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“Art and Visual Perception. A Psychology of the creative Eye” von Rudolf Arnheim ist 1974 in überarbeiteter Fassung bei der University of California Press (Berkeley, Los Angeles, London) erschienen. Die Erstausgabe erschien 1954 beim selben Verlag. Ich bespreche hier die Ausgabe

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by Arnheim have included Visual Thinking (19 Rudolf Arnheim (1904–2007) was a German-born author, art and film theorist, and perceptual psychologist.

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from the activity of the perceptual forces.

Any line drawn on a sheet of paper, is like a rock thrown into a pond. Seeing is the perception of action. 1.1 What are

Perceptual Forces ? Every aspect of a

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visual experience has its physiological counterpart in the nervous system (p. 17).

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between visual stimuli and a personal understanding of them. It is a theoretical postulate that aims to clarify the relation between artworks and individual opinions and evaluations. Far from being a universally established matrix of understanding art, perception is conditioned by a context from which

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Visual perception is the ability to interpret the surrounding environment using light in the visible spectrum reflected by the objects in the environment. This is

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different from visual acuity, which refers to how clearly a person sees. A person can have problems with visual perceptual processing even if they have 20/20 vision. The resulting perception is also known as visual perception, eyesight, sight, or vision. The various physiological components involved in vision are referred

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Among its cherished items are the tins of

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artist's shit (Piero Manzoni, 1961, Merda d'Artista) “worth their weight in gold”.

Visual art and visual perception - CORE

Rudolf Arnheim was a German-born author, art and film theorist, and perceptual psychologist. He learned Gestalt psychology from studying under

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Max Wertheimer and Wolfgang Köhler at the University of Berlin and applied it to art. His magnum opus was his book *Art and Visual Perception: A Psychology of the Creative Eye*. Other major books by Arnheim have included *Visual Thinking*, and *The Power of the Center: A Study of Composition in the Visual Arts*. Art and

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several areas of science studying the way works of art and design affect us perceptually, cognitively, or physiologically. The editors are also keen to receive submissions from practicing artists, and those in related fields of history and theory, which offer an artistic perspective on perception. Homepage

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

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A Harvard neurobiologist explains how

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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.

The tension between two systems for understanding and picturing space, the

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concentric and the Cartesian, is regarded by the author as the key to composition in painting, sculpture and architecture

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

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of The Creative Eye The New Version Second Edition Revised And Enlarged, starting from the function that vision serves for an active observer in a three-dimensional environment. This fully revised and expanded new edition

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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

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ideas have been shaped by art, optics, biology and philosophy as well as psychology. Visual optics and the neurophysiology of vision are also described. The core of the book covers the perception of location, motion and object recognition. There is a new chapter on representation and vision, including a

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section on the perception of computer generated images. This readable, accessible and truly relevant introduction to the world of perception aims to elicit both independent thought and further study. It will be welcomed by students of visual perception and those with a general interest in the mysteries of vision.

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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,

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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

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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

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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

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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

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could looking at Monet's water lily paintings help save your company millions? How can checking out people's footwear 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, art historian Amy Herman has trained

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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

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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

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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.

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