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# Art Theory As Visual Epistemology

## Cambridge Scholars

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Aesthetics, Epistemology, Modern Design  
The Epistemological Mentality of the Spanish Baroque, 1580-1720  
Digital Synesthesia  
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## **YAMILET LAUREL**

### **Aesthetics, Epistemology, Modern Design**

Routledge

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.

*The Epistemological  
Mentality of the Spanish  
Baroque, 1580-1720* Univ  
of California Press

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.

### **Digital Synesthesia**

Routledge

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.

The Dematerialization of the Art Object from 1966 to 1972

Art Theory as Visual Epistemology  
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. *Law's Documents* Emerald Group Publishing  
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.

**Towards an Epistemology of Vision for Italian Renaissance Art and Culture**  
Routledge

Die Publikation versammelt die Ergebnisse des künstlerischen Forschungsprojekts DIGITAL SYNESTHESIA (2013-2016) und stellt erstmals ein umfassendes Kompendium zum Begriff der "Digitalen Synästhesie" dar. "Digitale Synästhesie" umfasst ein völlig neues Konzept der digitalen Künste im 21. Jahrhundert, das die multimediale, auf dem binären Code basierende Ästhetik der digitalen Kunst mit der Multimodalität von Synästhesie als Wahrnehmungsform verbindet. Unter dem Begriff "Digital Synesthesia" geben die Herausgeberinnen diesem neuen Phänomen nicht nur einen Namen. Texte renommierter Medien- und Kunsttheoretiker, Medienkünstler und Neurowissenschaftler

vermitteln spannende Einsichten in die Erforschung der synästhetischen Wahrnehmungsmöglichkeiten von multimedialen digitalen Kunstwerken.

**A History of Visual Perception in Art and Science** Princeton University Press

Art as we know it is dramatically changing, but popular and critical responses lag behind. In this trenchant illustrated essay, David Joselit describes how art and architecture are being transformed in the age of Google. Under the dual pressures of digital technology, which allows images to be reformatted and disseminated effortlessly, and the exponential acceleration of cultural exchange enabled by globalization, artists and architects are emphasizing networks as never before. Some of the most interesting contemporary work in both fields is now based on visualizing patterns of dissemination after objects and structures are produced, and after they enter into, and even establish, diverse networks. Behaving like human search engines, artists and architects sort, capture, and reformat existing content. Works of

art crystallize out of populations of images, and buildings emerge out of the dynamics of the circulation patterns they will house. Examining the work of architectural firms such as OMA, Reiser + Umemoto, and Foreign Office, as well as the art of Matthew Barney, Ai Weiwei, Sherrie Levine, and many others, *After Art* provides a compelling and original theory of art and architecture in the age of global networks.

**Institutions, Representations, Users**

Peter Lang Pub Incorporated  
 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.

*Six Years* Vernon Press  
 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.

*An Introduction to Aesthetics* Routledge  
 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.

*Relevance and Narrative Research* CRC Press  
 In bringing together a global community of philosophers, *Global Epistemologies and Philosophies of Science* develops novel perspectives on epistemology and philosophy of science by demonstrating how frameworks from academic philosophy (e.g. standpoint theory, social epistemology, feminist philosophy of science) and related fields (e.g. decolonial studies, transdisciplinarity, global history of science) can contribute to critical engagement with global dimensions of knowledge

and science. Global challenges such as climate change, food production, and infectious diseases raise complex questions about scientific knowledge production and its interactions with local knowledge systems and social realities. As academic philosophy provides relatively little reflection on global negotiations of knowledge, many pressing scientific and societal issues remain disconnected from core debates in epistemology and philosophy of science. This book is an invitation to broaden agendas of academic philosophy by presenting epistemology and philosophy of science as globally engaged fields that address heterogeneous forms of knowledge production and their interactions with local livelihoods, practices, and worldviews. This integrative ambition makes the book equally relevant for philosophers and interdisciplinary scholars who are concerned with methodological and political challenges at the intersection of science and society.

#### **Philosophy of Art**

Columbia University Press  
Divine oneness as the principle of beauty is

perhaps quintessentially Islamic artistic expression and experience and what it celebrates. Why has Islamic art evolved as it has, what forms does it take, what is the logic underlying it? What message is the Muslim artist attempting to convey, what emotion is he seeking to evoke? This work views Islamic art as a subject of archeological study and treats its evolution as part of the historical study of art in the broader sense. At the same time, it paves the way for an epistemological shift from viewing Islamic art as a material concept having to do with beautiful rarities and relics that have grown out of Islamic cultural and artistic creativity, to a theoretical concept associated with a vision, a principle, a theory and a method. This theo-retical concept provides the intellectual and cultural foundation for a critical philosophical science of Islamic artistic beauty to which we might refer as 'the science of Islamic art,' or 'the Islamic aesthetic' that evaluates visual artistic creations in terms of both beauty and practical usefulness. In the process the study also explores orientalist misconceptions,

challenging some of the premises with which it has approached Islamic art, with judgement rooted in a cultural framework alien to the spiritual perspective of Islam.

#### **The Theory of Islamic Art**

Routledge  
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.

#### **Philosophy of the Arts**

Routledge  
This book constitutes a critical investigation and rethinking of the grounds and possibilities of theory and the place and critical function theory can serve within various disciplines, notably history and aesthetics.

#### Arts of Perception

Emerald Group Publishing

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.

*Beyond Disciplinarity*

Walter de Gruyter GmbH & Co KG  
 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. Routledge  
 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.

*Creativity and Marketing*  
 Cambridge Scholars Publishing

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.

**A Companion to**

**Illustration** Princeton University Press

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.

*From Awe to Artifice* CRC Press

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.

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