

Art Theory As Visual Epistemology Cambridge Scholars

This book uncovers an underlying dispute over the role images play in contemporary society and, consequently, over their values and purposes. Two decades after the concepts of the pictorial and the iconic turn changed our vernacular involvement with regard to images, it has become clear that it was not only a newly discovered social, political or sexual construction of the visual field that brought turbulence into disciplinary knowledge, but that images have their own “pictorial logic” with powers exceeding those that are purely iconic or visually discernible. Instead of underscoring previously defined concepts of the picture, the contributors to this book view visual studies and Bildwissenschaft “merely” as a place for the theory of images, making a case for the hotly-debated topic of their powers and weaknesses on the one hand, and of their respective theories on the other. Therefore, as the title indicates, this book theorizes images, but it does not present a theory of images, because visual studies cannot lead to a unified theory of images unless a unified ontology of images can be agreed upon first. Although that would be a different task altogether, all the contributions in this book (in different ways and at different paces), by theorizing images in their aesthetic, historical, media and technological guises, pave the way for the future of visual culture and for the image science that will make this future more comprehensible.

Almost all of us would agree that the experience of art is deeply rewarding. Why this is the case remains a puzzle; nor does it explain why many of us find works of art much more important than other sources of pleasure. Art and Knowledge argues that the experience of art is so rewarding because it can be an important source of knowledge about ourselves and our relation to each other and to the world. The view that art is a source of knowledge can be traced as far back as Aristotle and Horace. Artists as various as Tasso, Sidney, Henry James and Mendelssohn have believed that art contributes to knowledge. As attractive as this view may be, it has never been satisfactorily defended, either by artists or philosophers. Art and Knowledge reflects on the essence of art and argues that it ought to provide insight as well as pleasure. It argues that all the arts, including music, are importantly representational. This kind of representation is fundamentally different from that found in the sciences, but it can provide insights as important and profound as available from the sciences. Once we recognise that works of art can contribute to knowledge we can avoid thorough relativism about aesthetic value and we can be in a position to evaluate the avant-garde art of the past 100 years. Art and Knowledge is an exceptionally clear and interesting, as well as controversial, exploration of what art is and why it is valuable. It will be of interest to all philosophers of art, artists and art critics.

With the sustained, coherent perspective of an authored text and the diverse, authoritative views typical of an anthology, Philosophy of Art: Aesthetic Theory and Practice by David Boersema provides the context and commentary students need to comprehend the various issues in philosophy of art. Throughout the book, issues are examined using the lenses of the three broad areas of philosophy: metaphysics, epistemology, and value theory. That is, concerns are raised about what is expressed, how it is expressed, and why it is expressed. Chapters on the artist, the audience, and the artwork further break down the discipline and are applied to the final chapters on the specific types of art. The differences between art and science as well as the relationship of art and society provide a refreshing discussion of overlooked areas in philosophy of art.

This book provides a means of comprehensively grounding and considering the epistemological and philosophical underpinnings of practice-based research epistemologies. By introducing readers to the diverse array of methodological tools and concepts that are necessary to

underpin postgraduate research, this book develops an understanding of the distinctions between practice-led research, practice-based research and question-led research, and the contextual significance of each, as well as enabling students to comprehend the historical relationships between academic disciplines and the value of reconnecting them at an epistemological and philosophical level. Through illustrated examples from applied practice across disciplines such as art, social sciences and medical and allied healthcare sciences, readers are encouraged to develop the capacity to not only think conceptually about their own research, but to systematically evaluate that of others. With this focus on descriptive studies from practice, the book fosters higher-order critical thinking in relation to implications for methodological implementation, encouraging deep learning processes and the confidence to transcend the limits of one's own discipline in order to work collaboratively with researchers in different fields.

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.

Arts of Perception offers a new account of a key period in Spanish history and culture and a fundamental reassessment of its major writers and intellectuals, including Gracián, Quevedo, Calderón, Saavedra Fajardo, López de Vega, and Sor Juana. Reading these figures in the context of European thought and the new science, and philosophy, the study considers how they developed various 'arts of perception' - complex perceptual strategies designed to overcome and exploit epistemic problems to enable an individual to act effectively in the moral, political, social or religious sphere. The study takes as its subject the distinctive epistemological mentality behind such 'arts of perception'. This mentality was fostered by the creative interaction of scepticism and Stoicism, and found expression in the key concepts *ser/parecer* and *engaño/desengaño*. The work traces the emergence, development, and impact of these concepts on Spanish thought and culture. As well as offering new interpretations of specific major figures, *Arts of Perception* offers an interpretation of the mentality of an entire culture as it made the fraught transition to intellectual modernity. As such it ranges over numerous discourses and formative contexts and provides a wealth of new material which will be of use to all those seeking to understand and interpret the literature, culture and thought of Golden Age Spain. This book was previously published as a special issue of *The Bulletin of Spanish Studies*.

SI 14 provides a rigorous theoretical foundation for the study of information experience, an emerging field within Information Science. With particular focus on information behavior and literacy, it explores the importance and implications of individual user experience through the themes of understanding, meaning, and self.

Art has the power to affect our thinking, changing not only the way we view and interact with the world but also how we create it. In *Art in*

Mind, Ernst van Alphen probes this idea of art as a commanding force with the capacity to shape our intellect and intervene in our lives. Rather than interpreting art as merely a reflection of our social experience or a product of history, van Alphen here argues that art is a historical agent, or a cultural creator, that propels thought and experience forward. Examining a broad range of works, van Alphen—a renowned art historian and cultural theorist—demonstrates how art serves a socially constructive function by actually experimenting with the parameters of thought. Employing work from artists as diverse as Picasso, Watteau, Francis Bacon, Marlene Dumas, and Matthew Barney, he shows how art confronts its viewers with the "pain points" of cultural experience—genocide, sexuality, diaspora, and transcultural identity—and thereby transforms the ways in which human existence is conceived. Van Alphen analyzes how art visually "thinks" about these difficult cultural issues, tapping into an understudied interpretation of art as the realm where ideas and values are actively created, given form, and mobilized. In this way, van Alphen's book is a work of art in itself as it educates us in a new mode of thought that will forge equally new approaches and responses to the world.

Early practitioners of the social studies of science turned their attention away from questions of institutionalization, which had tended to emphasize macrolevel explanations, and attended instead to microstudies of laboratory practice. Though sympathetic to this approach—as the microstudies included in this book attest—the author is interested in re-investigating certain aspects of institution formation, notably the formation of scientific, medical, and engineering disciplines. He emphasizes the manner in which science as cultural practice is imbricated with other forms of social, political, and even aesthetic practices. This book offers case studies that reexamine certain critical junctures in the traditional historical picture of the evolution of the role of the scientist in modern Western society. It focuses especially on the establishment of new disciplines within German research universities in the nineteenth century, the problematic relationship that emerged between science, industry, and the state at the turn of the twentieth century, and post-World War II developments in science and technology. After an Introduction and two chapters dealing with science and technology as cultural production and the struggles of disciplines to achieve legitimation and authority, the author considers the following topics: the organic physics of 1847; the innovative research program of Carl Ludwig as a model for institutionalizing science-based medicine; optics, painting, and ideology in Germany, 1845-95; Paul Ehrlich's "magic bullet"; the Haber-Bosch synthesis of ammonia; and the introduction of nuclear magnetic resonance instrumentation into the practice of organic chemistry.

Existing art theory is obsessed by theories of spectatorship based on concepts of signification derived from language. This book shows the weakness of such a perspective, and, as an alternative, argues that individual aesthetic transformations of pictorial structure change one's experience of space. In addition, it proves that this transformation is an ongoing process; pictorial art is progressively articulated through historical development, and is, therefore able to increase its cognitive and aesthetic scope. To support such a perspective, the book brings together ideas from Ernst Cassirer and Paul Crowther. Cassirer's philosophy of symbolic forms offers a profound way of understanding historical transformations in our experience of space, and Crowther's work on imagination and aesthetics shows how this can be extended to pictorial space and the uniqueness of pictorial art. By combining the two approaches, it is demonstrated how pictorial art extends our basic involvement in, and cognition of, space, and provides it with a special kind of aesthetic meaning.

This volume of Who's Who in Research series offers a useful guide for current researchers in Intellect's subject area of Visual Arts. The directory holds the names, institutions, biographies and current research interests of hundreds of leading international academics as well as references to the researchers' principal articles in Intellect journals.

Embodied Fantasies, a concept central to art history, theory and practice is concurrently a topic debated in the fields of the neuro- and cognitive sciences, philosophy and phenomenology. This volume focuses on notions of embodiment as they relate to sexuality, aesthetics, epistemology, perception, and fantasy itself. Approaches to modes of fantasies are explored beyond traditional conceptions to include complex thinking processes, subjectivity and inter-subjective experiences. What function do fantasies and their images possess in relation to art as a form of knowledge production?

Relevance and Narrative Research turns the vaguely defined evaluative tool “relevance” into an object of study, firmly situating questions of relevance in the context of narrative theory. It examines what relevance can do for narrative research and vice versa.

The philosophy of art, aesthetics, is here understood to be something distinct from both art appreciation and art criticism. The philosophy of art is nevertheless dependent upon the existence of appreciation and criticism because it is out of reflection upon these that the uniquely philosophical problems of art arise, problems that reflect puzzlement about what is involved in understanding, enjoying, describing, and evaluating works of art. Hence the philosophy of art must presuppose at least some measure of understanding and appreciation of particular works of art and if such understanding and appreciation are lacking the philosopher is in no position to supply them. It can not be a philosophical task to undertake a Defense of Poesie against either the philistine or the tyrant. The philosopher is not the one to convince us that art is a Good Thing, that paintings are worth looking at, poems worth reading, and music worth listening to, if for no other reason than that philosophical theory and argument are no substitute for taste and sensibility. My position here is the now unexceptional one that philosophical problems are essentially conceptual problems and while the philosopher of art cannot produce aesthetic sensibility and appreciation where these do not exist, he can give us understanding of the concepts relevant to artistic appreciation and thereby help us to see our way through the conceptual confusions that have generated the philosophical puzzles surrounding art, its appreciation and criticism.

1. AIMS OF THE INTRODUCTION The systematic assessment of claims to knowledge is the central task of epistemology. According to naturalistic epistemologists, this task cannot be well performed unless proper attention is paid to the place of the knowing subject in nature. All philosophers who can appropriately be called 'naturalistic epistemologists' subscribe to two theses: (a) human beings, including their cognitive faculties, are entities in nature, interacting with other entities studied by the natural sciences; and (b) the results of natural scientific investigations of human beings, particularly of biology and empirical psychology, are relevant and probably crucial to the epistemological enterprise. Naturalistic epistemologists differ in their explications of theses (a) and (b) and also in their conceptions of the proper admixture of other components needed for an adequate treatment of human knowledge- e.g., linguistic analysis, logic, decision theory, and theory of value. Those contributors to this volume who consider themselves to be naturalistic epistemologists (the majority) differ greatly in these respects. It is not my intention in this introduction to give a taxonomy of naturalistic epistemologies. I intend only to provide an overview which will stimulate a critical reading of the articles in the body of this volume, by facilitating a recognition of the authors' assumptions, emphases, and omissions.

Art, Research, Philosophy explores the emergent field of artistic research: art produced as a contribution to knowledge. As a new subject, it raises several questions: What is art-as-research? Don't the requirements of research amount to an imposition on the artistic process that dilutes the power of art? How can something subjective become objective? What is the relationship between art and writing? Doesn't description always miss the particularity of the artwork? This is the first book-length study to show how ideas in philosophy can be applied to artistic research to answer its questions and to make proposals for its future. Clive Cazeaux argues that artistic research is an exciting

development in the historical debate between aesthetics and the theory of knowledge. The book draws upon Kant, phenomenology and critical theory to show how the immediacies of art and experience are enmeshed in the structures that create knowledge. The power of art to act on these structures is illustrated through a series of studies that look closely at a number of contemporary artworks. This book will be ideal for postgraduate students and scholars of the visual and creative arts, aesthetics and art theory.

This book undertakes a critical survey of art history across Europe, examining the recent conceptual and methodological concerns informing the discipline as well as the political, social and ideological factors that have shaped its development in specific national contexts.

Most of the research on the epistemology of perception has focused on visual perception. This is hardly surprising given that most of our knowledge about the world is largely attributable to our visual experiences. The present volume is the first to instead focus on the epistemology of non-visual perception - hearing, touch, taste, and cross-sensory experiences. Drawing on recent empirical studies of emotion, perception, and decision-making, it breaks new ground on discussions of whether or not perceptual experience can yield justified beliefs and how to characterize those beliefs. The Epistemology of Non-Visual Perception explores questions not only related to traditional sensory perception, but also to proprioceptive, interoceptive, multisensory, and event perception, expanding traditional notions of the influence that conscious non-visual experience has on human behavior and rationality.

Contributors investigate the role that emotions play in decision-making and agential perception and what this means for justifications of belief and knowledge. They analyze the notion that some sensory experiences, like touch, have epistemic privilege over others, as well as perception's relationship to introspection, and the relationship between action perception and belief. Other essays engage with topics in aesthetics and the philosophy of art, exploring the role that artworks can play in providing us with perceptual knowledge of emotions. The essays collected here, written by top researchers in their respective fields, offer perspectives from a wide range of philosophical disciplines and will appeal to scholars interested in philosophy of mind, epistemology, philosophical psychology, among others.

This volume contains contributions to the "systematic study of knowledge." They suggest both an extension and a new path for classical epistemology. The topics in the first volume are the following: concepts and forms of knowledge, epistemic perspectivism, knowledge and world-views, perceptual knowledge, scientific knowledge, models in science, distributed and integrated knowledge, interaction of forms of knowledge, and relation between forms of knowledge and forms of representation.

A contemporary synthesis of the philosophical, theoretical and practical methodologies of illustration and its future development. Illustration is contextualized visual communication; its purpose is to serve society by influencing the many aspects of its cultural infrastructure; it dispenses knowledge and education, it commentates and delivers journalistic opinion, it persuades, advertises and promotes, it entertains and provides for all forms of narrative fiction. A Companion to Illustration explores the definition of illustration through cognition and research and its impact on culture. It explores illustration's boundaries and its archetypal distinction, the inflected forms of its parameters, its professional, contextual, educational and creative applications. This unique

reference volume offers insights into the expanding global intellectual conversation on illustration through a compendium of readings by an international roster of scholars, academics and practitioners of illustration and visual communication. Encompassing a wide range of thematic dialogues, the Companion offers twenty-five chapters of original theses, examining the character and making of imagery, illustration education and research, and contemporary and post-contemporary context and practice. Topics including conceptual strategies for the contemporary illustrator, the epistemic potential of active imagination in science, developing creativity in a polymathic environment, and the presentation of new insights on the intellectual and practical methodologies of illustration. Evaluates innovative theoretical and contextual teaching and learning strategies Considers the influence of illustration through cognition, research and cultural hypotheses Discusses the illustrator as author, intellectual and multi-disciplinarian Explores state-of-the-art research and contemporary trends in illustration Examines the philosophical, theoretical and practical framework of the discipline A Companion to Illustration is a valuable resource for students, scholars and professionals in disciplines including illustration, graphic and visual arts, visual communications, cultural and media and advertising studies, and art history.

The presentation of bodies in pain has been a major concern in Western art since the time of the Greeks. The Christian tradition is closely entwined with such themes, from the central images of the Passion to the representations of bloody martyrdoms. The remnants of this tradition are evident in contemporary images from Abu Ghraib. In the last forty years, the body in pain has also emerged as a recurring theme in performance art. Recently, authors such as Elaine Scarry, Susan Sontag, and Giorgio Agamben have written about these themes. The scholars in this volume add to the discussion, analyzing representations of pain in art and the media. Their essays are firmly anchored on consideration of the images, not on whatever actual pain the subjects suffered. At issue is representation, before and often apart from events in the world. Part One concerns practices in which the appearance of pain is understood as expressive. Topics discussed include the strange dynamics of faked pain and real pain, contemporary performance art, international photojournalism, surrealism, and Renaissance and Baroque art. Part Two concerns representations that cannot be readily assigned to that genealogy: the Chinese form of execution known as lingchi (popularly the "death of a thousand cuts"), whippings in the Belgian Congo, American lynching photographs, Boer War concentration camp photographs, and recent American capital punishment. These examples do not comprise a single alternate genealogy, but are united by the absence of an intention to represent pain. The book concludes with a roundtable discussion, where the authors discuss the ethical implications of viewing such images.

'Art Practice as Research' presents a compelling argument that the creative and cultural inquiry undertaken by artists is a form of research. The text explores themes, practice, and contexts of artistic inquiry and positions them within the discourse of research. The book Theory and Practice of Contrast completes, corrects and integrates the foundations of science and humanities, which include: theory of art, philosophy (aesthetics, epistemology, ontology, axiology), cognitive science, theory of information, theory of complexity and physics. Through the integration of these distant disciplines, many unresolved issues in contemporary science

have been clarified or better understood, among others: defining impact (contrast) and using this definition in different fields of knowledge; understanding what beauty/art is and what our aesthetic preferences depend on; deeper understanding of what complexity and information are in essence, and providing their general definitions. Complexity means integration, value and goodness - concepts that seem to be neglected today. The book also has a high degree of integration/complexity, although each chapter introduces a new issue. The last chapter: "Binary Model of the Universe" draws attention to the need for including in physics the analysis of our mind and the resulting new possibilities, which include the mentioned (digital) model of the universe. Despite the difficult issues raised here, this study is written in accessible language and may be interesting not only for scientists and academics.

Exploring the epistemological potential of meta- and inter-images Since the 1990s, when the question of the visual became central in various arts and humanities disciplines, images that refer to themselves as such or to other images have enjoyed an increasing interest. *Meta- and Inter-Images in Contemporary Visual Art and Culture* partakes in, enriches and updates these debates. It investigates what meta- and inter-images can make known about the visual, in its own terms, by its own means. Written by scholars in aesthetics, art history, and cultural, film, literary, media, and visual studies, the essays gathered here tackle meta- and inter-images in an array of creative artefacts, practices, and media. They unfold the epistemological potential of every meta- and inter-image discussed to raise questions such as: What are images? How do they work? By whom, to what purpose, to what effect and in what context/s are they used? How are they created and understood? And how do they challenge our (pre)conceptions of images and the ways we study them? Contributors Maaheen Ahmed (Université catholique de Louvain), Vangelis Athanassopoulos (Université Paris I Panthéon-Sorbonne), Sotirios Bahtsetzis (Hellenic Open University), Concepción Cortés Zulueta (Universidad Autónoma de Madrid), Mafalda Dâmaso (Goldsmiths, University of London), Elisabeth-Christine Gamer (University of Bern), Amanda Gluibizzi (Ohio State University), Stella Hockenull (University of Wolverhampton), Anaël Lejeune (Université catholique de Louvain), Fabrice Leroy (University of Louisiana at Lafayette), Johanna Malt (King's College London), Olga Moskatova (IKKM, Bauhaus-Universität Weimar), Magdalena Nowak (The Graduate School for Social Research at the Polish Academy of Sciences), Jorgelina Orfila (Texas Tech University), Fran Pheasant-Kelly (University of Wolverhampton), Raphaël Pirenne (School of Graphic Research, E.R.G. Brussels), Abigail Susik (Willamette University)

Undoubtedly, emotions sometimes thwart our epistemic endeavours. But do they also contribute to epistemic success? The thesis that emotions 'skew the epistemic landscape', as Peter Goldie puts it in this volume, has long been discussed in epistemology. Recently, however, philosophers have called for a systematic reassessment of the epistemic relevance of emotions. The resulting debate at the interface between epistemology, theory of emotions and cognitive science examines emotions in a wide range of functions. These include motivating inquiry, establishing relevance, as well as providing access to facts, beliefs and non-propositional aspects of knowledge. This volume is the first collection focusing on the claim that we cannot but account for emotions if we are to understand the processes and evaluations related to empirical knowledge. All essays are specifically written

for this collection by leading researchers in this relatively new and developing field, bringing together work from backgrounds such as pragmatism and scepticism, cognitive theories of emotions and cognitive science, Cartesian epistemology and virtue epistemology.

How can we “know”? What does “knowledge” mean? These were the fundamental questions of epistemology in the 17th century. In response to continental rationalism, the British empiricist John Locke proposed that the only knowledge humans can have is acquired a posteriori. In a discussion of the human mind, he argued, the source of knowledge is sensual experience – mostly vision. Since vision and picture-making are the realm of art, art theory picked up on questions such as: are pictures able to represent knowledge about the world? How does the production of images itself generate knowledge? How does pictorial logic differ from linguistic logic? How can artists contribute to a collective search for truth? Questions concerning the epistemic potential of art can be found throughout the centuries up until the present day. However, these are not questions of art alone, but of the representational value of images in general. Thus, the history of art theory can contribute much to recent discussions in Visual Studies and Bildwissenschaften by showing the historic dimension of arguments about what images are or should be. “What is knowledge?” is as much a philosophic question as “What is an image?” Visual epistemology is a new and promising research field that is best investigated using an interdisciplinary approach that addresses a range of interconnected areas, such as internal and external images and the interplay of producer and perceiver of images. This publication outlines this territory by gathering together several approaches to visual epistemology by many distinguished authors.

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Providing a fresh evaluation of Alberti’s text *On Painting* (1435), along with comparisons to various works of Nicholas Cusanus - particularly his *Vision of God* (1450) - this study reveals a shared epistemology of vision. And, the author argues, it is one that reflects a more deeply Christian Neoplatonic ideal than is typically accorded Alberti. Whether regarding his purpose in teaching the use of a geometric single point perspective system, or more broadly in rendering forms naturalistically, the emphasis leans toward the ideal of Renaissance art as highly rational. There remains the impression that the principle aim of the painter is to create objective, even illusionistic images. A close reading of Alberti’s text, however, including some adjustments in translation, points rather towards an emphasis on discerning the spiritual in the material. Alberti’s use of the tropes Minerva and Narcissus, for example, indicates the opposing characteristics of wisdom and sense certainty that function dialectically to foster the traditional importance of seeing with the eye of the intellect rather than merely with physical eyes. In this sense these figures also set the context for his, and, as the author explains, Brunelleschi’s earlier invention of this perspective system that posits not so much an objective seeing as an opposition of finite and infinite seeing, which, moreover, approximates Cusanus’s famous notion of a coincidence of opposites. Together with Alberti’s and Cusanus’s ideals of vision, extensive analysis of art works discloses a ubiquitous commitment to stimulating an intellectual perception of divine, essential, and unseen realities that enliven the visible material world.

Darwin and Theories of Aesthetics and Cultural History is a significant contribution to the fields of theory, Darwin studies, and cultural history. This collection of eight essays is the first volume to address, from the point of view of art and literary historians, Darwin's intersections with aesthetic theories and cultural histories from the eighteenth century to the present day. Among the philosophers of art influenced by Darwinian evolution and considered in this collection are Alois Riegl, Ruskin, and Aby Warburg. This stimulating collection ranges in content from essays on the influence of eighteenth-century aesthetic theory on Darwin and nineteenth-century debates circulating around beauty to the study of evolutionary models in contemporary art.

This book, first published in 1975, is an examination of the theoretical foundation of the sociology of art and literature and an in-depth study in the sociology of knowledge. In discussing and clarifying some of the important philosophical issues in this field, the constant underlying reference is to the creative and artistic-expressive areas of knowledge – so that the better understanding of the social nature and genesis of all knowledge may point the way towards a similar comprehension of art and society.

Visual representations (photographs, diagrams, etc.) play crucial roles in scientific processes. They help, for example, to communicate research results and hypotheses to scientific peers as well as to the lay audience. In genuine research activities they are used as evidence or as surrogates for research objects which are otherwise cognitively inaccessible. Despite their important functional roles in scientific practices, philosophers of science have more or less neglected visual representations in their analyses of epistemic methods and tools of reasoning in science. This book is meant to fill this gap. It presents a detailed investigation into central conceptual issues and into the epistemology of visual representations in science.

Scholars in the arts, the humanities, and the sciences offer a multi-faceted investigation of the fundamental human experience of temporality—from reproductive politics and temporal logic to music and theater, from law to sustainability, from memory to the Vikings.

This comprehensive book introduces the concepts and theories central for understanding knowledge. It aims to reach students who have already done an introductory philosophy course. Topics covered include perception and reflection as grounds of knowledge, and the nature, structure, and varieties of knowledge. The character and scope of knowledge in the crucial realms of ethics, science and religion are also considered. Unique features of *Epistemology*: * Provides a comprehensive survey of basic concepts and major theories * Gives an up-to-date account of important developments in the field * Contains many lucid examples to support ideas * Cites key literature in an annotated bibliography.

The Routledge Companion to Research in the Arts is a major collection of new writings on research in the creative and performing arts by leading authorities from around the world. It provides theoretical and practical approaches to identifying, structuring and resolving some of the key issues in the debate about the nature of research in the arts which have surfaced during the establishment of this subject over the last decade. Contributions are located in the contemporary intellectual environment of research in the arts, and more widely in the universities, in the strategic and political environment of national research funding, and in the international environment of trans-national cooperation and communication. The book is divided into three principal sections

– Foundations, Voices and Contexts – each with an introduction from the editors highlighting the main issues, agreements and debates in each section. The Routledge Companion to Research in the Arts addresses a wide variety of concepts and issues, including: the diversity of views on what constitutes arts-based research and scholarship, what it should be, and its potential contribution the trans-national communication difficulties arising from terminological and ontological differences in arts-based research traditional and non-traditional concepts of knowledge, their relationship to professional practice, and their outcomes and audiences a consideration of the role of written, spoken and artefact-based languages in the formation and communication of understandings. This comprehensive collection makes an original and significant contribution to the field of arts-based research by setting down a framework for addressing these, and other, topical issues. It will be essential reading for research managers and policy-makers in research councils and universities, as well as individual researchers, research supervisors and doctoral candidates.

Experimental Museology scrutinizes innovative endeavours to transform museum interactions with the world. Analysing cutting-edge cases from around the globe, the volume demonstrates how museums can design, apply and assess new modes of audience engagement and participation. Written by an interdisciplinary group of researchers and research-led professionals, the book argues that museum transformations must be focused on conceptualizing and documenting the everyday challenges and choices facing museums, especially in relation to wider social, political and economic ramifications. In order to illuminate the complexity of these challenges, the volume is structured into three related key dimensions of museum practice - namely institutions, representations and users. Each chapter is based on a curatorial design proposed and performed in collaboration between university-based academics and a museum. Taken together, the chapters provide insights into a diversity of geographical contexts, fields and museums, thus building a comprehensive and reflexive repository of design practices and formative experiments that can help strengthen future museum research and design. Experimental Museology will be of great value to academics and students in the fields of museum, gallery and heritage studies, as well as architecture, design, communication and cultural studies. It will also be of interest to museum professionals and anyone else who is interested in learning more about experimentation and design as resources in museums.

The contributors to this volume examine the historical and philosophical issues concerning the role that scientific illustration plays in the creation of scientific knowledge.

"Many artists, curators, and cultural critics will be interested in the republication of this anthology since the movement it gives contour to has had a tremendous influence on the contemporary art of the last 25 years, and on the critical discussion surrounding the concept of postmodernism."—Alexander Alberro, coauthor of *Tracing Cultures*

Verrocchio worked in an extraordinarily wide array of media and used unusual practices of making to express ideas.

The development of art theory over the course of the Renaissance and Baroque eras is reflected in major stylistic shifts. In order to elucidate the relationship between theory and practice, we must consider the wider connections between art theory, poetic theory,

natural philosophy, and related epistemological matrices. Investigating the interdisciplinary reality of framing art-making and interpretation, this treatment rejects the dominant synchronic approach to history and historiography and seeks to present anew a narrative that ties together various formal approaches, focusing on stylistic transformation in particular artist's oeuvres – Michelangelo, Annibale Carracci, Guercino, Guido Reni, Poussin, and others – and the contemporary environments that facilitated them. Through the dual understanding of the art-theoretical concept of the Idea, an evolution will be revealed that illustrates the embittered battles over style and the overarching intellectual shifts in the period between art production and conceptualization based on Aristotelian and Platonic notions of creativity, beauty and the goal of art as an exercise in encapsulating the “divine” truth of nature.

Art History is centrally concerned with a vast array of three-dimensional objects, such as sculptures, and spaces, such as architecture. Digital technologies allow the creation of virtual spaces, which in turn allow us to simulate and compare aspects of a visual culture's three-dimensional timespace that cannot be communicated as a single, still image. The third issue, thus, focusses on the third dimension in Art History, and the digital realm that continues to mediate and transform it.

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