THOUGHTFUL CRITICISM, WHICH TORRES AND KAMHI PROVIDE. THEIR SCHOLARSHIP IS SOUND, THEIR PRESENTATION IS CLEAR, AND THEIR JUDGMENT IS REFRESHINGLY FREE FROM THE BIASES THAT RAND'S SUPPORTERS AND DETRACTORS ALIKE TEND TO BRING TO CONSIDERATIONS OF HER WORK."

—STEPHEN COX UNIVERSITY OF CALIFORNIA, SAN DIEGO

*VISUAL METAPHORS AND AESTHETICS*

- MICHALLE GAL 2022-05-19

THIS BOOK OFFERS A NEW DEFINITION OF METAPHOR-AS AN ONTOLOGICAL AND VISUAL CONSTRUCTION, WHOSE ROOTS ARE EXTERNAL VISUAL FORMS, AND ITS MOTIVATION IS OUR ATTACHMENT TO FORMS. THIS DEFINITION, WHICH MICHALLE GAL NAMES "VISUALIST," CHALLENGES THE RULING CONCEPTUALIST THEORY OF METAPHORS AND PLACES A NEW EMPHASIS ON HOW WE EXPERIENCE

RATHER THAN UNDERSTAND METAPHORS. IN DOING SO, SHE RESPONDS TO THE VISUAL TURN THAT IS TAKING PLACE IN LITERATURE AND THE MEDIA, DEMANDING THAT THE VISUAL BECOME A SITE OF PHILOSOPHICAL ANALYSIS. THIS FOCUS ON THE EXTERNAL VISUAL WORLD ALLOWS GAL TO EMPLOY VISUAL THEORIES TO CAPTURE THE ESSENCE OF METAPHOR. SHE LOOKS BEYOND CONCEPTUAL OR SEMANTIC MECHANISM, AND RETURNS TO THEORIES OF ARNHEIM AND GOMBRICH AND THE CURRENT EVOLUTION OF IDEAS ABOUT THE VISUAL OR MATERIAL AND EMBODIED COGNITION. PROPOSING TO SEE VISUAL METAPHORS IN THEIR BASIC FORM, SHE USES A NEW EXTERNALIST TERMINOLOGY OF ONTOLOGY, VISUALITY, COMPOSITION, AFFORDANCE, CONSTRUCTION, AND EMERGENCE. SETTING OUT A NEW THEORY THAT TAKES INTO ACCOUNT THAT HUMANS ARE VISUAL NO LESS THAN COGNITIVE CREATURES, VISUAL METAPHORS AND AESTHETICS LAYS THE FOUNDATION FOR A NEW VOCABULARY TO TALK ABOUT METAPHORS.

*THE MIND AND ITS DEPTHS* - RICHARD WOLLHEIM 1993

THE MIND AS IT IS MANIFESTED IN PHILOSOPHY AND ART, IN THE MORAL LIFE AND PSYCHOANALYSIS, HAS ALWAYS BEEN AT THE CORE OF RICHARD WOLLHEIM'S CELEBRATED WORK. THIS BOOK BRINGS TOGETHER WOLLHEIM'S BROAD AND ABIDING CONCERNS TO ILLUMINATE HUMAN THOUGHT AT ITS FURTHEST REACHES

OF INTROSPECTION AND EXPRESSION. INTERWEAVING PHILOSOPHY, PSYCHOANALYSIS, AND AESTHETICS, THESE ESSAYS REVEAL THE CRITICAL CONNECTIONS BETWEEN IDEAS AND DISCIPLINES TOO OFTEN REGARDED AS SEPARATE AND DISTINCT.

**MASTERS OF DECEPTION - AL SECKEL**  
2004

RINGS OF SEAHORSES SEEM TO ROTATE AND BUTTERFLIES SEEMS TO TRANSFORM INTO WARRIORS RIGHT ON THE PAGE. ASTONISHING CREATIONS OF VISUAL TRICKERY BY MASTERS OF THE ART, SUCH AS ESCHER, DALI, AND ARCHIMBOLO MAKE THIS BREATHTAKING COLLECTION THE DEFINITIVE BOOK OF OPTICAL ILLUSIONS. INCLUDES AN ILLUMINATING FOREWORD BY THE PULITZER PRIZE-WINNING AUTHOR HOFSTADTER.

**GOMBRICH ON ART AND PSYCHOLOGY -**  
RICHARD WOODFIELD 1996

**PLATO ON ART AND BEAUTY - ALISON**  
DENHAM 2012-03-29

THIS UNIQUE COLLECTION OF ESSAYS FOCUSES ON VARIOUS ASPECTS OF PLATO'S PHILOSOPHY OF ART, NOT ONLY IN THE REPUBLIC, BUT IN THE PHAEDRUS, SYMPOSIUM, LAWS AND RELATED DIALOGUES. THE RANGE OF ISSUES ADDRESSED INCLUDES THE CONTEST BETWEEN PHILOSOPHY AND POETRY, THE MORAL STATUS OF MUSIC, THE LOVE OF BEAUTY, CENSORSHIP, MOTIVATED EMOTIONS.

*ILLUSION AND ART - JAMES WILLIAM*  
MOCK 1990

**MIND SIGHTS - ROGER N. SHEPARD**  
1990

IN MIND SIGHTS, ROGER N. SHEPARD INTRODUCES US TO HIS DRAWINGS OF VISUAL TRICKS, DISCUSSES THE ORIGINS OF HIS SCIENTIFIC AND ARTISTIC WORK, AND SHARES HIS REFLECTIONS ON THE NATURE OF ART, PERCEPTION, AND THE MIND.

**TROMPE LOEIL TODAY - URSULA E**  
BENAD 2004

FROM A COUNTRYSIDE PANORAMA IN A WINDOWLESS ROOM TO A FAUX MOSAIC WALL, AN INTRICATELY PAINTED ORIENTAL CARPET TO A SOARING CATHEDRAL DOME IN A SINGLE-STORY ROOM, TROMPE L'OEIL PAINTING OFFERS AN ART FORM IDEAL FOR CONTEMPORARY INTERIORS, ADDING COLOR AND AESTHETIC ATMOSPHERE AND RESPONDING TO SPECIFIC ARCHITECTURAL NEEDS AND SITUATIONS. TROMPE L'OEIL TODAY OFFERS A FASCINATING OVERVIEW OF THE RANGE OF STYLES AND TECHNIQUES OF ILLUSIONISTIC PAINTING FOR PRIVATE RESIDENCES AND PUBLIC SPACES, RESTAURANTS AND OTHER COMMERCIAL INTERIORS, AND EVEN INDOOR SWIMMING POOLS. IT COVERS UNUSUAL TECHNIQUES, SUCH AS ANAMORPHISM, AND BOLD GEOMETRIC PATTERNS, AS WELL AS MORE TRADITIONAL TROMPE L'OEIL SUBJECTS, INCLUDING POMPEIAN-STYLE WALL PAINTINGS, CLASSICAL ARCHES AND COLONNADES, LANDSCAPES, STATUES AND RELIEFS, AND ELABORATE CEILING TREATMENTS. THE BOOK DEFINES THE CATEGORIES OF ILLUSIONISTIC

PAINTING: MATERIAL IMITATION, OR FAUX FINISHES, RANGING FROM MARBLE AND WOOD FINISHES TO SNAKE AND CROCODILE SKIN; GRISAILLE, INCLUDING IMAGINARY MOLDINGS, RELIEFS, AND STATUARY; SMALL-FORMAT TROMPE L'OEILS, SUCH AS THOSE PAINTED IN NICHEs AND ON DOORS; AND LARGE PANORAMIC MURALS. EXPERIENCED PROFESSIONALS, THE AUTHORS ADDRESS PRACTICAL QUESTIONS AND OFFER HELPFUL TIPS AND TRICKS FOR CHOOSING THE RIGHT MATERIALS, TECHNIQUE, AND STYLE. THEY EXAMINE THE USE OF PERSPECTIVE AND THE PSYCHOLOGY OF VISUAL PERCEPTION, PRESENTING A VISUALLY BEGUILING ARRAY OF PAINTING POSSIBILITIES. TROMPE L'OEIL TODAY IS AN ESSENTIAL REFERENCE FOR ARTISTS AND DESIGNERS WORKING IN TROMPE L'OEIL AND IN SEARCH OF SUGGESTIONS OR INSPIRATION, INTERIOR ARCHITECTS AND DECORATORS LOOKING FOR AN OUTLINE OF WHAT CAN BE DONE TO CREATE NEW AND DIFFERENT AMBIANCES, AND CLIENTS WHO PLAN TO COMMISSION A WORK. OVER 150 FOUR-COLOR PHOTOGRAPHS ILLUSTRATE THE ARCHITECTURAL AND AESTHETIC IMPACT OF PROFESSIONAL ILLUSIONISTIC WORK. TROMPE L'OEIL TODAY IS AN INVALUABLE SURVEY OF AN IMPRESSIVE, POPULAR ART FORM.

**REN** **MAGRITTE AND THE ART OF THINKING** - LISA LIPINSKI  
2019-04-04

FOR **REN** MAGRITTE, PAINTING WAS A FORM OF THINKING. THROUGH PAINTINGS OF ORDINARY OBJECTS RENDERED WITH

ILLUSIONISM, MAGRITTE PROBED THE LIMITS OF OUR PERCEPTION—WHAT WE SEE AND CANNOT SEE, THE NATURE OF REPRESENTATION—AS A PHILOSOPHICAL SYSTEM FOR PRESENTING IDEAS, AND EXPLORED PERSPECTIVE AS A METHOD OF VISUAL ARGUMENTATION. THIS BOOK MAKES THE CLAIM THAT MAGRITTE'S PAINTING IS ABOUT VISION AND THE ACT OF VIEWING, OF PERCEPTION ITSELF, AND THE PROCESS OF HOW WE SEE AND EXPERIENCE THINGS IN THE WORLD, INCLUDING PAINTINGS AS THINGS.

**CITIZEN SPECTATOR** - WENDY BELLION  
2012-12-01

IN THIS RICHLY ILLUSTRATED STUDY, THE FIRST BOOK-LENGTH EXPLORATION OF ILLUSIONISTIC ART IN THE EARLY UNITED STATES, WENDY BELLION INVESTIGATES AMERICANS' EXPERIENCES WITH MATERIAL FORMS OF VISUAL DECEPTION AND ARGUES THAT ENCOUNTERS WITH ILLUSORY ART SHAPED THEIR UNDERSTANDING OF KNOWLEDGE, REPRESENTATION, AND SUBJECTIVITY BETWEEN 1790 AND 1825. FOCUSING ON THE WORK OF THE WELL-KNOWN PEALE FAMILY AND THEIR PHILADELPHIA MUSEUM, AS WELL AS OTHER PHILADELPHIANS, BELLION EXPLORES THE RANGE OF ILLUSIONS ENCOUNTERED IN PUBLIC SPACES, FROM TROMPE L'OEIL PAINTINGS AND DRAWINGS AT ART EXHIBITIONS TO EPHEMERAL DISPLAYS OF PHANTASMAGORIA, "INVISIBLE LADIES," AND OTHER SPECTACLES OF DECEPTION. BELLION RECONSTRUCTS THE ELITE AND VERNACULAR SITES WHERE SUCH ART

AND OBJECTS APPEARED AND ARGUES THAT EARLY NATIONAL EXHIBITIONS DOUBLED AS SPACES OF CITIZEN FORMATION. WITHIN A POST-REVOLUTIONARY CULTURE TROUBLED BY THE SOCIAL AND POLITICAL CONSEQUENCES OF DECEPTION, KEEN PERCEPTION SIGNIFIED ABLE CITIZENSHIP. SETTING ILLUSIONS INTO DIALOGUE WITH ENLIGHTENMENT CULTURES OF SCIENCE, PRINT, POLITICS, AND THE SENSES, CITIZEN SPECTATOR DEMONSTRATES THAT PICTORIAL AND OPTICAL ILLUSIONS FUNCTIONED TO CULTIVATE BUT ALSO TO CONFOUND DISCERNMENT. BELLION REVEALS THE EQUIVOCAL NATURE OF ILLUSION DURING THE EARLY REPUBLIC, MAPPING ITS CHANGING FORMS AND FUNCTIONS, AND UNCOVERS SURPRISING LINKS BETWEEN EARLY AMERICAN ART, CULTURE, AND CITIZENSHIP.

*ART AND PERCEPTION* - BAINGIO PINNA  
2008

THIS VOLUME IS A COLLECTION OF ARTICLES WHICH EXPLORE THE RELATIONS BETWEEN MODERN AND CLASSICAL VISUAL ART ON THE ONE HAND AND WHAT IS CURRENTLY KNOWN OR BELIEVED ABOUT VISUAL PERCEPTION, VISUAL EXPLORATION, THE EYE, AND THE VISUAL BRAIN. THE BOOK INCLUDES SPECULATIVE AS WELL AS FIRMLY-GROUNDED THEORIES AND APPROACHES. ARTICLES HAVE BEEN CHOSEN FOR THEIR SCHOLARLY VALUE, THEIR SCIENTIFIC APPROACH AS FAR AS POSSIBLE, AND THEIR INTRINSIC INTEREST.

*PENCILS RHETORIQUE* - JUDITH DUNDAS

1993

THE PAINTING AND THE POETRY OF THE RENAISSANCE SHARED THE SAME GOAL OF IMITATING NATURE. ENGLISH POETS OF THE SIXTEENTH AND SEVENTEENTH CENTURIES FREQUENTLY UNDERLINED THE FORCE OF UT PICTURA POESIS - THE ANCIENT ANALOGY BETWEEN POETRY AND PAINTING - BY MEANS OF EKPHRASES, OR DESCRIPTIONS OF WORKS OF ART, AND THROUGH METAPHORS DRAWN FROM THE VISUAL ARTS. THE PRESENT STUDY IS CONCERNED WITH VARIOUS KINDS OF ALLUSIONS AND WHAT THEY CAN TELL US NOT ONLY ABOUT RENAISSANCE POETS' ATTITUDES TOWARD THE VISUAL ARTS, BUT ALSO ABOUT THEIR ATTITUDES TOWARD THEIR OWN ART OF REPRESENTATION. IN THEIR POEMS LIES A NEGLECTED SOURCE OF ART CRITICISM. SINCE, IN HER VIEW, THE LANGUAGE OF RENAISSANCE CRITICISM OFFERS OUR BEST APPROACH TO AN UNDERSTANDING OF THE POETRY OF THE PERIOD, JUDITH DUNDAS BEGINS HER BOOK WITH SIR PHILIP SIDNEY AND ENDS IT WITH JOHN DRYDEN - THE TWO POET-CRITICS WHO MOST CLEARLY ENUNCIATE THE IMPORTANCE OF THE ANALOGY BETWEEN POETRY AND PAINTING. BETWEEN THESE BOUNDARIES ARE CHAPTERS ON SHAKESPEARE, SPENSER, CHAPMAN, JONSON, A GROUP OF SEVENTEENTH-CENTURY MINOR POETS, AND MILTON. THE ORDER OF THE CHAPTERS IS PARTLY CHRONOLOGICAL AND PARTLY THEMATIC - DEPENDING ON THE INTEREST OF PARTICULAR DEVELOPMENTS IN THE POETS'

ALLUSIONS TO THE VISUAL ARTS. THE ILLUSTRATIONS THAT ACCOMPANY THE TEXT ARE CHOSEN TO SUGGEST THE BACKGROUND OF PICTORIAL REALITY AGAINST WHICH THE RENAISSANCE POETS WERE WRITING. THEY ALSO SHOW THE PAINTERS' RESPONSE TO THE ACCOMPLISHMENTS OF POETRY THAT ARE, IN THEMSELVES, A RESPONSE TO NATURE. IN INCLUDING ILLUSTRATIONS, DUNDAS DOES NOT WISH TO BLUR THE DISTINCTION BETWEEN POETRY AND PAINTING, SINCE IT IS IN THEIR VERY DIFFERENCE OF MEDIUM THAT THE ARTS ACHIEVE THEIR TRIUMPHS. THESE TRIUMPHS LED TO THE DEBATE, KNOWN AS THE PARAGONE, ABOUT WHICH ART IS THE SUPERIOR; BUT, AS DUNDAS NOTES, THE SIGNIFICANCE OF THIS DEBATE IS THAT IT SERVED AS A TOPOS FOR DISCUSSING THE RELATIONSHIP OF ART TO TRUTH.

**DRAWING DISTINCTIONS** - PATRICK MAYNARD 2018-07-05

"IF OUR PROCEDURE IS TO WORK STEADILY IN THE DIRECTION OF DRAWING AS FINE ART, RATHER THAN (AS WE SO OFTEN FIND) BEGINNING FROM EXAMPLES OF SUCH ART, WHERE SHALL WE BEGIN? ONE ATTRACTIVE POSSIBILITY IS TO BEGIN AT THE BEGINNING—NOT THE BEGINNING IN PREHISTORY, WHICH IS ALREADY WONDERFUL ART, BUT WITH OUR PERSONAL BEGINNINGS AS CHILDREN. FROM THERE IT WILL BE THE AMBITIOUS PROJECT OF THIS BOOK TO INVESTIGATE 'THE COURSE OF DRAWING,' FROM THE FIRST MARKS CHILDREN MAKE TO THE GREATEST GRAPHIC ARTS OF DIFFERENT

CULTURES."—FROM THE INTRODUCTION  
PATRICK MAYNARD SURVEYS THE RICH AND VARIED PRACTICES OF DRAWING, FROM THE EARLIEST MARKINGS ON CAVE WALLS TO THE COMPLEX TECHNICAL SCHEMATICS THAT MAKE THE MODERN WORLD POSSIBLE, FROM CARTOONS AND THE FIRST EFFORTS OF PRESCHOOLERS TO THE WORKS OF SKILLED DRAFTSPEOPLE AND THE GREATEST ARTISTS, EAST AND WEST. DESPITE, OR PERHAPS BECAUSE OF, ITS UBIQUITY, DRAWING AS SUCH HAS PROVOKED REMARKABLY LITTLE PHILOSOPHICAL REFLECTION. NONPHILOSOPHICAL WRITING ON THE TOPIC TENDS TO BE DIVIDED BETWEEN SPECIALTIES SUCH AS ART HISTORY AND MECHANICS. IN THIS ENGAGINGLY WRITTEN AND WELL-ILLUSTRATED BOOK, MAYNARD REVEALS THE INTERCONNECTIONS AND DEVELOPMENTS THAT UNITE THIS FUNDAMENTAL AUTONOMOUS HUMAN ACTIVITY IN ALL ITS DIVERSITY. INFORMED BY CLOSE DISCUSSION OF WORK IN ART HISTORY, ART CRITICISM, COGNITIVE AND DEVELOPMENTAL PSYCHOLOGY, AND AESTHETICS, DRAWING DISTINCTIONS PRESENTS A THEORETICALLY SOPHISTICATED YET APPROACHABLE ARGUMENT THAT WILL IMPROVE COMPREHENSION AND APPRECIATION OF DRAWING IN ITS MANY FORMS, USES, AND MEANINGS.

**THE ART OF ALLUSION** - SONJA DRIMMER 2018-10-16

AT THE END OF THE FOURTEENTH AND INTO THE FIRST HALF OF THE FIFTEENTH CENTURY GEOFFREY CHAUCER, JOHN

GOWER, AND JOHN LYDGATE TRANSLATED AND REVISED STORIES WITH LONG PEDIGREES IN LATIN, ITALIAN, AND FRENCH. ROYALS AND GENTRY ALIKE COMMISSIONED LAVISH MANUSCRIPT COPIES OF THESE WORKS, COPIES WHOSE IMAGES WERE INTEGRAL TO THE RISING PRESTIGE OF ENGLISH AS A LITERARY LANGUAGE. YET DESPITE THE SIGNIFICANCE OF THESE IMAGES, MANUSCRIPT ILLUMINATORS ARE SELDOM DISCUSSED IN THE MAJOR NARRATIVES OF THE DEVELOPMENT OF ENGLISH LITERARY CULTURE. THE NEWLY ENLARGED SCALE OF ENGLISH MANUSCRIPT PRODUCTION GENERATED A PROBLEM: NAMELY, A NEED FOR NEW IMAGES. NOT ONLY DID THESE IMAGES NEED TO ACCOMPANY NARRATIVES THAT OFTEN HAD NO TRADITION OF ILLUSTRATION, THEY ALSO HAD TO EXPRESS NOVEL CONCEPTS, INCLUDING ONES AS FOUNDATIONAL AS THE IDENTITY AND SUITABLE REPRESENTATION OF AN ENGLISH POET. IN DEVISING THIS NEW CORPUS, MANUSCRIPT ARTISTS HARNESSSED VISUAL ALLUSION AS A METHOD TO ARTICULATE CENTRAL QUESTIONS AND PROVIDE AT TIMES CONFLICTING ANSWERS REGARDING BOTH LITERARY AND CULTURAL AUTHORITY. SONJA DRIMMER TRACES HOW, JUST AS THE POETS EMBRACED INTERTEXTUALITY AS A MEANS OF INVENTION, SO DID ILLUMINATORS DEVISE NEW IMAGES THROUGH REFERENTIAL TECHNIQUES—ASSEMBLING, ADAPTING, AND COMBINING IMAGES FROM A RANGE OF SOURCES IN ORDER TO ANSWER THE

NEED FOR A NEW BODY OF PICTORIAL MATTER. FEATURING MORE THAN ONE HUNDRED ILLUSTRATIONS, TWENTY-SEVEN OF THEM IN COLOR, THE ART OF ALLUSION IS THE FIRST BOOK DEVOTED TO THE EMERGENCE OF ENGLAND'S LITERARY CANON AS A VISUAL AS WELL AS A LINGUISTIC EVENT.

**ART AND ILLUSION** - ERNST HANS GOMBRICH 1968

**FUTURIST CONDITIONS** - DAVID MATHER 2020-10-29

ITALIAN FUTURISM VISUALIZED DIVERSE TYPES OF MOTION, WHICH HAD BEEN ROOTED IN PERVASIVE KINETIC AND VEHICULAR FORCES GENERATED DURING A PERIOD OF DRAMATIC MODERNIZATION IN THE EARLY 20TH CENTURY. YET, AS DAVID MATHER'S SWEEPING INTELLECTUAL AND ART HISTORICAL SCHOLARSHIP DEMONSTRATES, IT WAS THE CAMERA—NOT THE ENGINE—THAT PROVED TO BE THE PRIMARY INVENTION AGAINST WHICH MANY FUTURIST IDEAS AND PRACTICES WERE MEASURED. OVERTURNING SEVERAL MISCONCEPTIONS ABOUT ITALIAN FUTURISM'S INTEREST IN THE DISRUPTIVE AND DESTRUCTIVE EFFECTS OF TECHNOLOGY, FUTURIST CONDITIONS PROVIDES A REFRESHING UPDATE TO THE HISTORICAL NARRATIVE BY ARGUING THAT THE FORMAL AND CONCEPTUAL APPROACHES BY FUTURIST VISUAL ARTISTS REORIENTED THE POSSIBLY DEHUMANIZING EFFECTS OF MECHANIZED IMAGERY TOWARD MORE HUMANIZING, SPIRITUAL AIMS. THROUGH ITS SUSTAINED ANALYSIS OF THE

ARTWORKS AND WRITINGS OF UMBERTO BOCCIONI, GIACOMO BALLA, AND THE BRAGAGLIA BROTHERS, DATING TO THE FIRST DECADE AFTER THE MOVEMENT'S FOUNDING IN 1909, MATHER'S ACCOUNT OF THEIR OBSESSION WITH KINETIC MOTION PIVOTS AROUND A 1913 DEBATE ON THE PLACE AND RELATIVE IMPORT OF PHOTOGRAPHY AMONG TRADITIONAL ARTISTIC MEDIUMS-A DEBATE CULMINATING IN THE EXPULSION OF THE BRAGAGLIAS, BUT ONE THAT ALSO PROMPTED A RANGE OF PRODUCTIVE RESPONSES BY OTHER FUTURIST ARTISTS TO WORLD-

CHANGING SOCIAL, POLITICAL, AND ECONOMIC CONDITIONS.

**THE IMAGE AND THE EYE** - E.H.

GOMBRICH 1994-09-29

AN INTRIGUING OVERVIEW OF ART AND OUR PERCEPTION OF IT.

ART AND ILLUSION - ERNST HANS

GOMBRICH 1984

- BRIAN

O'DOHERTY 1999

THESE ESSAYS EXPLICITLY CONFRONT A PARTICULAR CRISIS IN POSTWAR ART, SEEKING TO EXAMINE THE ASSUMPTIONS ON WHICH THE MODERN COMMERCIAL AND MUSEUM GALLERY WAS BASED.

*INSIDE THE WHITE CUBE*