

Art On My Mind Visual Politics Bell Hooks

Provides tools and strategies to succeed as a professional artist.

Catherine McIntyre, like many fine artists, created traditional art for decades before encountering the versatility of digital imaging technology. Free of her Rotring pens and scalpel, she now uses Photoshop to create her montages. Visual Alchemy explores McIntyre's sources of inspiration as well as her methods, offering an aesthetic guide to composition, color, texture and all of the other means of communication that artists have at their disposal. While these concepts and techniques make use of Photoshop, they will apply to any digital imaging program and indeed to any medium, whether traditional or digital. Featuring McIntyre's own art as well as that of artists around the globe, Visual Alchemy is an invitation to discover the artistic possibilities of picture making through digital montage.

Critical investigation into the rubric of 'Shakespeare and the visual arts' has generally focused on the influence exerted by the works of Shakespeare on a number of artists, painters, and sculptors in the course of the centuries. Drawing on the poetics of intertextuality and profiting from the more recent concepts of cultural mobility and permeability between cultures in the early modern period, this volume's tripartite structure considers instead the relationship between Renaissance material arts, theatre, and emblems as an integrated and intermedial genre, explores the use and function of Italian visual culture in Shakespeare's oeuvre, and questions the appropriation of the arts in the production of the drama of Shakespeare and his contemporaries. By studying the intermediality between theatre and the visual arts, the volume extols drama as a hybrid genre, combining the figurative power of imagery with the plasticity of the acting process, and explains the tri-dimensional quality of the dramatic discourse in the verbal-visual interaction, the stagecraft of the performance, and the natural legacy of the iconographical topoi of painting's cognitive structures. This methodical approach opens up a new perspective in the intermedial construction of Shakespearean and early modern drama, extending the concept of theatrical intertextuality to the field of pictorial arts and their social-cultural resonance. An afterword written by an expert in the field, a rich bibliography of primary and secondary literature, and a detailed Index round off the volume.

In the critical essays collected in Black Looks, bell hooks interrogates old narratives and argues for alternative ways to look at blackness, black subjectivity, and whiteness. Her focus is on spectatorship—in particular, the way blackness and black people are experienced in literature, music, television, and especially film—and her aim is to create a radical intervention into the way we talk about race and representation. As she describes: "the essays in Black Looks are meant to challenge and unsettle, to disrupt and subvert." As students, scholars, activists, intellectuals, and any other readers who have engaged with the book since its original release in 1992 can attest, that's exactly what these pieces do.

Don't simply show your data—tell a story with it! Storytelling with Data teaches you the fundamentals of data visualization and how to communicate effectively with data. You'll discover the power of storytelling and the way to make data a pivotal point in your story. The lessons in this illuminative text are grounded in theory, but made accessible through numerous real-world examples—ready for immediate application to your next graph or presentation. Storytelling is not an inherent skill, especially when it comes to data visualization, and the tools at our disposal don't make it any easier. This book demonstrates how to go beyond conventional tools to reach the root of your data, and how to use your data to create an engaging, informative, compelling story. Specifically, you'll learn how to: Understand the importance of context and audience Determine the appropriate type of graph for your situation Recognize and eliminate the clutter clouding your information Direct your audience's attention to the most important parts of your data Think like a designer and utilize concepts of design in data visualization Leverage the power of storytelling to help your message resonate with your audience Together, the lessons in this book will help you turn your data into high impact visual stories that stick with your audience. Rid your world of ineffective graphs, one exploding 3D pie chart at a time. There is a story in your data—Storytelling with Data will give you the skills and power to tell it!

Applies research on how humans perceive, process and store information to the viewing and interpretation of art. The author argues that the clearest view of the mind comes from creating or experiencing art. The illustrations cover a range of examples but focus primarily on Western art.

International in scope, this volume brings together leading and emerging voices working at the intersection of contemporary art, visual culture, activism, and climate change, and addresses key questions, such as: why and how do art and visual culture, and their ethics and values, matter with regard to a world increasingly shaped by climate breakdown? Foregrounding a decolonial and climate-justice-based approach, this book joins efforts within the environmental humanities in seeking to widen considerations of climate change as it intersects with social, political, and cultural realms. It simultaneously expands the nascent branches of ecocritical art history and visual culture, and builds toward the advancement of a robust and critical interdisciplinarity appropriate to the complex entanglements of climate change. This book will be of special interest to scholars and practitioners of contemporary art and visual culture, environmental studies, cultural geography, and political ecology.

The book argues that the "cutting-edge" work championed by today's art establishment worldwide differs so fundamentally from the "fine art" of the past that it does not qualify as "art" at all. Extensive evidence from art history, cross-cultural studies, neuroscience, philosophy, and cognitive psychology is presented in support of that argument. In addition, the author offers an in-depth appreciation of traditional art, including that created by contemporary painters and sculptors virtually ignored by today's critics, curators, and the mass media. The role played by art teachers, collectors, museums, and public officials in promoting today's "pseudo art" is also considered.

Author addresses the deplorable absence of discourse on black artists.

Art on My Mind Visual Politics

Practical information for artists trying to sell their work. Formatted in a workbook style with fill exercises and examples.

The essays and artworks gathered in this volume examine the visual manifestations of postcolonial struggles in art in East and Southeast Asia, as the world transitioned from the communist/capitalist ideological divide into the new global power structure under neoliberalism that started taking shape during the Cold War. The contributors to this volume investigate the visual art that emerged in Australia, China, Cambodia, Indonesia, Korea, Okinawa, and the Philippines. With their critical views and new approaches, the scholars and curators examine how visual art from postcolonial countries deviated from the communist/capitalist dichotomy to explore issues of identity, environment, rapid commercialization of art, and independence. These foci offer windows into some lesser-known aspects of the Cold War, including humanistic responses to the neo-imperial exploitations of people and resources as capitalism transformed into its most aggressive form. Given its unique approach, this seminal study will be of great value to scholars of 20th-century East Asian and Southeast Asian art history and visual and cultural studies.

A republication of the controversial 1960s record of the history of the African-American experience combines articles from such publications as the New York Times and the Amsterdam News with images by leading photographers of iconic literary, political, and cultural leaders. Reprint.

This new resource assembles 134 Black artists and their magnificent works, highlighting their important contributions to art worldwide. Beginning with the Brooklyn-based artists active during the Works Progress Administration years and continuing with artists approaching their prime today, the collection spans 80 years of art. From highly publicized artists to rising talent, each is tied to Brooklyn in their own way. Artists include Jacob Lawrence, Otto Neals, Onnie Millar, Kehinde Wiley, Dindga McCannon, Melvin Edwards, Dread Scott, Xenobia Bailey, Dr.

Vivian Schuyler Key, Kay Brown, Russell Frederick, and many more. Seven chapters highlight overarching themes that connect the artists, besides their Brooklyn connections. A foreword by New York City's "first lady," Chirlane McCray, marks the importance of Brooklyn's Black creators within the city's art community.

First published in 1990, Michele Wallace's *Invisibility Blues* is widely regarded as a landmark in the history of black feminism. Wallace's considerations of the black experience in America include recollections of her early life in Harlem; a look at the continued underrepresentation of black voices in politics, media, and culture; and the legacy of such figures as Zora Neale Hurston, Toni Cade Bambara, Toni Morrison, and Alice Walker. Wallace addresses the tensions between race, gender, and society, bringing them into the open with a singular mix of literary virtuosity and scholarly rigor. *Invisibility Blues* challenges and informs with the plain-spoken truth that has made it an acknowledged classic. An invaluable reference, this book provides insights, suggestions, examples, and resources intended to demystify the arcane world of art print marketing. Barney Davey has authored this handbook of practical advice to help visual artists succeed in the print market. The book is a result of his experiences and perspective culled from advising and observing leading art publishers and print artists in three decades. It details how artists can use the print market to take control of their career and create a profitable business putting their original work into prints. The wealth of benefits for visual artists in the print market include: secondary income from reproducing originals into prints; third stream income from licensing; greater awareness for their work; growing their collector base; diversifying their pricing and portfolio and keeping pace with demand for their originals. Given these advantages, it is surprising to find other business and marketing books for artists offer scant coverage of the print market. The paucity of print market information makes the book's insider insights priceless. Any visual artist with the desire to enjoy commercial success will find this book useful, inspiring and informative.

Texts by established and emerging writers who address the social and political dimensions of art and art writing in the contemporary context. Fires burn around the world. Systemic discrimination persists, precarity is increasing, and the modern democratic project faces challenges from all sides. Art writing helps us to understand art, which in turn helps us to understand such crises. But art writing itself is in crisis. Newspapers and magazines offer fewer channels than ever for independent art criticism, persistent institutional biases exclude the positions of many, and a proliferation of platforms presents opportunities and challenges in equal measure. This volume presents writing by established and emerging writers who address the social and political dimensions of art and art writing in the contemporary context and the ways in which new art writing and publishing practices promote critical engagement among readerships as never before.

Images are inscribed in the memory more easily than words, and some remain with the viewer for a lifetime. Combining hindsight, insight and foresight, the chapters in this book turn a spotlight onto various aspects of health, social work and socially engaged arts practice. The visual imagination is evoked in this book to help practitioners see beneath the surface of contentious and problematic issues facing human services today. Risk assessment, child sexual abuse, work-life balance, old age, dementia, substance misuse, recovery, sex work, homelessness, isolation, biography, death and dying, grief, loss, vulnerability, care, and the function of the museum as a preserver of memory, all come under the sustained gaze and examination of the contributors. Grounded in the arts and humanities, the visual sense as a gateway to empathy is explored throughout these chapters. References are included to visual art, curating dramatic performance, poetry, film, dance, photography, diary entries, and public exhibitions. In an age when people increasingly compose their lives by staring into various screens, this book celebrates the visual modality that can humanise services with 'human-seeings'. This book was originally published as a special issue of the *Journal of Social Work Practice*.

In *Homegrown*, cultural critics bell hooks and Amalia Mesa-Bains reflect on the innate solidarity between Black and Latino culture. Riffing on everything from home and family to multiculturalism and the mass media, hooks and Mesa-Bains invite readers to re-examine and confront the polarizing mainstream discourse about Black-Latino relationships that is too often negative in its emphasis on political splits between people of color. A work of activism through dialogue, *Homegrown* is a declaration of solidarity that rings true even ten years after its first publication. This new edition includes a new afterword, in which Mesa-Bains reflects on the changes, conflicts, and criticisms of the last decade.

A kaleidoscopic survey of black satire in 20th- and 21st-century American art In this groundbreaking study, Richard J. Powell investigates the visual forms of satire produced by black artists in 20th- and 21st-century America. Underscoring the historical use of visual satire as antiracist dissent and introspective critique, Powell argues that it has a distinctly African American lineage. Taking on some of the most controversial works of the past century—in all their complexity, humor, and provocation—Powell raises important questions about the social power of art. Expansive in both historical reach and breadth of media presented, *Going There* interweaves discussions of such works as the midcentury cartoons of Ollie Harrington, the installations of Kara Walker, the paintings of Robert Colescott, and the movies of Spike Lee. Other artists featured in the book include David Hammons, Arthur Jafa, Beverly McIver, Howardena Pindell, Betye Saar, and Carrie Mae Weems. Thoroughly researched and rich in context, *Going There* is essential reading in the history of satire, racial politics, and contemporary art. Contrary to popular belief, the practice of art isn't just a product of innate talent or artistic vision; artwork emerges from an intentionally constructed and maintained artistic practice. Developed from interviews with more than 75 mid-career artists, *Creative Practices for Visual Artists* examines the methods and approaches highly successful artists use to stay creatively robust for a lifetime. Offering practical strategies and concrete solutions, it also looks at the impacts of digital and social media, as well as recent changes in the educational system that can hinder the formation of a strong artistic practice. Artist and educator Kenneth Steinbach addresses key issues such as: the role of embodied research and non-objective experimentation; reframing one's approach to studio time; forms of productive conflict; the positive role of anxiety; and the importance of failure for the artist. The book will be useful to students and emerging artists, the instructors that teach them, and established artists looking to develop stronger studio habits. The companion website, www.creativepracticesbook.com, provides links to artists' websites and further information.

The *Routledge Companion to Photography and Visual Culture* is a seminal reference source for the ever-changing field of photography. Comprising an impressive range of essays and interviews by experts and scholars from across the globe, this book examines the medium's history, its central issues and emerging trends, and its much-discussed future. The collected essays and interviews explore the current debates surrounding the photograph as object, art, document, propaganda, truth, selling tool, and universal language; the perception of photography archives as burdens, rather than treasures; the continual technological development reshaping the field; photography as a tool of representation and control, and more. One of the most comprehensive volumes of its kind, this companion is essential reading for photographers and historians alike.

This collection provides a transnational, interdisciplinary perspective on artistic responses to war from 1914 to the present, analysing a broad selection of the rich, complex body of work which has emerged in response to conflicts since the Great War. Many of the creators examined here embody the human experience of war: first-hand witnesses who developed a unique visual language in direct response to their role as victim, soldier, refugee, resister, prisoner and embedded or official artist. Contributors address specific issues relating to propaganda, wartime femininity and masculinity, women as war artists, trauma, the role of art in soldiery, memory, art as resistance, identity and the memorialisation of war.

What's the significance of a Freudian slip? Is there a difference between men's and women's brain chemistry? Does hypnosis really work? The *Secret Language of the Mind* explores in fascinating detail the intriguing and ongoing mysteries about why and who we are. Over 200 full-color and b&w illustrations.

The arts sector is of vital importance to the global economy and students aspiring to a career in the visual arts are increasingly required to gain an understanding of the business side of the arts world. This textbook introduces the field of arts management with a focus on visual arts. Visual Arts Management provides the first comprehensive textbook to the art business. The book covers the full range of the art world from contemporary galleries, secondary market, auction houses, art fairs, and museums. Topics include overviews of the distinct sectors of the business, but also delves in to technical topics: curatorship, antiques, cultural heritage compliance, marketing, art criticism, taxation, customs, insurance, transportation, appraising, conservation, and connoisseurship. Each chapter concludes with a real-world case study to provide cautionary tales of the dangers and pitfalls of the art business. This unique textbook, authored by an experienced instructor, presents a global perspective on the rapidly developing art business in a way that is relevant for arts management classes and art professionals worldwide.

Seeing Differently offers a history and theory of ideas about identity in relation to visual arts discourses and practices in Euro-American culture, from early modern beliefs that art is an expression of an individual, the painted image a "world picture" expressing a comprehensive and coherent point of view, to the rise of identity politics after WWII in the art world and beyond. The book is both a history of these ideas (for example, tracing the dominance of a binary model of self and other from Hegel through classic 1970s identity politics) and a political response to the common claim in art and popular political discourse that we are "beyond" or "post-" identity. In challenging this latter claim, Seeing Differently critically examines how and why we "identify" works of art with an expressive subjectivity, noting the impossibility of claiming we are "post-identity" given the persistence of beliefs in art discourse and broader visual culture about who the subject "is," and offers a new theory of how to think this kind of identification in a more thoughtful and self-reflexive way. Ultimately, Seeing Differently offers a mode of thinking identification as a "queer feminist durational" process that can never be fully resolved but must be accounted for in thinking about art and visual culture. Queer feminist durationality is a mode of relational interpretation that affects both "art" and "interpreter," potentially making us more aware of how we evaluate and give value to art and other kinds of visual culture.

Rock Art and the Wild Mind presents a study of Mesolithic rock art on the Scandinavian peninsula, including the large rock art sites in Alta, Nämforsen and Vingen. Hunters' rock art of this area, despite local styles, bears a strong commonality in what it depicts, most often terrestrial big game in diverse confrontations with the human realm. The various types of compositions are defined as visual thematizations of the enigmatic relationship between humans and big game animals. These thematizations, here defined as motemes, are explained as being products of the Mesolithic mind 'in action', observed through repetitions, variations and transformations of a number of defined motemes. Through a transformational logic, the transition from 'animic' to 'totemic' rock art is observed. Totemic rock art reaches a peak during the final stages of the Late Mesolithic, and it is suggested that this can be interpreted as representing an increasing focus on human society towards the end of this era. The move from animism to totemism is explained as being part of the overall social development on the Scandinavian peninsula. This book will be of interest to students of rock art generally and scholars working on the historical developments of prehistoric hunter-gatherers in northern Europe. It will also appeal to students and academics in the fields of art history and aesthetics and to those interested in the work of Lévi-Strauss.

" The first edition of this bestseller was featured in *The New York Times* and *The Boston Globe* for its groundbreaking research on the positive effects of art education on student learning across the curriculum. Capitalizing on observations and conversations with educators who have used the Studio Thinking Framework in diverse settings, this expanded edition features new material, including: The addition of Exhibitions as a fourth Studio Structure for Learning (along with Demonstration-Lecture, Students-at-Work, and Critique). Explanation and examples of the dispositional elements of each Habit, including skill, alertness (noticing appropriate times to put skills to use), and inclination (the drive or motivation to employ skills). A chart aligning Habits to the English Language Arts and Mathematics Common Core. Descriptions of how the Framework has been used inside and outside of schools in curriculum planning, teaching, and assessment across arts and non-arts disciplines. A full-color insert with new examples of student art. Studio Thinking 2 will help advocates explain arts education to policymakers, help art teachers develop and refine their teaching and assessment practices, and assist educators in other disciplines to learn from existing practices in arts education. Lois Hetland is professor and chair of art education at Massachusetts College of Art and Design and senior research affiliate at Project Zero, Harvard Graduate School of Education. Ellen Winner is professor and chair of psychology at Boston College and a senior research associate at Project Zero. Shirley Veenema is an instructor in visual arts at Phillips Academy in Andover, Massachusetts. Kimberly M. Sheridan is an assistant professor in the College of Education and Human Development and the College of Visual and Performing Arts at George Mason University. "Our decade of using the Studio Thinking Framework in California's schools positions us for success in this new era because of the foundation of reflective, creative, and critical thinking developed in our schools and districts." —From the Foreword to the Second Edition by Louise Music, Executive Director of Integrated Learning, Alameda County Office of Education, Hayward, CA "Studio Thinking [is] a vision not only of learning in the arts but what could be learning most anywhere." —From the Foreword to the First Edition by David N. Perkins, Professor of Education, Harvard Graduate School of Education, and Senior Co-Director of Harvard Project Zero Praise for the First Edition of Studio Thinking— "Winner and Hetland have set out to show what it means to take education in the arts seriously, in its own right." —The New York Times "This book is very educational and would be helpful to art teachers in promoting quality teaching in their classrooms." —School Arts Magazine "Studio Thinking is a major contribution to the field." —Arts & Learning Review "The research in Studio Thinking is groundbreaking and important because it is anchored in the actual practice of teaching artists.... The ideas in Studio Thinking continue to provide a vehicle with which to navigate and understand the complex work in which we are all engaged." —Teaching Artists Journal "Hetland and her colleagues reveal dozens of practical measures that could be adopted by any arts program, inside or outside of the school.... This is a bold new step in arts education." —David R. Olson, Professor Emeritus, University of Toronto "Will be at the top of the list of essential texts in arts education. I know of no other work in art education with this combination of authenticity and insight." —Lars Lindström, Stockholm Institute of Education "The eight studio habits of mind should become a conceptual framework for all preservice art education programs; this book should be read by all early and experienced art educators." —Mary Ann Stankiewicz, The Pennsylvania State University "

Bringing together an international range of scholars, as well as filmmakers and curators, this book explores the rich variety in form and content of the contemporary art documentary. Since their emergence in the late 1940s as a distinct genre, documentaries about the visual arts have made significant contributions to art education, public television, and documentary filmmaking, yet they have received little scholarly attention from either art history or film studies. Documenting the Visual Arts brings that attention to

the fore. Whether considering documentaries about painting, sculpture, photography, performance art, site-specific installation, or fashion, the chapters of this book engage with the key question of intermediality: how film can reframe other visual arts through its specific audio-visual qualities, in order to generate new ways of understanding those arts. The essays illuminate furthermore how art documentaries raise some of the most critical issues of the contemporary global art world, specifically the discourse of the artist, the dynamics of documentation, and the visibility of the museum. Contributors discuss documentaries by filmmakers such as Frederick Wiseman, Lynn Hershman Leeson, Jia Zhangke, and Trisha Ziff, and about artists such as Michael Heizer, Ai Weiwei, Do Ho Suh, and Marina Abramovi?. This collection of new international and interdisciplinary scholarship on visual art documentaries is ideal for students and scholars of visual arts and filmmaking, as well as art history, arts education, and media studies.

This volume explores how the visual arts are presenting and responding to Christian theology and demonstrates how modern and contemporary artists and artworks have actively engaged in conversation with Christianity. Modern intellectual enquiry has often been reluctant to engage theology as an enriching or useful form of visual analysis, but critics are increasingly revisiting religious narratives and Christian thought in pursuit of understanding our present-day visual culture. In this book an international group of contributors demonstrate how theology is often implicit within artworks and how, regardless of a viewer's personal faith, it can become implicit in a viewer's visual encounter. Their observations include deliberate juxtaposition of Christian symbols, imaginative play with theologies, the validation of non-confessional or secular public engagement, and inversions of biblical interpretation. Case studies such as an interactive Easter, glow-sticks as sacrament, and visualisation of the Bible's polyphonic voices enrich this discussion. Together, they call for a greater interpretative generosity and more nuance around theology's cultural contexts in the modern era. By engaging with theology, culture, and the visual art, this collection offers a fresh lens through which to see the interaction of religion and art. As such, it will be of great use to those working in Religion and the Arts, Visual Art, Material Religion, Theology, Aesthetics, and Cultural Studies.

Profiles and portraits of 50 artists and art entrepreneurs challenging the status quo in the art world Confidently curated by Jasmin Hernandez, the dynamic founder of Gallery Gurls, *We Are Here* presents the bold and nuanced work of Black and Brown visionaries transforming the art world. Centering BIPOC, with a particular focus on queer, trans, nonbinary, and BIWOC, this collection features fifty of the most influential voices in New York, Los Angeles, and beyond. Striking photography of art, creative spaces, materials, and the subjects themselves is paired with intimate interviews that engage with each artist and influencer, delving into their creative process and unpacking how each subject actively works to create a more radically inclusive world across the entire art ecosystem. A celebration of compelling intergenerational creatives making their mark, *We Are Here* shows a path for all who seek to see themselves in art and culture. #weareherebook

Gestalt theory and the psychology of visual perception form the basis for an analysis of art and its basic elements

By applying philosophical and historical perspectives to drawing instruction, this volume demonstrates how diverse teaching methods contribute to cognitive and holistic development applicable within and beyond the visual arts. Offering a new perspective on the art and science of drawing, this text reveals the often-unrecognized benefits that drawing can have on the human mind, and thus argues for the importance of drawing instruction despite, and even due to contemporary digitalization. Given the predominance of visual information and digital media, visual thinking in and through drawing may be an essential skill for the future. As such, the book counters recent declines in drawing instruction to propose five Paradigms for teaching drawing – as design, as seeing, as experience and experiment, as expression, and as a visual language – with exemplary curricula for pre-K12 art and general education, pre-professional programs across the visual arts, and continuing education. With the aid of instructional examples, this volume dispels the misconception of drawing as a talent reserved for the artistically gifted and posits it as a teachable skill that can be learned by all. This text will be of primary interest to researchers, scholars, and doctoral students with interests in drawing theory and practice, cognition in the arts, positive psychology, creativity theory, as well as the philosophy and history of arts education. Aligning with contemporary trends such as Design Thinking, STEAM, and Graphicacy, the text will also have appeal to visual arts educators at all levels, and other educators involved in arts integration.

Since 2000, *The Brooklyn Rail* has been a platform for artists, academics, critics, poets, and writers in New York and abroad. The monthly journal's continued appeal is due in large part to its diverse contributors, many of whom bring contrasting and often unexpected opinions to conversations about art and aesthetics. No other publication devotes as much space to the artist's voice, allowing ideas to unfold and idiosyncrasies to emerge through open discussion. Since its inception, cofounder and artistic director Phong Bui and the Rail's contributors have interviewed over four hundred artists for *The Brooklyn Rail*. This volume brings together for the first time a selection of sixty of the most influential and seminal interviews with artists ranging from Richard Serra and Brice Marden, to Alex Da Corte and House of Ladosha. While each interview is important in its own right, offering a perspective on the life and work of a specific artist, collectively they tell the story of a journal that has grown during one of the more diverse and surprising periods in visual art. There is no unified style or perspective; *The Brooklyn Rail*'s strength lies in its ability to include and champion difference. Selected and coedited by Jarrett Earnest, a frequent Rail contributor, with Lucas Zwirner, the book includes an introduction to the project by Phong Bui as well as many of the hand-drawn portraits he has made of those he has interviewed over the years. This combination of verbal and visual profiles offers a rare and personal insight into contemporary visual culture. Interviews with Vito Acconci, Ai Weiwei, Lynda Benglis, James Bishop, Chris Burden, Vija Celmins, Francesco Clemente, Bruce Conner, Alex Da Corte, Rosalyn Drexler, Keltie Ferris, Simone Forti, Andrea Fraser, LaToya Ruby Frazier, Suzan Frecon, Coco Fusco, Robert Gober, Leon Golub, Ron Gorchov, Michelle Grabner, Josephine Halvorson, Sheila Hicks, David Hockney, Roni Horn, House of Ladosha, Alfredo Jaar, Bill Jensen, Alex Katz, William Kentridge, Matvey Levenstein, Nalini Malani, Brice Marden, Chris Martin, Jonas Mekas, Shirin Neshat, Thomas Nozkowski, Lorraine O'Grady, Genesis Breyer P-Orridge, Joanna Poussette-Dart, Ernesto Pujol, Martin Puryear, Walid Raad, Dorothea Rockburne, Tim Rollins and K.O.S., Robert Ryman, Dana Schutz, Richard Serra, Shahzia Sikander, Nancy Spero, Hiroshi Sugimoto, Sarah Sze, Rirkrit Tiravanija, James Turrell, Richard Tuttle, Luc Tuymans, Kara Walker, Stanley Whitney, Jack Whitten, Yan Pei-Ming, and Lisa Yuskavage Special thanks to Furthermore, a program of the J.M. Kaplan Fund, for their support of *The Brooklyn Rail*.

A well-rounded education in the 21st century requires not just verbal and mathematical proficiency, but also the ability to interpret, critique, create, and use visual communication on sophisticated levels. In today's visual world, it is critically important to hold an appreciation for the profound effects imagery has on individuals and the communities in which they live. *Visual Communication* focuses on cultivating visual and media literacy from both consumption and production points of view and introduces students to the application of intuitive intelligence to a visual context. Innovative in its field, it provides a solid theoretical overview of the most advanced thinking and research about visual communication, teaching readers how to apply theory to enhance their understanding of and work with images. This book is intended for students in visual literacy and communication courses. It can also be used in photojournalism courses and other coursework with a visual component. Individuals interested in mass media studies will likewise find the book to be a worthwhile read.

The Art and Science of Making Up Your Mind presents basic decision-making principles and tools to help the reader respond efficiently and

wisely to everyday dilemmas. Although most decisions are made informally (whether intuitively without deliberate thought, or based on careful reflection), over the centuries people have tried to develop systematic, scientific and structured ways in which to make decisions. Using qualitative counterparts to quantitative models, Rex Brown takes the reader through the basics, like 'what is a decision' and then considers a wide variety of real-life decisions, explaining how the best judgments can be made using logical principles. Combining multiple evaluations of the same judgment ("hybrid judgment") and exploring innovative analytical concepts (such as "ideal judgment"), this book explores and analyzes the skills needed to master the basics of non-mathematical decision making, and what should be done, using real world illustrations of decision methods. The book is an ideal companion for students of Thinking, Reasoning and Decision-Making, and also for anyone wanting to understand how to make better judgments in their everyday lives.

Engage students through visual problem solving with thought-provoking studio experiences designed to encourage personal expression.

Each studio includes a creative idea, a set of objectives, a technical challenge, and an opportunity to reflect on what was learned.

Making tangible connections between theory and practice, ideas and form, this book encourages debate about the artistic, conceptual, and cultural significance of the way things look. What are the metaphysical concepts at the heart of design education, theory, and philosophy? Why do we assume that design is impossible to teach? This book challenges the traditional foundations of perception and takes an imaginative, radical approach, setting itself apart from the traditions of analytical philosophy, evolutionary psychology, and phenomenology which underpin much of current design theory and discourse. The new definition of perception produces startling consequences for conceptions of language, intelligence, meaning, the senses, emotions and subjectivity. This is an innovative, fresh view on design and how we can improve it for both practitioners and students in the architecture and design fields as well as philosophers.

During the early modern period, visual imagery was put to ever new uses as many disciplines adopted visual criteria for testing truth claims, representing knowledge, or conveying information. Religious propagandists, political writers, satirists, cartographers, the scientific community, and others experimented with new uses of visual images. Artists, writers, preachers, musicians, and performers, among others, often employed visual images or conjured mental images to connect with their audiences. Contributors to this interdisciplinary collection creatively explore how the exponential growth in images, especially prints, impacted the intellectual horizons and the visual awareness of viewers in early modern Germany. Each of the chapters serves as a case study for one or more of the volume's sub-themes: art, visual literacy, and strategies of presentation; audience and the art of persuasion; the art of envisioning; the ephemeral arts and theatricality; the built environment and spatial settings; and the history of the visual.

'Art Practice as Research' presents a compelling argument that the creative and cultural inquiry undertaken by artists is a form of research.

The text explores themes, practice, and contexts of artistic inquiry and positions them within the discourse of research.

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