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current field of research. It is obviously an important part of research in art history, visual studies and other humanities disciplines, but is also growing in importance in the natural sciences. This whole field can be encompassed by the term "visual epistemology". What is visual epistemology? Epistemology, or the theory of

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## **Epistemology ...**

Call for Papers: Art Theory as Visual Epistemology Art History Conference NORDIK 2012 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.

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Epistemology - Epistemology - Perception and

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knowledge: The epistemological interests of analytic philosophers in the first half of the 20th century were largely focused on the relationship between knowledge and perception. The major figures in that period were Russell, Moore, H.H. Price (1899–1984), C.D. Broad (1887–1971), Ayer, and H. Paul Grice (1913–88). Although their views differed ...

How can we “know”? What does “knowledge” mean? These were the fundamental questions of



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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

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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

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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.

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

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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.

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

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

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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

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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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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



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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

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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.

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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

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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

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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.

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

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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

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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.

SI 14 provides a rigorous theoretical foundation for the study of information experience, an emerging field within Information Science. With particular focus on

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information behavior and literacy, it explores the importance and implications of individual user experience through the themes of understanding, meaning, and self.

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,



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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

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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

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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

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communications, cultural and media and advertising studies, and art history.

How are we to understand how the dominance of visual images and representations in late modernity affects Social Work practice, research and education? Social workers are increasingly using still and moving images to illustrate their work, to create new knowledge, and to further specific groups' interests. As a profession in which communication is central, visual practices are becoming ever more significant as they seek to carry out their work with, and for,

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the marginalised and disenfranchised. It is time for the profession to gain more critical, analytical, and practical knowledge of visual culture and communication, in order to use and create images in accordance with its central principle of social justice. That requires an understanding of them beyond representation. As important as this is, it is also where the profession's scholarly work in this area has remained and halted, and thus understanding of the work of images in our practices is limited. In order to more fully understand images and their effects - both ideologically and experientially -

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social workers need to bring to bear other areas of study such as reception studies, visual phenomenology, and the gaze. These other analytical frames enable a consideration not only of images per se, but also of their effect on the viewer, the human spectators, and the subjects at the heart of Social Work. By bringing understandings and experiences in Film, Media, and Communications, Visual Communication for Social Work Practice provides the reader with a wide range of critically analytical frames for practitioners, activists, educators, and researchers as they use and create images.

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This invites a deeper knowledge and familiarity with the power dimensions of the image, thus aligning with the social justice dimension of Social Work. Examples are provided from cinema, popular media, but more importantly from Social Work practitioners themselves to demonstrate what has already been made possible as they create and use images to further the interpersonal, communal, and justice dimensions of their work. This book will be of interest to scholars, students, and social workers, particularly those with an interest in critical and creative methodologies.

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