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The Semiotic Web 1987 Thomas A. Sebeok, Jean Umiker-Sebeok, 2010-10-06 No detailed description available for The Semiotic Web 1987

Semiotics of Visual Language Fernande Saint-Martin, 1990-10-22 the details of Saint Martin's argument contain a wealth of penetrating observations from which anyone with a serious interest in visual communication will profit Journal of Communication Saint Martin elucidates a syntax of visual language that sheds new light on nonverbal language as a form of representation and communication She describes the evolution of this language in the visual arts as well as its multiple uses in contemporary media The result is a completely new approach for scholars and practitioners of the visual arts eager to decode the many forms of visual communication

Morphodynamics in Aesthetics Stefania Caliendo, 2019-12-12 This book deals with the complexity of art by focusing on the singularity of the work of art Gathering a selection of writings in art theory and semiotics it explores the question of apprehending art from its perceptual aspects to aesthetic comprehension and understanding Theoretical enquiries focus in particular on the dynamics of the perception of forms the semiotic value of colour the aesthetic phenomenon of empathy the function of vision in relation to other senses and its faculty to lead in a substantial way to the embodiment of sense These theoretical points are constantly observed with reference to the analysis of works of art especially from the beginning of the modern era when a renovated psychophysical approach oriented the evolution of contemporary aesthetics Research into art theories sheds light on how differentials in topologic positions dimensions relationships and tones contribute to the arising of forms and colours in perception and affect the perceiver The essays presented address in different ways the emergence of sense by conceiving it as deeply anchored to the dynamics of perception in addition to the cognitive disposition and knowledge regardless of whether or not the subject artist or beholder is aware of these processes Through in depth analyses identifying to what extent the aesthetic moment builds on perceptual and semiotic processes works of art are revealed to be singularities reflecting the correlation with morphodynamics in the sciences

Emerging Visions of the Aesthetic Process Gerald C. Cupchik, Janos László, 1992-09-25 Emerging Visions of the Aesthetic Process explores the processes underlying aesthetics and play from the perspectives of psychologists philosophers and semiologists It reveals the different ways in which scholars think about the following questions 1 What is the origin of the creative process 2 How do biological social and cognitive processes shape the activities of artists and the responses of viewers 3 How does literary activity draw on our experiences of everyday life and how is it tied to other kinds of media 4 How does play affect the process of growth from childhood to adulthood The contributors consider artistic literary and play activity from its most biological roots through individual cognitive and emotional processing to its expression at the social level Emerging Visions of the Aesthetic Process offers a stimulating basis for the discussion of aesthetic processes and will serve as an integrative comprehensive treatise on the topic for researchers and students

The Poetics of Perspective James Elkins, 2018-10-18 Perspective has been a divided subject orphaned among

various disciplines from philosophy to gardening In the first book to bring together recent thinking on perspective from such fields as art history literary theory aesthetics psychology and the history of mathematics James Elkins leads us to a new understanding of how we talk about pictures Elkins provides an abundantly illustrated history of the theory and practice of perspective Looking at key texts from the Renaissance to the present he traces a fundamental historical change that took place in the way in which perspective was conceptualized first a technique for constructing pictures it slowly became a metaphor for subjectivity That gradual transformation he observes has led to the rifts that today separate those who understand perspective as a historical or formal property of pictures from those who see it as a linguistic cognitive or epistemological metaphor Elkins considers how the principal concepts of perspective have been rewritten in work by Erwin Panofsky Hubert Damisch Martin Jay Paul Ricoeur Jacques Lacan Maurice Merleau Ponty and E H Gombrich The Poetics of Perspective illustrates that perspective is an unusual kind of subject it exists as a coherent idea but no one discipline offers an adequate exposition of it Rather than presenting perspective as a resonant metaphor for subjectivity a painter's tool without meaning a disused historical practice or a model for vision and representation Elkins proposes a comprehensive revaluation The perspective he describes is at once a series of specific pictorial decisions and a powerful figure for our knowledge of the world

De l'histoire de l'art à la sémiotique visuelle Marie Carani, 1992 Racar, Revue D'art Canadienne, 1985

La théorie de la Gestalt et l'art visuel Fernande Saint-Martin, 2011-04-22T12:14:41-04:00 Dans un langage clair et concis l'auteure présente les concepts clés de la perception sensorielle et redéfinit les mécanismes de base dans la construction des images visuelles

L'immersion dans l'art Fernande Saint-Martin, 2011-04-22T00:00:00-04:00 Cet ouvrage illustre les processus par lesquels on peut donner sens sept tableaux tant figuratifs qu'abstraits produits entre le XVe et le XXe siècle qui ont conservé une aura de mystère En guidant les regardeurs dans une riche appréhension sensorielle et motivée des œuvres cet essai propose non pas des critiques mais plutôt des voies d'interprétation où est sauvegardé le privilège d'aimer ou de ne pas aimer les œuvres Contre le nihilisme contemporain sont indiqués des chemins pour réenchanter l'art et un peu de la vie par une expérience plus approfondie de toutes les passions humaines comme le revendiquait Van Gogh pour le rouge et le vert ou Rothko dans l'expression des motions Si un tableau peut veiller une souffrance il permet de la réintégrer dans un tout qui n'annihile pas la joie la condition que l'art ne reste pas une simple jouissance distraite Dans une forme d'écologie de l'esprit l'ouvrage rappelle que l'expérience sensorielle constitue une nourriture nécessaire la croissance des organismes humains sans laquelle ils disparaissent Et l'art visuel en constitue une source privilégiée tant par la multiplicité et la vivacité de ses stimuli que par ses tonnantes organisations convoquant tout le tiers du conscient l'inconscient L'œuvre d'art permet de mieux connaître l'autre Mais elle révèle d'abord chacun son être profond que les technologies ambiantes tendent faire ignorer Cette expérience n'est possible que lorsque la fréquentation de l'œuvre d'art devient une immersion de soi dans ses aspects multiples prolongée par l'immersion de l'œuvre en soi le seul lieu où elle puisse s'incarner

Sémiologie du langage

visuel Fernande Saint-Martin, 2011-04-22T12:14:41-04:00 partir des développements des théories cognitives de la linguistique et de la psychologie de la perception l'auteure définit la nature du langage visuel ainsi que les règles d'association qui gouvernent leurs regroupements dans le champ visuel Elle distingue les éléments structurels bidimensionnels et tridimensionnels propres aux représentations visuelles *Guido Molinari, 1951-1961* Guido Molinari, 1989 La pensée philosophique d'expression française au Canada Josiane Boulad Ayoub, Raymond Klibansky, 1998 **Les Littératures de langue française à l'heure de la mondialisation** Collectif, 2010-11-01T00:00:00-04:00 Outre Lise Gauvin Lise Bissonnette Madeleine Gagnon V nus Khoury Ghata Olivier Kemeid Dominique D Fisher Dany Laferrière Monique LaRue Joël Des Rosiers Gilles Pellerin Paul Chamberland et Jean Daniel Lafond sont les autres signataires de cet ouvrage collectif Canadiana, 1990-04 **Semiotica**, 1994 **L'espace cinématographique** Antoine Gaudin, 2015-09-02 L'espace constitue un enjeu majeur des réflexions esthétiques et philosophiques sur le cinéma autour duquel s'articule toute l'histoire des formes filmiques Comment les films représentent-ils l'espace Comment l'organisent-ils par la mise en scène le montage et le rapport image son Quel espace vivons-nous au cinéma Comment influencent-ils notre façon de percevoir le monde et d'y penser notre situation Pour répondre ces questions l'ouvrage définit l'espace cinématographique comme une puissance dynamique de l'image en mouvement dotée d'un fort impact sensoriel sur ses spectateurs Cette approche cinématographique et rythmique de l'espace trouve son aboutissement dans un concept original l'image espace L'ouvrage s'appuie sur l'analyse de nombreux films et notamment sur le travail de réalisateurs tels que Buster Keaton Orson Welles Michelangelo Antonioni Andre Tarkovski Gus Van Sant ou encore Jia Zhang Ke Il se révèle particulièrement fécond pour comprendre les grandes évolutions du cinéma contemporain **George Bowering** Eva-Marie Kröller, 1992 This first book length study of Bowering explores the relationship between his work and the arts *Les Métropoles culturelles dans l'espace francophone* Collectif, 2011-05-18T00:00:00-04:00 Les textes réunis dans cet ouvrage s'appuient sur des expériences contrastées se déroulant un vaste espace francophone depuis Montréal jusqu'à Nouméa en passant par Bruxelles Paris et Marseille Y ont collaboré en plus de Lise Gauvin Jean Baptiste Baronian Marie Claire Blais Jacques de Decker Jacques Godbout Suzanne Jacob Madeleine Monette Stanley Pan Pierre Popovic Raguene Robin et Sherry Simon OKanada, 1982 Écrire le réel Naïm Kattan, 2009-11-03T00:00:00-05:00 Sujets Culture Lecture Littérature Moderne Genre Essai

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