Barbara Maria Stafford is at the forefront of a growing movement that calls for the humanities to confront the brain's material realities. In Echo Objects, she argues that humanists should seize upon the exciting neuroscientific discoveries that are illuminating the underpinnings of cultural objects. In turn, she contends, brain scientists could enrich their investigations of mental activity by incorporating phenomenological considerations—particularly the intricate ways that images foster intentional behavior and allow us to feel thought. As a result, Echo Objects is a stunningly broad exploration of how complex images—or patterns that compress space and time—may enable the invisible entering of human consciousness. Stafford demonstrates, for example, how the compound formats of emblems, symbols, collage, and electronic media reveal the brain's grappling to construct mental objects that are both visible and invisible. As a result, Echo Objects is a stunningly broad exploration of how complex images—or patterns that compress space and time—may enable the invisible entering of human consciousness. Stafford demonstrates, for example, how the compound formats of emblems, symbols, collage, and electronic media reveal the brain's grappling to construct mental objects that are both visible and invisible.
The Allure of Things: Process and Object in Contemporary Philosophy

Barbara Maria Stafford

2007

Barbara Maria Stafford is at the forefront of a growing movement that calls for the humanities and sciences to think about the mind together. In The Allure of Things, Stafford provides an in-depth look at the concepts of process and object in contemporary philosophy. Through her analysis of philosophers like Heidegger, Derrida, and Deleuze, Stafford argues that language, perception, and experience are all part of an interconnected whole. She shows how the exploration of these concepts can lead to a deeper understanding of the human condition and our place in the universe.
The Origins of Monsters David Wengrow 2020-04-30 It has often been claimed that "monsters"—supernatural creatures with bodies derived from multiple species—play a significant part in the thought and imagery of all people from all times. The Origins of Monsters advances an alternative view. Composite figures are not unexpectedly rare and isolated in the art of the protohistoric era. Instead it was with the rise of cities, elites, and cosmopolitan trade networks that "monsters" became widespread features of visual production in the ancient world. Showing how these fantastic images originated and how they were transmitted, David Wengrow identifies patterns in the records of human image-making and endeavors to find a search for connections between mind and culture. Wengrow asks: Can conscious society explain the origins of such images? Does evolutionary psychology hold a key to understanding the transmission of "monsters"? How are making and perception of images influenced by institutions and technologies? Wengrow considers the world of art in the first age of mechanical reproduction, which he locates in the Middle East, where culture first began. Comparing the development and spread of fantastic imagery across a range of prehistoric and ancient societies, including Mesopotamia, Egypt, Greece, and China, he explores how the visual imagination has been shaped by a complex mixture of historical and universal factors. Examining the reasons behind the dissemination of monstrous imagery in ancient states and empires, The Origins of Monsters sheds light on the relationship between culture and cognition.

Scanning the Hypnopoth: Nathaniel Wallace 2016-09-21 Scanning the Hypnopoth by Nathaniel Wallace is conceived with the representation of sleep, with emphasis on postmodern verbal art and literature. Theories of subjectivity, narrative, and gender are considered, along with key works relevant for delineating a contemporary genre.

Throughout Ulrik Elkan 2015 In a series of essays, 34 influential researchers look at how the proliferation of computers and technology has and will affect culture and the arts.

The Routledge Encyclopedia of Film Theory: Edward Branigan 2013-12-04 The Routledge Encyclopedia of Film Theory is an international reference work representing the essential ideas and concepts of the centre of film theory from the beginning of the twentieth century, to the beginning of the twenty-first. When first encountering film theory, students are often confronted with a dense, interlocking set of ideas. This comprehensive, easy-to-use, and accessible new reference work has been designed to address the different formulations and propositions in film theory by reducing these difficult formulations to straightforward propositions. The result is a highly accessible volume that clearly theory by reducing these difficult formulations to straightforward propositions. The result is a highly accessible volume that clearly

The Visual Culture of the Aegean Bronze Age: Carl Knaggert 2020-04-30 Offers an innovative theory for ancient art and its creativity, demonstrated through the rich material and visual culture of the protohistoric Aegean.

Digital Da Vinci: Natalia Lee 2014-01-01 "Science in art," said Leonardo da Vinci, with equal parts wonder and awe. His groundbreaking ideas, of course, expanded the boundaries of science in our world today. But what many people don’t know is that da Vinci was also a master of visual communication. His sketches and paintings are not just works of art, but also serve as a form of early scientific notation—a way of visualizing and understanding the world around him. The Virtual Reality of Da Vinci, a new book by Natalia Lee, explores the science behind da Vinci’s work and how it can be applied to modern day technology.

Essentials of Teaching and Integrating Visual and Media Literacy: Donna M. Byrnes 2014-12-03 This book provides a balanced treatment of how visual and media literacies support deep, sustained learning, student engagement, critical thinking, creativity, problem solving, and production.

The Aesthetic Dimension of Visual Culture: João Spilkin 2010-11-11 How can aesthetic inquiry contribute to the study of visual culture? There seems to be little doubt that aesthetic theory ought to be of interest to the study of visual culture. For one thing, aesthetic terminology has far from remained from contemporary debates on the nature of our visual experiences and its various shapes, a fact especially pertinent where discussion with other social and cultural paradigms. Beyond, the very question—whether it is on demand visual culture—of what is at stake in our visual experiences has been a topic in aesthetics at least since the Enlightenment. And last but not least, despite attempts to study visual culture without employing the concept of art, there is no prospect of this central subject of aesthetic theory ebbing away from visual studies. The essays compiled in this volume show a variety of points of intersection and involvement between aesthetics and visual studies, some consider the future of visual art, some the conditions and characteristics of contemporary visual aesthetic experience, while others take on the difficult question of the relation between visual representation and reality. But what concerns us in their authors’ willingness to think about contemporary visual culture in the conceptual frame of aesthetics. This book will be of great interest to students and scholars of philosophical aesthetics, art history, and cultural studies.