

Chapter 1 : Experience or Interpretation

Experience or Interpretation? The last century's obsession with artistic unity, style, and connoisseurship in the preservation of the visual arts planted the seeds for a revolution of intangible content and process over tangible form.

Subjective constancy Perceptual constancy is the ability of perceptual systems to recognize the same object from widely varying sensory inputs. A coin looked at face-on makes a circular image on the retina, but when held at angle it makes an elliptical image. Without this correction process, an animal approaching from the distance would appear to gain in size. The brain compensates for this, so the speed of contact does not affect the perceived roughness. Principles of grouping Law of Closure. The human brain tends to perceive complete shapes even if those forms are incomplete. The principles of grouping or Gestalt laws of grouping are a set of principles in psychology, first proposed by Gestalt psychologists to explain how humans naturally perceive objects as organized patterns and objects. Gestalt psychologists argued that these principles exist because the mind has an innate disposition to perceive patterns in the stimulus based on certain rules. These principles are organized into six categories: The principle of proximity states that, all else being equal, perception tends to group stimuli that are close together as part of the same object, and stimuli that are far apart as two separate objects. The principle of similarity states that, all else being equal, perception lends itself to seeing stimuli that physically resemble each other as part of the same object, and stimuli that are different as part of a different object. This allows for people to distinguish between adjacent and overlapping objects based on their visual texture and resemblance. The principle of good continuation makes sense of stimuli that overlap: The principle of common fate groups stimuli together on the basis of their movement. When visual elements are seen moving in the same direction at the same rate, perception associates the movement as part of the same stimulus. This allows people to make out moving objects even when other details, such as color or outline, are obscured. The principle of good form refers to the tendency to group together forms of similar shape, pattern, color, etc. Contrast effect A common finding across many different kinds of perception is that the perceived qualities of an object can be affected by the qualities of context. If one object is extreme on some dimension, then neighboring objects are perceived as further away from that extreme. Perceptual learning With experience, organisms can learn to make finer perceptual distinctions, and learn new kinds of categorization. Wine-tasting, the reading of X-ray images and music appreciation are applications of this process in the human sphere. Specifically, these practices enable perception skills to switch from the external exteroceptive field towards a higher ability to focus on internal signals proprioception. Also, when asked to provide verticality judgments, highly self-transcendent yoga practitioners were significantly less influenced by a misleading visual context. Increasing self-transcendence may enable yoga practitioners to optimize verticality judgment tasks by relying more on internal vestibular and proprioceptive signals coming from their own body, rather than on exteroceptive, visual cues. Set psychology A perceptual set, also called perceptual expectancy or just set is a predisposition to perceive things in a certain way. Subjects who were told to expect words about animals read it as "seal", but others who were expecting boat-related words read it as "sail". They were told that either a number or a letter would flash on the screen to say whether they were going to taste an orange juice drink or an unpleasant-tasting health drink. In fact, an ambiguous figure was flashed on screen, which could either be read as the letter B or the number 13. When the letters were associated with the pleasant task, subjects were more likely to perceive a letter B, and when letters were associated with the unpleasant task they tended to perceive a number 13. People who are primed to think of someone as "warm" are more likely to perceive a variety of positive characteristics in them, than if the word "warm" is replaced by "cold". For example, people with an aggressive personality are quicker to correctly identify aggressive words or situations. It starts with very broad constraints and expectations for the state of the world, and as expectations are met, it makes more detailed predictions errors lead to new predictions, or learning processes. Clark says this research has various implications; not only can there be no completely "unbiased, unfiltered" perception, but this means that there is a great deal of feedback between perception and expectation perceptual experiences often shape our beliefs, but those perceptions were based on existing beliefs [40]. Indeed,

predictive coding provides an account where this type of feedback assists in stabilizing our inference-making process about the physical world, such as with perceptual constancy examples. Theories[edit] Perception as direct perception[edit] Cognitive theories of perception assume there is a poverty of stimulus. This with reference to perception is the claim that sensations are, by themselves, unable to provide a unique description of the world. A different type of theory is the perceptual ecology approach of James J. His theory "assumes the existence of stable, unbounded, and permanent stimulus-information in the ambient optic array. And it supposes that the visual system can explore and detect this information. The theory is information-based, not sensation-based. Animate actions require both perception and motion, and perception and movement can be described as "two sides of the same coin, the coin is action". Gibson works from the assumption that singular entities, which he calls "invariants", already exist in the real world and that all that the perception process does is to home in upon them. A view known as constructivism held by such philosophers as Ernst von Glasersfeld regards the continual adjustment of perception and action to the external input as precisely what constitutes the "entity", which is therefore far from being invariant. The invariant does not and need not represent an actuality, and Glasersfeld describes it as extremely unlikely that what is desired or feared by an organism will never suffer change as time goes on. This social constructionist theory thus allows for a needful evolutionary adjustment. Evolutionary psychology EP and perception[edit] Many philosophers, such as Jerry Fodor, write that the purpose of perception is knowledge, but evolutionary psychologists hold that its primary purpose is to guide action. Theories of perception[edit].

Chapter 2 : Experience or Interpretation: The Dilemma of Museums of Modern Art by Nicholas Serota

Experience or Interpretation has 8 ratings and 0 reviews. How do we see art? How is it displayed? One hundred years ago, art was displayed in a way inten.

Analyzing What a Text Means This final level of reading infers an overall meaning. We examine features running throughout the text to see how the discussion shapes our perception of reality. We examine what a text does to convey meaning: For many, the shift to description and interpretation is particularly hard. They will freely infer the purpose of an action, the essence of a behavior, or the intent of a political decision. But they will hesitate to go beyond what they take a text to "say" on its own. They are afraid to take responsibility for their own understanding. Others are so attuned to accepting the written word that they fail to see the text as a viable topic of conversation. But you are also aware of a painting. You see different color paint well, not in this illustration! You recognize how aspects of the painting are highlighted by their placement or by the lighting. When examining a painting, you are aware that you are examining a work created by someone. You are aware of an intention behind the work, an attempt to portray something a particular way. Since the painting does not come out and actively state a meaning, you are consciously aware of your own efforts to find meaning in the painting: You can talk not only about the meaning of the picture, but also about how it was crafted. What is the significance of the dream landscape in the background? Why, when we focus on the left side of the picture, does the woman looks somehow taller or more erect than if we focus on the right side? The more features of the painting that you recognize, the more powerful your interpretation will be. And yet there is still that feeling that texts are somehow different. Texts do differ from art insofar as they actually seem to come out and say something. There are assertions "in black and white" to fall back on. We can restate a text; we cannot restate a painting or action. Yet a text is simply symbols on a page. Readers bring to their reading recognition of those symbols, an understanding of what the words mean within the given social and historical context, and an understanding of the remarks within their own framework of what might make sense, or what they might imagine an author to have intended. There is no escape; one way or another we are responsible for the meaning we find in our reading. When a text says that someone burned their textbooks, that is all that is there: We can agree on how to interpret sentence structure enough to agree on what is stated in a literal sense. But any sense that that person committed an irresponsible, impulsive, or inspired act is in our own heads. It is not stated as such on the page unless the author says so! Stories present actions; readers infer personalities, motives, and intents. When we go beyond the words, we are reading meaning.

Chapter 3 : Experience - Wikipedia

A brief rumination on the transformation of art museums from "encyclopedic" exhibits of art history toward experiential aesthetic displays. Serota questions how this transformation impacts the didactic purposes of the museum, as well as changes the roles of both curators and visitors.

Chapter 4 : Interpretation: Analyzing What a Text Means

They are sites of experience where the mind is often engaged as much as the eye. This is the first coherent historical account of the changing attitudes to the way art is presented in the modern museum of art.

Chapter 5 : Experience Or Interpretation: The Dilemma of Museums of Modern Art - Nicholas Serota - Good

Experience or Interpretation: The Dilemma of Museums of Modern Art pdf by N. Serota Nicholas serota examines the relationship between expense of expression they also.

Chapter 6 : Experience or Interpretation: The Delemma of Museums of Modern Art by Nicholas Serota

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Here, Nicholas Serota presents a coherent historical account of changing attitudes to the way art is presented in the modern museum, examining the relationship between the artist, the public and the curator.

Chapter 7 : Project MUSE - Experience or Interpretation: "What You See Is Not What You Read"

and interpretation, which among other things has created a boom for audio guides and scholarly exhibition catalogs at the expense of the unmediated experience of works of art.

Chapter 8 : Experience and Interpretation - Oxford Scholarship

An account of the changing attitudes to the way art is presented in the modern museum of art. It examines the relationship between the artist, the public and the curator, taking the reader into the.

Chapter 9 : Perception - Wikipedia

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