

Arte Y Percepción Visual

Rudolf Arnheim

Arte y percepción visual Rudolf Arnheim, 1979

Arte y percepción visual R. Arnheim, María Luisa Balseiro, 1999

Arte y percepción visual, 1988

Percepción, desarrollo cognitivo y artes visuales José Bayo Margalef, 1987

Elementos de teoría de las artes visuales Juan Amo Vázquez, 1993 ÍNDICE: Presentación. Prólogo - Una reflexión sobre el concepto del arte. - La sensibilidad. - Lo estético. - El estilo. - Arte y Utilidad. - El Dibujo. - Análisis de la línea. - La forma plana - El claroscuro y la entonación. - La textura. - La forma tridimensional. - La armonía. - La simetría - La proporción y el cuerpo humano. - El movimiento. - El peso como elemento plástico. - La composición. - El color. - El diseño. - El rostro humano como significante estético. - El arte como lenguaje. Índice de nombres.

De lo visible a lo virtual Frederic Chordá, 2004 A partir de imágenes de diferentes épocas y de distintas formas de expresión, se describe una metodología para interpretar las imágenes artísticas basada en los aspectos perceptuales, considerando también el contexto. Se analiza además la aparición de sistemas expresivos basados en la conjunción de palabra, sonido e imagen, en los que lo visual se constituye en elemento comunicativo de primer orden, y la imagen virtual nos introduce en la comprensión y articulación de los mensajes estéticos y cognitivos.

Lo que enseña el arte Carlos Pérez-Bermúdez, 2000

Arte y percepción visual Rudolf Arnheim, 1971

Arte y composición Manuel de Prada, 2008 La palabra composición, que se aplica a ciertas artes, se convierte en un término impreciso cuando se refiere a la arquitectura. Para decir com-posición, los griegos decían syn-thesis. Ese espíritu de síntesis condujo a los artistas modernos a presentar, a través de sus obras, la esencia universal de las cosas. Hoy sabemos que los maestros modernos conocían los principios de la composición académica. Y también que esos principios les sirvieron de referencia para sus creaciones libres. El autor afirma que la forma y la formación son condiciones de originalidad, y lo hace primero definiendo el fundamento de la composición y repasando las distintas teorías sobre la forma, y después mostrando que la imitación es el fundamento de toda conciencia y, por tanto, de la forma y la originalidad.

Arte, percepción y realidad E. H. Gombrich, Julian Hochberg, Max Black, 2007-03 Tres enfoques distintos confluyen en

este libro: historia y psicología del arte (Sir Ernst Gombrich), psicología (Julian Hochberg) y filosofía (Max Black). Estos tres distinguidos autores examinan en los tres ensayos recogidos en este volumen el problema de las percepciones de las imágenes y, en particular, de la pintura y la fotografía. Tal confrontación de ideas es ciertamente inédita en la bibliografía en lengua castellana sobre la imagen. Fundándose en experiencias sustancialmente diferentes, los tres ensayos solicitan la reflexión y la profundización de temas ya de por sí sugerentes: el tiempo, la verosimilitud, la escena espacial y otros conceptos, como los de empatía, capacidad de información de la imagen y niveles de atención. De un modo particular, el intercambio de opiniones entre Gombrich y Hochberg abre un debate rico en consecuencias de permanente interés entre especialistas. Al mismo tiempo, las constantes referencias al plano cognitivo de la imagen abren nuevas posibilidades para la investigación de la imagen a partir de la pragmática moderna.

Arte y percepción visual Rudolf Arnheim,1976

Art and Visual Perception Rudolf Arnheim,1974-01-01 Gestalt theory and the psychology of visual perception form the basis for an analysis of art and its basic elements

Arte y percepción visual Rudolf Arnheim,1984

Art and Visual Perception, Second Edition Rudolf Arnheim,2023-12-22 Since its publication fifty years ago, this work has established itself as a classic. It casts the visual process in psychological terms and describes the creative way one's eye organizes visual material according to specific psychological premises. In 1974 this book was revised and expanded, and since then it has continued to burnish Rudolf Arnheim's reputation as a groundbreaking theoretician in the fields of art and psychology. Since its publication fifty years ago, this work has established itself as a classic. It casts the visual process in psychological terms and describes the creative way one's eye organizes visual material according to specific psychological premises. In 19

Imágenes en acción Manuel Alonso Erausquin,Luis Matilla,1990-01-01 El libro aborda de manera completa, plenamente entroncada con la práctica, la incorporación de la comunidad audiovisual a las distintas actividades educativas. Tras una parte teórica de introducción, se estudian las distintas funciones y propiedades de la comunicación por imágenes propias, la utilización del sonido y la recreación sonora, la secuenciación de imágenes, el empleo de imágenes en movimiento y la interacción de los distintos medios expresivos.

Art and Visual Perception Rudolf Arnheim,1972

El dibujo infantil Jacqueline Goodnow,1979 En el comportamiento diario del niño, actos aparentemente tan sencillos como garabatear, escribir el propio nombre, dibujar una persona o una carretera, plantean interesantes cuestiones acerca de la naturaleza infantil, la índole de la correspondiente habilidad y la esencia de su significado. En este volumen, la autora demuestra que los rasgos que exhibe la obra gráfica infantil: economía, conservadurismo, principio de organización y de

secuencia, constituyen cualidades de toda solución de problemas y se pueden registrar en el propio pensamiento. La obra gráfica infantil ha de ser considerada, no sólo como pensamiento visible, sino incluso como trozo palpitante de vida.

Músicas públicas, escuchas privadas Amparo Porta Navarro, 2025-01-20 Músicas públicas, escuchas privadas realiza un recorrido panorámico por la música actual, pero se interesa por el sujeto, tanto por el que habla como por el que escucha. La primera parte del libro nos habla del terreno más ostentosamente público de la música contemporánea, mientras que la segunda trata del frágil territorio de la escucha, al que va dirigida, de forma paradójica, toda la maquinaria industrial y mediática. Posteriormente se acerca a diferentes textos audiovisuales por medio del análisis musical, sociológico y semiótico, porque la música habla para todos pero lo hace desde su propio lenguaje. Los textos escogidos son anuncios, programaciones de televisión y bandas sonoras del cine. Se trata de un libro que mira el presente como el mejor y único lugar para vivir, también en materia sonora; por ello señala a los agentes de la cultura, identifica a algunos de ellos y compromete las políticas culturales y los servicios públicos. Músicas públicas, escuchas privadas muestra un fuerte calado educativo, porque está pensado desde la capacidad de lectura, la reversibilidad y las posibilidades de elección de un sujeto que puede introducir la música en su experiencia como forma de expresión, creación y análisis crítico.

Approximation Theory Ole Christensen, Khadija Laghrida Christensen, 2004-03-18 This concisely written book gives an elementary introduction to a classical area of mathematics—approximation theory—in a way that naturally leads to the modern field of wavelets. The exposition, driven by ideas rather than technical details and proofs, demonstrates the dynamic nature of mathematics and the influence of classical disciplines on many areas of modern mathematics and applications. Key features and topics: * Description of wavelets in words rather than mathematical symbols * Elementary introduction to approximation using polynomials (Weierstrass' and Taylor's theorems) * Introduction to infinite series, with emphasis on approximation-theoretic aspects * Introduction to Fourier analysis * Numerous classical, illustrative examples and constructions * Discussion of the role of wavelets in digital signal processing and data compression, such as the FBI's use of wavelets to store fingerprints * Minimal prerequisites: elementary calculus * Exercises that may be used in undergraduate and graduate courses on infinite series and Fourier series Approximation Theory: From Taylor Polynomials to Wavelets will be an excellent textbook or self-study reference for students and instructors in pure and applied mathematics, mathematical physics, and engineering. Readers will find motivation and background material pointing toward advanced literature and research topics in pure and applied harmonic analysis and related areas.

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