

Visual Thinking Rudolf Arnheim

For many years Rudolf Arnheim, known as the leading psychologist of art, has been keeping notebooks in which to jot down observations, ideas, questions, and even (after a stay in Japan for a year) poems in the haiku pattern. Some of these notes found their way into his books—known and prized the world over—such as Art and Visual Perception, Visual Thinking, and The Power of the Center (see list below). Now he has selected, from the remaining riches of his notebooks, the items in this volume. The book will be a joy to ramble through for all lovers of Arnheim’s work, and indeed for anyone who shares Arnheim’s contagious interest in the order that lies behind art, nature, and human life. It is a seedbed of ideas and observations in his special fields of psychology and the arts. “I have avoided mere images and I have avoided mere thoughts,” says Arnheim in the Introduction, “but whenever an episode observed or a striking sentence read yielded a piece of insight I had not met before, I wrote it down and preserved it.” There are also glimpses of his personal life—his wife, his cats, his students, his neighbors and colleagues. He is always concrete, in the manner that has become his trademark, often witty, and sometimes a bit wicked. In the blend of life and thought caught in these jottings, psychology and the arts are of course prominent. But philosophy, religion, and the natural sciences add to the medley of topics—always addressed in a way to sharpen the senses of the reader who, sharing Arnheim’s cue from Dylan Thomas, may accompany him through “the parables of sun light and the legends of the green chapels and the twice told fields of childhood.” All of Rudolf Arnheim’s books have been published by the University of California Press.

Picasso’s preliminary sketches analyzed in artistic and psychological terms trace the protean character of the famous mural

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 posterior. 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.

For the general reader.

Art Theory as Visual Epistemology

Fixing My Gaze

A Psychological Theory

Films and Dreams

Collected Essays

The Dynamics of Architectural Form

This essay is an attempt to reconcile the disturbing contradiction between the striving for order in nature and in man and the principle of entropy implicit in the second law of thermodynamics - between the tendency toward greater organization and the general trend of the material universe toward death and disorder.

The 35th anniversary of this classic of art theory.

Eminent contributors celebrate the distinguished career of art and film theorist Rudolf Arnheim

Thousands of readers who have profited from engagement with the lively mind of Rudolf Arnheim over the decades will receive news of this new collection of essays expectantly. In the essays collected here, as in his earlier work on a large variety of art forms, Arnheim explores concrete poetry and the metaphors of Dante, photography and the meaning of music. There are essays on color 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 thinking about the mechanisms of artistic perception.

Principles of Topological Psychology

Art and Cognition

Unflattering

Arnheim for Film and Media Studies

Arnheim, Gestalt and Art

Entropy and Art

Perception of expression distinguishes our cognitive activity in a pervasive, significant and peculiar way, and manifests itself paradigmatically in the vast world of artistic production. Art and Expression examines the cognitive processes involved in artistic production, aesthetic reception, understanding and enjoyment. Using a phenomenological theoretical and methodological framework, developed by Rudolf Arnheim and other important scholars interested in expressive media, Alberto Argenton considers a wide range of artistic works, which span the whole arc of the history of western graphic and pictorial art. Argenton analyses the representational strategies of a dynamic and expressive character that can be reduced to basic aspects of perception, like obliqueness, amodal completion, and the bilateral function of contour, giving new directions relative to the functioning of cognitive activity. Art and Expression is a monument to the fruitful collaboration of art history and psychology, and Argenton has taken great care to construct a meaningful psychological approach to the arts based also on a knowledge of pictorial genres that allows him to systematically situate the works under scrutiny. Art and Expression is an essential resource for postgraduate researchers and scholars interested in visual perception, art, and gestalt psychology.

The concepts which are discussed in the following chapters have been developed and tried out in the course of the last ten years. They are based on both experimental investigations and case histories. In presenting them we are not promulgating a new “system” limited to a specific content, but rather we are describing a “tool,” a set of concepts by means of which one can represent psychological reality. As I see it, the outstanding characteristics of this undertaking are: 1. It tries to build up a framework for the constructive representation and derivation of psychological processes which is logically consistent and at the same time adapted to the special properties of the “psychological life space.” 2. It includes both the characteristics of the environment and of the person. 3. It makes no more assumptions than are required. 4. It proceeds by a method of successive approximation. The concepts developed in the following pages are “operational” in so far as a univocal relation between concepts and observable data is consistently maintained. Although the concepts always extend from the level of phenomena into the level of causal relationships, they are “descriptive” in the sense of Newton’s dictum: Hypotheses non fingo. That is, they express the nature of certain relationships and at the same time avoid that type of “explanation” which is characteristic of speculative theories and which is at present, as it seems to me, a real handicap to our science.

The provocative title of this new collection of essays was chosen by Rudolf Arnheim for good reason. He has spent a lifetime analyzing the basic psychological principles that make works of visual art meaningful, stirring, indispensable, and lasting. But recent fashionable attitudes and theories about art, he argues, are undermining the foundation of artistic achievement itself. He says that we must face the threat 'that the work crew charged with erecting the edifice of our principles is infiltrated by termites.'

The primacy of words over images has deep roots in Western culture. But what if the two are inextricably linked in meaning-making? In this experiment in visual thinking, drawn in comics, Nick Sousanis defies conventional discourse to offer readers a stunning work of graphic art and a serious inquiry into the ways humans construct knowledge.

When We Were Young

Studio Thinking 2

Revealing Vision

Studies in the Psychology of Art

Observations on Psychology, the Arts, and the Rest

This collection of essays by Rudolph Arnheim (film criticism, U. of Michigan) explores film theory, criticism, and many classic films from the silent and early sound period (the 1920s and early 1930s). The majority of essays included in this collection were written and published in Berlin during the Weimar Republic, and have been translated into English for the first time. Arnheim argues that up until 1930, film artists created pure forms of cinema crafted with a narrative economy which could unify the most varied of effects. As movies became more realistic looking due to technical advances, cinema began to lose its integrity and viability. Paper edition (unseen), \$18.95. Annotation copyrighted by Book News, Inc., Portland, OR

“ More than half a century since its initial publication, this deceptively compact book remains among the most incisive analyses of the formal and perceptual dynamics of cinema. No one who cares about film can afford to remain ignorant of its insights and wisdom. As digital technology fundamentally alters motion pictures, the lessons of Film as Art commend themselves as excellent insurance against reinventing the wheel in the new media landscape and hailing it as progress. ” —Edward Dimendberg author of Film Noir and the Spaces of Modernity “ After more than eight decades, Rudolph Arnheim’s small book of film theory remains one of the essential works in defining film art, understanding film less as reproducing the world than as opening up new possibilities for formal play and unexpected imagery. Anyone serious about film, whether scholar, filmmaker or simply a lover of cinema, must take Arnheim seriously. ” —Tom Gunning, author of The Films of Fritz Lang and D.W. Griffith and the Origins of American Narrative Film “ An aesthetic theory based on the formal ‘ limitations ’ of the medium, Arnheim ’ s Film as Art always provokes students in an age of few limits and less formality, and they argue and engage this classic text with unparalleled passion. Written in the wake of sound ’ s transformation of the cinema, Arnheim ’ s essays are not only central to understanding a major historical moment in theoretical debates about what constitutes the ‘ essence ’ of film, but also are a must read for anyone seeking a lucid, detailed, and rigorous argument about how works of art emerge from expressive constraint as much as expressive freedom. ” —Vivian Sobchack, author of Carnal Thoughts

Rudolf Arnheim’s great forte is his ability to illuminate the perceptual processes that go into the making and reception of artworks—painting, sculpture, architecture, and film. Over the years, his pioneering mode of "reading" art from a unique scientific/philosophic perspective has garnered him an established and devoted audience. That audience will take pleasure in Arnheim’s most recent collection of essays, one that covers a range of topics and includes titles such as "Outer Space and Inner Space," "What Is an Aesthetic Fact?," "As I Saw Children’s Art," "Two Ways of Being Human," "Consciousness—an Island of Images," and "From Chaos to Wholeness." The notion of structure is Arnheim’s guide in these explorations. Most of the essays examine the nature of structure affirmatively; how it comes about, its incentives and objectives, its celebration of perfection. He is interested in how artists grope for structure to shape powerful, enlightening images, and how a scientist’s search for truth is a search for structure. Writing with enviable clarity, even when deploying complex arguments, Arnheim makes it easy and exciting to follow him as he thinks. America is not abundantly supplied with "public intellectuals" such as Rudolf Arnheim—to have his writings with us is cause for celebration. "The word 'structure' appears for good reason in the title of this collection. . . . Structure seems to be needed as an arbiter wherever this civilization of ours is split by selfish interests and fighting for either/or decisions. The essays want to speak with the voice of reason, because they want to show how the parts require the whole."

This study is a visual ride through the primary motifs of human art. Examples show how certain basic patterns reappear, time and again, all over the world. It tries to answer the question why prehistoric art, tribal art, child art and modern art have so many design elements in common.

The Split and the Structure

Visual Thinking: on Rudolf Arnheim

The Genesis of a Painting

50th Anniversary Printing

Composition

The Power of the Center

A theory of film

" The first edition of this bestseller was featured inThe New York TimesandThe Boston Globefor its groundbreaking research on the positive effects of art education on student learning across the curriculum. Capitalizing on observations and conversations with educators who have used the Studio Thinking Framework in diverse settings, this expanded edition features new material, including: The addition ofExhibitionsas a fourth Studio Structure for Learning (along with Demonstration-Lecture, Students-at-Work, and Critique). Explanation and examples of the dispositional elements of each Habit, includingskill, alertness(noticing appropriate times to put skills to use), andinclination(the drive or motivation to employ skills). A chart aligning Habits to the English Language Arts and Mathematics Common Core. Descriptions of how the Framework has been used inside and outside of schools incurriculum planning, teaching, andassessmentacross arts and non-arts disciplines. A full-color insert with new examples of student art. Studio Thinking 2will help advocates explain arts education to policymakers, help art teachers develop and refine their teaching and assessment practices, and assist educators in other disciplines to learn from existing practices in arts education. Lois Hetlandis professor and chair of art education at Massachusetts College of Art and Design and senior research affiliate at Project Zero, Harvard Graduate School of Education.Ellen Winneris professor and chair of psychology at Boston College and a senior research associate at Project Zero.Shirley Veenemais an instructor in visual arts at Phillips Academy in Andover, Massachusetts.Kimberly M. Sheridanis an assistant professor in the College of Education and Human Development and the College of Visual and Performing Arts at George Mason University. “Our decade of using the Studio Thinking Framework in California’s schools positions us for success in this new era because of the foundation of reflective, creative, and critical thinking developed in our schools and districts.” —From the Foreword to the Second Edition byLouise Music, Executive Director of Integrated Learning, Alameda County Office of Education, Hayward, CA “Studio Thinking[is] a vision not only of learning in the arts but what could be learning most anywhere.” —From the Foreword to the First Edition byDavid N. Perkins, Professor of Education, Harvard Graduate School of Education, and Senior Co-Director of Harvard Project Zero Praise for the First Edition ofStudio Thinking— “Winner and Hetland have set out to show what it means to take education in the arts seriously, in its own right.” —The New York Times “This book is very educational and would be helpful to art teachers in promoting quality teaching in their classrooms.” —School Arts Magazine “Studio Thinkings is a major contribution to the field.” —Arts & Learning Review “The research inStudio Thinkings groundbreaking and important because it is anchored in the actual practice of teaching artists.... The ideas inStudio Thinkingcontinue to provide a vehicle with which to navigate and understand the complex work in which we are all engaged.” —Teaching Artists Journal “Hetland and her colleagues reveal dozens of practical measures that could be adopted by any arts program, inside or outside of the school.... This is a bold new step in arts education.” —David R. Olson, Professor Emeritus, University of Toronto “Will be at the top of the list of essential texts in arts education. I know of no other work in art education with this combination of authenticity and insight.” —Lars Lindström, Stockholm Institute of Education “The eight studio habits of mind should become a conceptual framework for all preservice art education programs; this book should be read by all early and experienced art educators.” —Mary Ann Stankiewicz, The Pennsylvania State University "

Rudolf Arnheim has been known, since the publication of his groundbreaking Art and Visual Perception in 1974, as an authority on the psychologicalinterpretation of the visual arts. Two anniversary volumes celebrate the landmark anniversaries of his works in 2009. In The Power of the Center, Arnheim uses a wealth of examples to consider the actors that determine the overall organization of visual form in works of painting, sculpture, and architecture. The Dynamics of Architectural Form explores the unexpected perceptual consequences of architecture with Arnheim’s customary clarity and precision.

"What’s going on in this picture?" With this one question and a carefully chosen work of art, teachers can start their students down a path toward deeper learning and other skills now encouraged by the Common Core State Standards. The Visual Thinking Strategies (VTS) teaching method has been successfully implemented in schools, districts, and cultural institutions nationwide, including bilingual schools in California, West Orange Public Schools in New Jersey, and the San Francisco Museum of Modern Art. It provides for open-ended yet highly structured discussions of visual art, and significantly increases students’ critical thinking, language, and literacy skills along the way. Philip Yenawine, former education director of New York’s Museum of Modern Art and cocreator of the VTS curriculum, writes engagingly about his years of experience with elementary school students in the classroom. He reveals how VTS was developed and demonstrates how teachers are using art—as well as poems, primary documents, and other visual artifacts—to increase a variety of skills, including writing, listening, and speaking, across a range of subjects. The book shows how VTS can be easily and effectively integrated into elementary classroom lessons in just ten hours of a school year to create learner-centered environments where students at all levels are involved in rich, absorbing discussions.

Genesis of Visual Thinking

The Social Structure of Irrelevance

Rudolf Arnheim's "Visual Thinking" Tenets Incorporated with Interdisciplinary Elementary and Middle School Art Programs

Picasso's Guernica

Visual Thinking

Parables of Sun Light

Rudolf Arnheim (1904-2007) was a pioneering figure in film studies, best known for his landmark book on silent cinema Film as Art. He ultimately became more famous as a scholar in the fields of art and art history, largely abandoning his theoretical work on cinema. However, his later aesthetic theories on form, perception and emotion should play an important role in contemporary film and media studies. In this enlightening new volume in the AFI Film Readers series, an international group of leading scholars revisits Arnheim’s legacy for film and media studies. In fourteen essays, the contributors bring Arnheim’s later work on the visual arts to bear on film and media, while also reassessing the implications of his film theory to help refine our grasp of Film as Art and related texts. The contributors discuss a broad range topics including Arnheim’s film writings in relation to modernism, his antipathy to sound as well as color in film, the formation of his early ideas on film against the social and political backdrop of the day, the wider uses of his methodology, and the implications of his work for digital media. This is essential reading for any film and media student or scholar seeking to understand the meaning and contemporary impact of Arnheim’s foundational work in film theory and aesthetics.

The tension between two systems for understanding and picturing space, the concetric and the Cartesian, is regarded by the author as the key to composition in painting, sculpture and architecture

While examining its neuro-cognitive hardware, psychology usually ignores the socio-cognitive software underlying human attention. Yet although it is nature that equips us with our sense organs, it is nevertheless society that shapes the way we actually use them. The book explores the social underpinnings of attention, the way in which we focus our attention (and thereby notice and ignore things) not just as individuals and as humans but also as social beings, members of particular communities with specific traditions and conventions of attending to certain parts of reality while ignoring others.

Arnheim, Gestalt and Art is the first book-length discussion of the powerful thinking of the psychologist of art, Rudolf Arnheim. Written as a complete overview of Arnheim’s thinking, it covers fundamental issues of the importance of psychological discussion of the arts, the status of gestalt psychology, the various sense modalities and media, and developmental issues. By proceeding in a direction from general to specific and then proceeding through dynamic processes as they unfold in time (creativity, development, etc.), the book discovers an unappreciated unity to Arnheim’s thinking. Not content to simply summarize Arnheim’s theory, however, Arnheim, Art, and Gestalt goes on to enrich (and occasionally question) Arnheim’s findings with the contemporary results of gestalt-theoretical research from around the world, but especially in Italy and Germany. The result is a workable overview of the psychology of art with bridges built to contemporary research, making Arnheim’s approach living and sustainable.

To the Rescue of Art

New Perspectives on the Art of the Child

First Drawings

New Essays on the Psychology of Art

Art and Visual Perception

A Study of Composition in the Visual Arts

Films and Dreams considers the essential link between films and the world of dreams. To discuss dream theory in the context of film studies means moving from the original, clinical context within which dream theory was originally developed to an environment established by primarily aesthetic concerns. Botz-Bornstein deals with dreams as "self-sufficient" phenomena that are interesting not because of their contents but because of the "dreamtense" through which they deploy their being. A diverse selection of films are examined in this light: Tarkovsky's anti-realism exploring the domain of the improbable between symbolization, representation and alienation; Sokurov's subversive attacks on the modern image ideology; Arthur Schnitzler's shifting of the familiar to the uncanny and Kubrick's avoidance of this structural model in Eyes Wide Shut; and Wong Kar-Wai's dreamlike panorama of parodied capitalism.

At the turn of the twentieth century, Arthur Wesley Dow literally "wrote the book" on composition—and this is it! Dow's Composition exercised an enormous influence on emerging modern artists of a century ago. A thought-provoking examination of the nature of visual representation, it remains ever-relevant to all the visual arts. A well-known painter and printmaker, Dow taught for many years at Columbia University and acted as a mentor to countless young artists, including Georgia O'Keeffe. His text, presented in a workbook format, offers teachers and students a systematic approach to composition. It explores the creation of freely constructed images based

on harmonic relations between lines, colors, and dark and light patterns. The author draws upon the traditions of Japanese art to discuss a theory of "flat" formal equilibrium as an essential component of pictorial creation. Practical and well-illustrated, this classic guide offers valuable insights into modern design.

Visual Thinking Univ of California Press

Psychology.

Radio

An Examination of Rudolf Arnheim's Theory of Visual Thinking

Integrating the Visual Arts in the Curriculum

Toward a Psychology of Art

Art and Expression

The Real Benefits of Visual Arts Education, Second Edition

"Jonathan Fineberg captures in words the reality, delight, and imagination of children's art. He is a visionary, as are so many of the artists he cites in this important book."--Agnes Gund, President Emerita, Museum of Modern Art

A revelatory account of the brain's capacity for change When neuroscientist Susan Barry was fifty years old, she experienced the sense of immersion in a three dimensional world for the first time. Skyscrapers on street corners appeared to loom out toward her like the bows of giant ships. Tree branches projected upward and outward, enclosing and commanding palpable volumes of space. Leaves created intricate mosaics in 3D. Barry had been cross-eyed and stereoblind since early infancy. After half a century of perceiving her surroundings as flat and compressed, on that day she saw the city of Manhattan in stereo depth for first time in her life. As a neuroscientist, she understood just how extraordinary this transformation was, not only for herself but for the scientific understanding of the human brain. Scientists have long believed that the brain is malleable only during a "critical period" in early childhood. According to this theory, Barry's brain had organized itself when she was a baby to avoid double vision - and there was no way to rewire it as an adult. But Barry found an optometrist who prescribed a little-known program of vision therapy; after intensive training, Barry was ultimately able to accomplish what other scientists and even she herself had once considered impossible. Dubbed "Stereo Sue" by renowned neurologist Oliver Sacks, Susan Barry tells her own remarkable journey and celebrates the joyous pleasure of our senses.

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

Galileo as a Critic of the Arts

Tarkovsky, Bergman, Sokurov, Kubrick, and Wong Kar-wai

The Psychology Of An Art Of Sound

Visual Thinking Strategies

Twenty-Six Essays

Essays and Interviews