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Autore	Schuler Romana Karla
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Nota di contenuto	Seeing Motion -- Front matter -- Table of Contents -- Preface. On Theories and Art in Visualizing (Apparent)-Motion -- Acknowledgements -- PART 1. On the Study of Apparent Motion, Apparent Corporeality and Apparent Spatiality -- Seeing as a Scientific Topic -- The Beginnings of the Study of Apparent Motion -- An Individual Way of Seeing: Jan Evangelista Purkinje -- The Explanation of an Optical Illusion: Peter Mark Roget -- The First Motion Picture Machine: Joseph Plateau -- The Phenakistoscope or the Stroboscopic Disk -- Inventions with Stroboscopic Effects -- The Talbot-Plateau law of 1834/35 -- Gustav Theodor Fechner's Subjective colors -- Four notes on Afterimages -- Experiments on the Simulation of Riparian Illusion with the oppel Antirheoscope -- Zöllner's Illusion -- Reflections on Zöllner's Illusion: Wilhelm Filehne -- Hermann Helmholtz and the new Physiological optics in the nineteenth century -- Helmholtz's Experiments on Visual Sensations -- Ernst Brücke: The Advantage of Intermittent Retina Stimuli -- Josef Czermak: Thoughts on Speed during Motional Illusions -- The Influence of Psychophysics on Mach's Experiments -- Mach's Series of Experiments on light Stimulus on the Retina -- Mach's Experiments on Sensation of Movement and Afterimages of Movement -- Studies in Movement: The Mach Drum -- Sigmund Exner: Explorations into Kinesthetics,

Sensation of Movement and Apparent Motion -- Two Sparks and One Apparent Motion -- Johann Ignaz Hoppe's Attempts at Defining Apparent Motion -- The First Psychological Analyses of Stroboscopic Phenomena (1886) -- James McKeen Cattell: Visual Stimulation in Time -- The First Monograph on the Perception of Movement -- Alfred Borschke and Leo Heschel: Movement Afterimages and Speed of Movement -- Adolf Szily's Experimental Analysis: Moving Afterimage and Contrasts of Movement -- Szily's Instrument Based Observations -- Adolf Basler: Memoranda on the Process of Movements of Afterimages -- Vittorio Benussi: From Apparent Motion to Apparent Corporeality -- Stroboscopic Apparent Motion (S-Movement), 1912 -- Combinations of Apparent Motion (1918) -- Stereo Kinetics -- Max Wertheimer: The Berlin Gestalt Psychology -- Wertheimer's Phi-Phenomena (1910–1912) -- From Apparent Motion to a Repositioning of Psychology as a Whole -- Application of a Theory for Types of Visual Perception -- Karl Duncker: On Induced Movements -- Herbert Kleint: Simulation of a Tilted Room -- The Inverted Image of the Retina -- George M. Stratton and the Experiment with Inversion Goggles -- Early Experimental Perception Research at the Innsbruck University: Franz Hillebrand, Theodor Erismann, Ivo Kohler -- Theodor Erismann and Ivo Kohler's Goggle Experiment -- Consecutive Experiments with Inversion Goggles after 1955 -- Resume of Part I -- PART 2. From the Artistic Transformation to Immateriality -- The Beginnings of Kinetic Art at the Turn of the Twentieth Century -- From Schumann/Wertheimer Wheel-Tachistoscope to Duchamp's Readymade Roue de bicyclette (Bicycle Wheel) -- Influence of Perception Research on Art after 1960 -- Artistic Research: Alfons Schilling, Jeffrey Shaw, Peter Weibel -- Discerning Participatory capacity and Phenomenological narration: Jeffrey Shaw -- Addiction to new Images: Alfons Schilling -- From Perception Devices to Seeing Machines -- Visual Test Situations between Experiment and Theory: Peter Weibel -- The observation of observation in Peter Weibel's Work -- Construction of Imaginary Spaces and observations in Apparent Spaces -- Interactive Images and Dislocation -- Interactive Plasticity in the Virtual Image -- Feedback-Effects -- Epilog -- Appendix -- Endnotes -- References -- Internet sources -- Image credits

Sommario/riassunto

Die avancierten Kunstschaaffenden haben seit jeher innovativen Erfindungen aus dem Bereich der Naturwissenschaften zu den Themen Licht und Perspektive für ihre Darstellungen eingesetzt und dabei nachweislich sogenannte Sehapparate verwendet. Seit Anfang der zwanziger Jahre des 20. Jahrhunderts setzten sich Künstler wie Marcel Duchamp mit Scheinbewegungen auseinander. Aufbauend auf diesen frühen Ideen und künstlerischen Experimenten kam besonders die Scheinkontur durch die Beschäftigung mit Scheinräumlichkeit zu neuem Interesse, vor allem vonseiten der Vertreter der kinetischen Kunst und der Op-Art. Seeing Motion gibt einen Überblick entlang einer historischen Linie, die sich zwischen den Theorien der experimentellen visuellen Wahrnehmungsforschung (Hermann Helmholtz, Ernst Mach, Sigmund Exner, Wilhelm Stern, Vittorio Benussi, Max Wertheim, George Stratton, Ivo Kohler) bis hin zur apparativen Kunst (Alfons Schilling) sowie zur elektronisch-digitalen Kunst (Jeffrey Shaw, Peter Weibel) abzeichnet.

The central focus of this publication is the synthesis of science and art in the field of visual perception, in particular how early 19th century perceptual research into illusions, kinetic illusory figures, and illusory movement influenced the apparative / machine, kinetic art of the 20th century and the computer-generated visual art of the 21st century. Professional artists have traditionally used innovative, scientific

inventions involving light and perspective for their work as well as making use of “visual aids”. Since the beginning of the 1920's, artists like Marcel Duchamp have been experimenting with illusory movement. Based on these early ideas and artistic experiments, and due to its relationship with illusory space, there was a renewed interest in illusory contour, especially among representatives of kinetic art and op art. Seeing Motion provides an historical overview extending from the theories of experimental visual perception research (Hermann Helmholtz, Ernst Mach, Sigmund Exner, Wilhelm Stern, Vittorio Benussi, Max Wertheim, George Stratton, Ivo Kohler) to apparative art (Alfons Schilling) and electronic-digital art (Jeffrey Shaw, Peter Weibel).
