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Die avancierten Kunschtchaffenden 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).
