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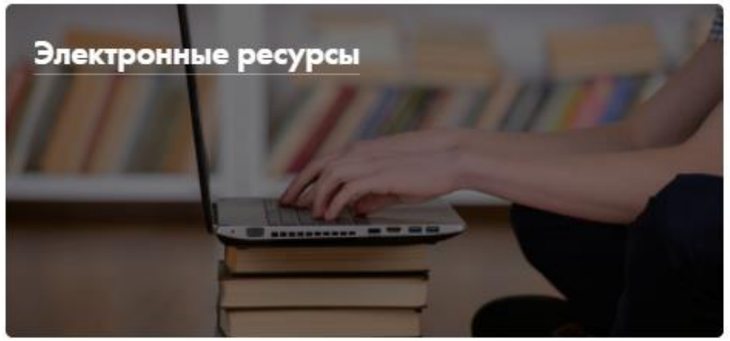

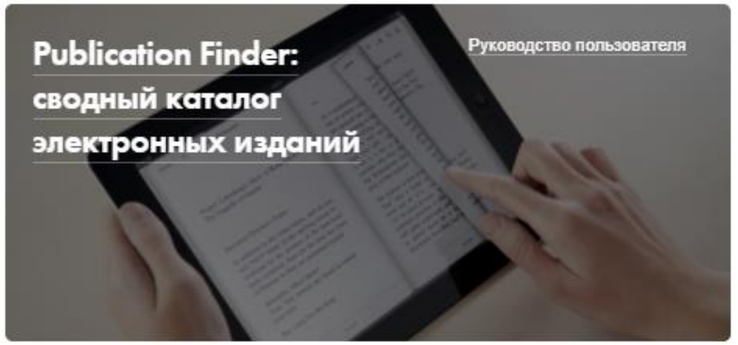

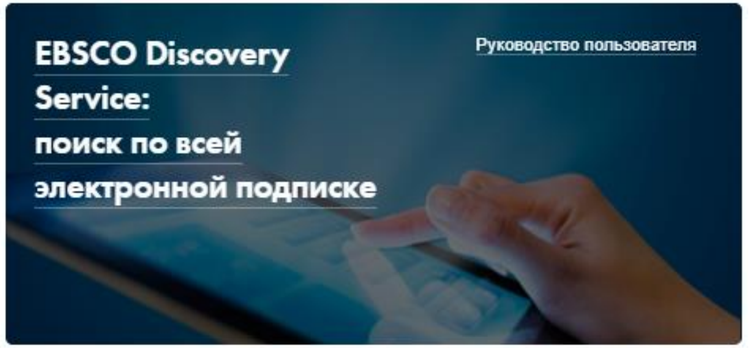

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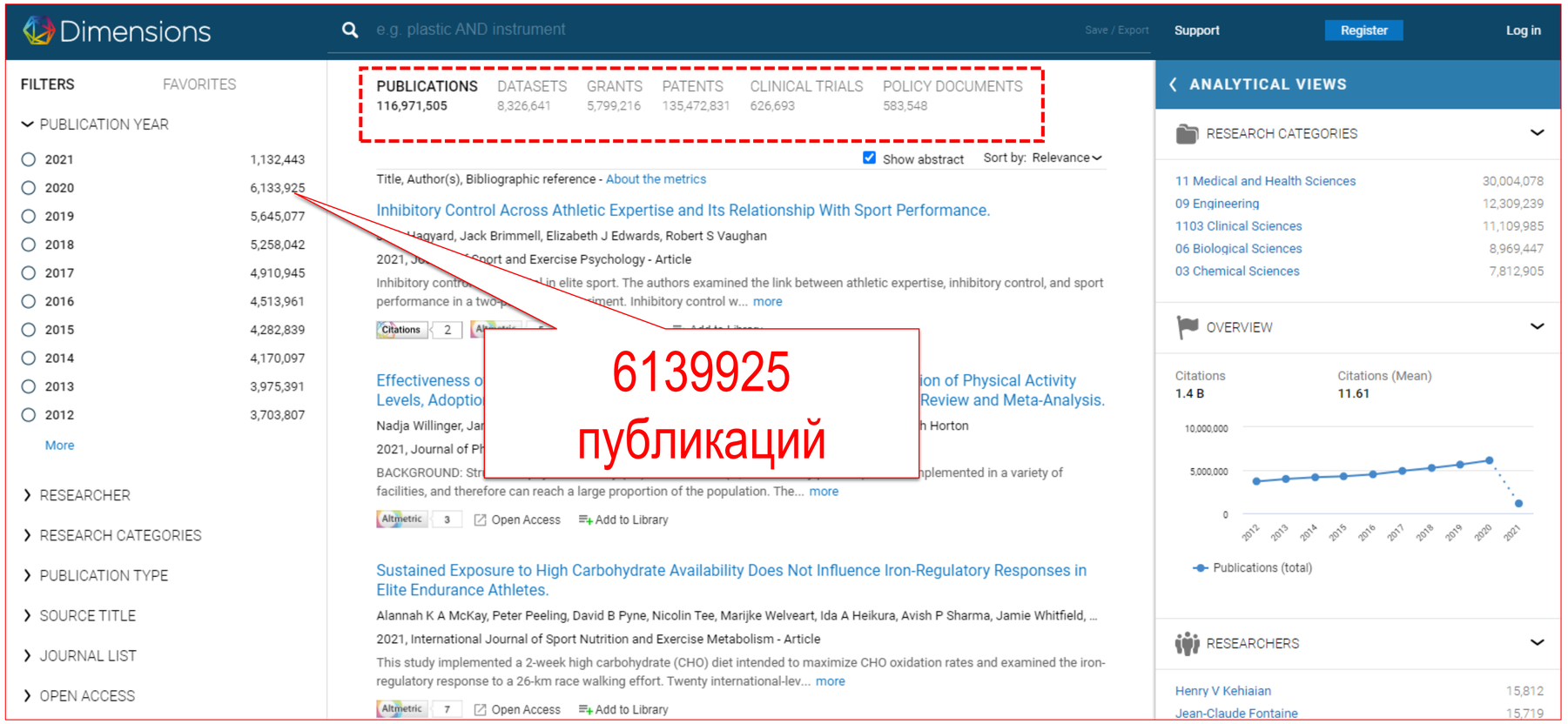

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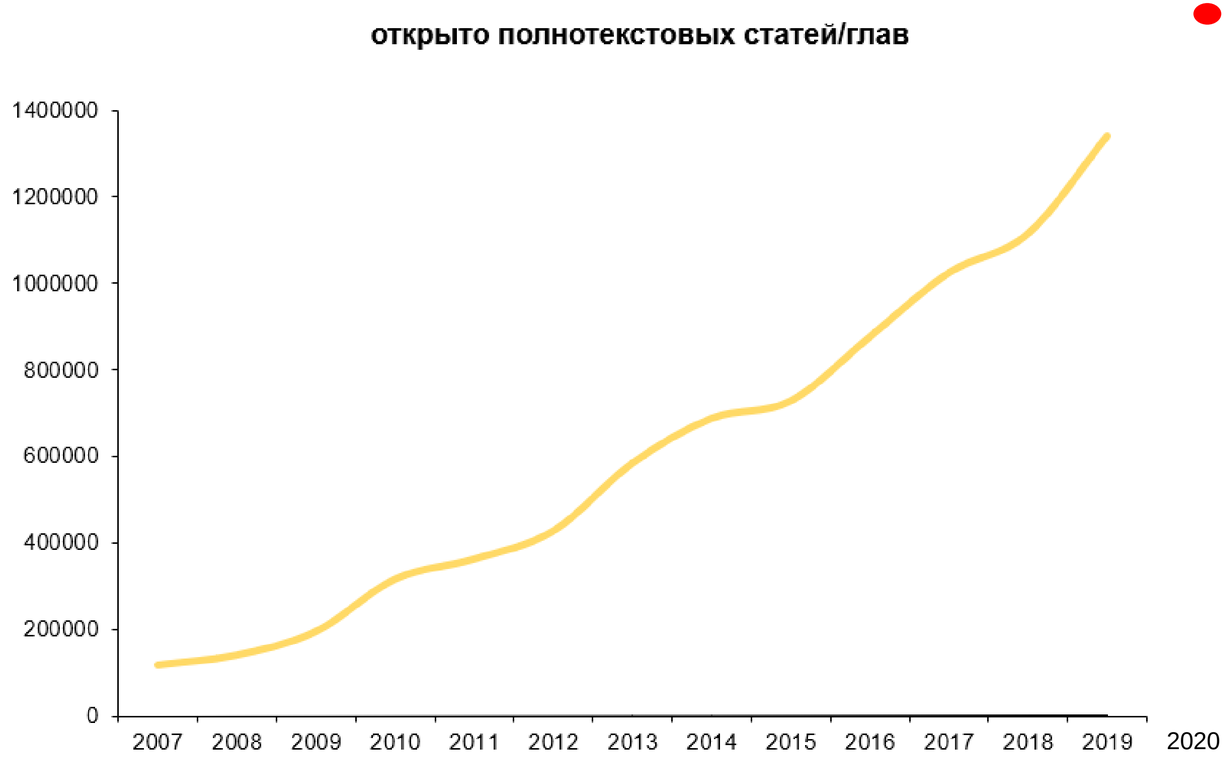

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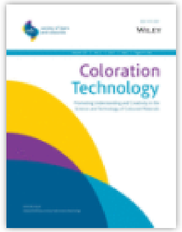

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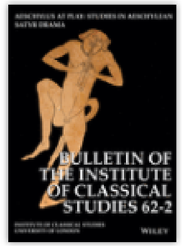

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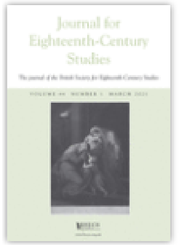

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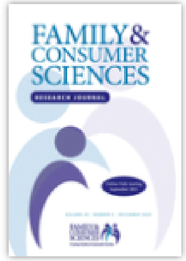

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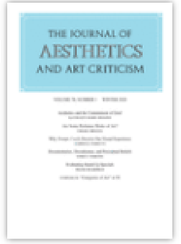

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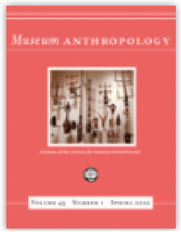

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Idea Facilitation—A Tool for Experience and Service Innovation

Hina Shahid

First published: 14 March 2021 | https://doi.org/10.1111/dmj.12056

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Abstract

Product and service innovation does not happen in isolation; it requires a cross-functional team—most of whom are not designers and may not even be familiar with design practices. In digital product or service offering, more often than not the core team developing/enhancing product consists of multiple functions—from design and engineering to marketing and sales, with little or no familiarity with design processes and practices such as creative ideation. In such cases, ideation becomes a platform for groupthink and corporate inertia, deterring lateral thinking and innovation.

Hence, a structured approach to idea facilitation can help achieve the maximum opportunities availed by ideation sessions: innovative experience and service ideas. Structured ideation frameworks can discourage linear thinking and encourage teams to think strategically and laterally—by switching perspectives, identifying multiple points of view, challenging assumptions, and contextualizing problems.

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Idea Facilitation—A Tool for Experience and Service Innovation

Hina Shahid
Project Pluralist,
Kirkland, WA, USA

by Hina Shahid

Product and service innovation does not happen in isolation; it requires a cross-functional team—most of whom are not designers and may not even be familiar with design practices. In digital product or service offering, more often than not the core team developing/enhancing product consists of multiple functions—from design and engineering to marketing and sales, with little or no familiarity with design processes and practices such as creative ideation. In such cases, ideation becomes a platform for groupthink and corporate inertia, deterring lateral thinking and innovation.Hence, a structured approach to idea facilitation can help achieve the maximum opportunities availed by ideation sessions: innovative experience and service ideas. Structured ideation frameworks can discourage linear thinking and encourage teams to think strategically and laterally—by switching perspectives, identifying multiple points of view, challenging assumptions, and contextualizing problems.This paper provides a number of idea facilitation frameworks that enable creative and innovative outcomes when working with a multifunctional team—with design and nondesign professionals with various levels of product–service development experience. These frameworks bridge the gap between insights and strategy and create conditions necessary for creative and lateral thinking. Additionally, it provides best practices to help operationalize idea management.

Key words: design management, idea generation, idea facilitation, product development, service and experience innovation

Introduction

Ideas not only help us understand the world; they fuel new directions. Ideas are in fact one of the most powerful forces shaping the human culture, powering industries and businesses and bringing about product–service innovation. Thus, ideation—the creative process of generating original ideas—is essential to innovation. Ideation is a means of both solving problems and

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The Extended Value of Design: An Advanced Design Perspective

by Flaviano Celaschi, Manuela Celi, and Laura Mata García

Flaviano Celaschi, Professor of Industrial Design, Politecnico di Milano

Manuela Celi, Researcher, Milan Polytechnic

Laura Mata García, PhD Candidate, Milan Polytechnic

Design is increasingly recognized as a key strategic asset and a source of added value for companies. The United States has launched a national design policy initiative to monitor and understand the role of design in the national and global economy, and the European Union (EU) is overseeing a series of public consultations on how the EU can further support design-led innovation, with the aim of integrating design into innovation policies. In the United Kingdom, the Design Council has performed a series of studies on design's role as a strategic instrument to maximize performance and trigger innovative processes, even during periods of crisis.

Clearly, the value that design generates is not confined to the end result of the design process. The need to focus on continuous innovation and advancing tomorrow's products and services often finds the right answers through the production of intermediate components of the design process.

Advanced design is a practice that imagines future perspectives by envisioning future products and processes. It mainly deals with extensive projects—extended in time, space, uncertainty, and complexity. As a branch of design, it covers primarily the front end of innovation and looks for solutions in complex innovation processes using design-related tools and practices (Celi, 2010, p. 33).

This article will discuss the different ways in which advanced design supports the development of instruments and practices aimed at supporting and managing value creation. It will explore the contributions designers offer through components of the design process and illustrate these contributions with case studies.

Introduction

The diversification of the designer's activities is a result of today's unique circumstances: the market is saturated with options; product development processes need to be completed faster than ever; manufacturing capabilities

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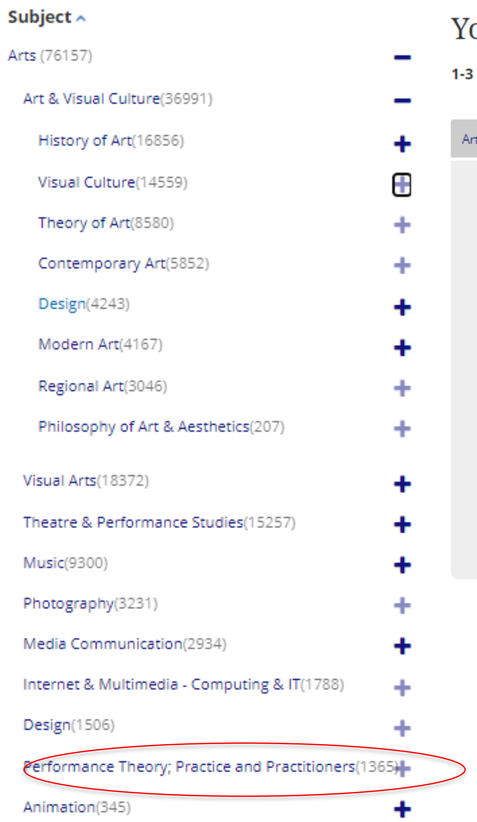

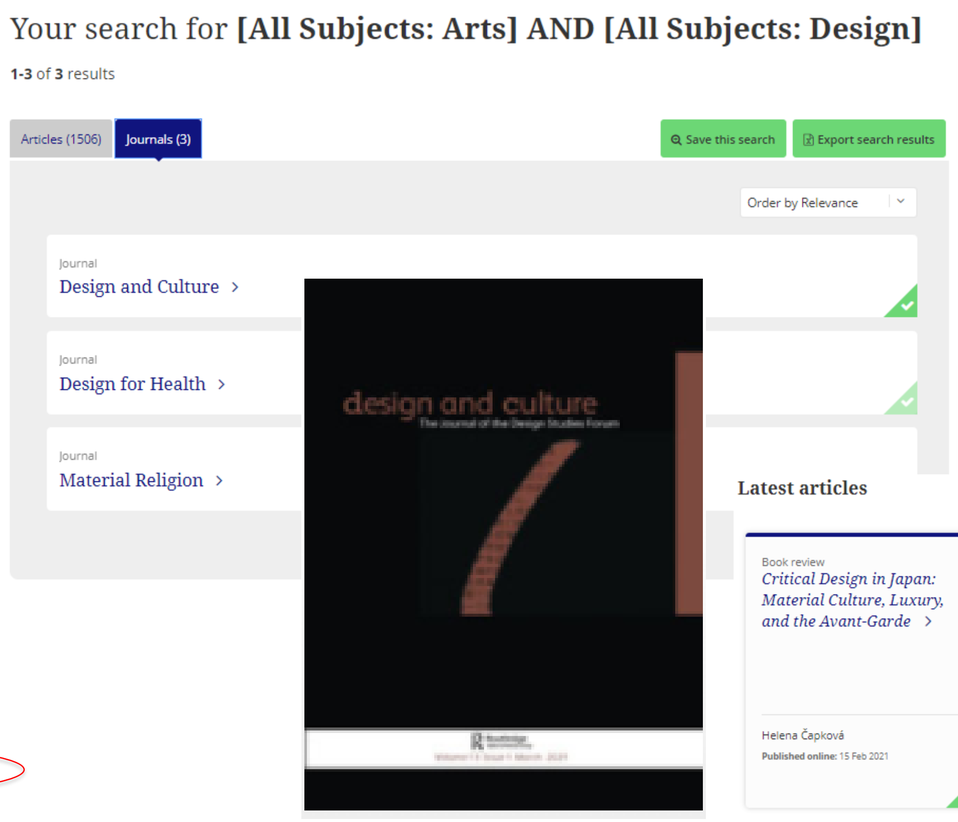

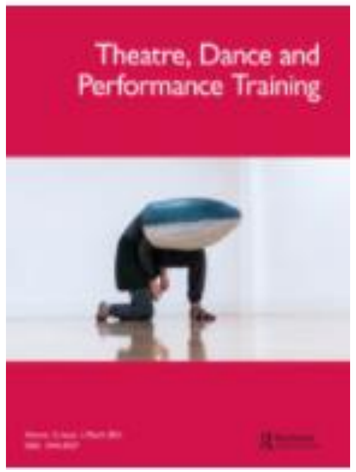

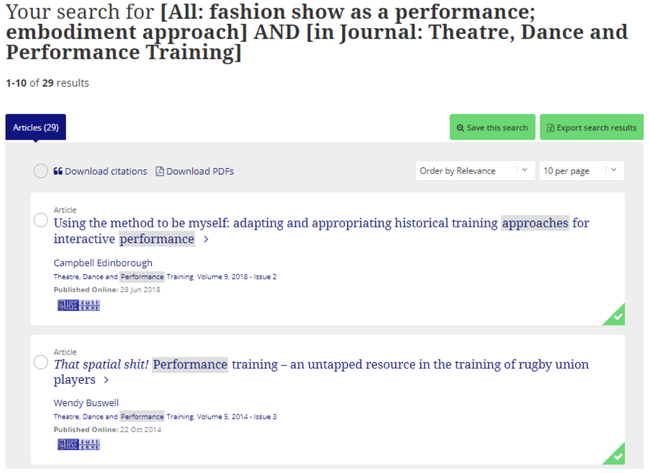

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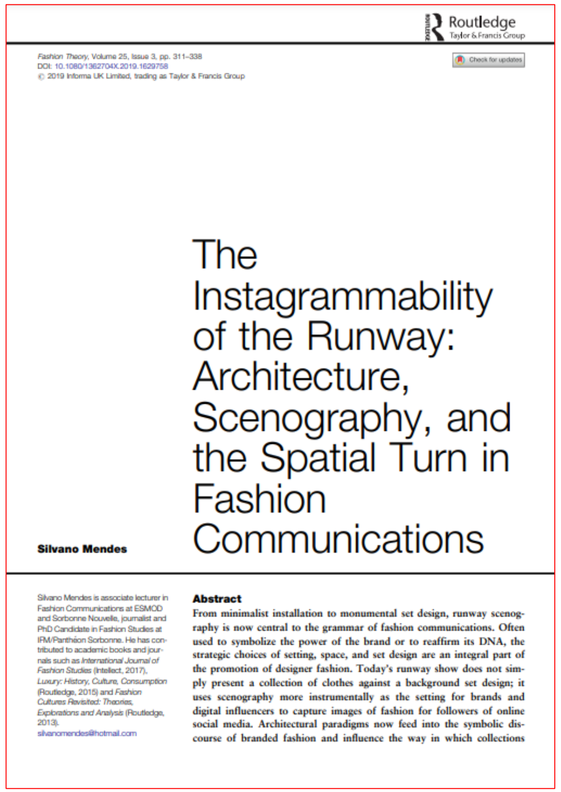

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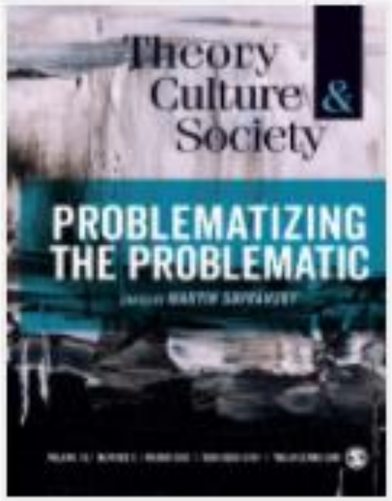

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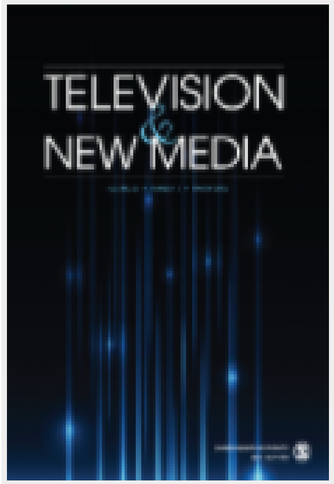

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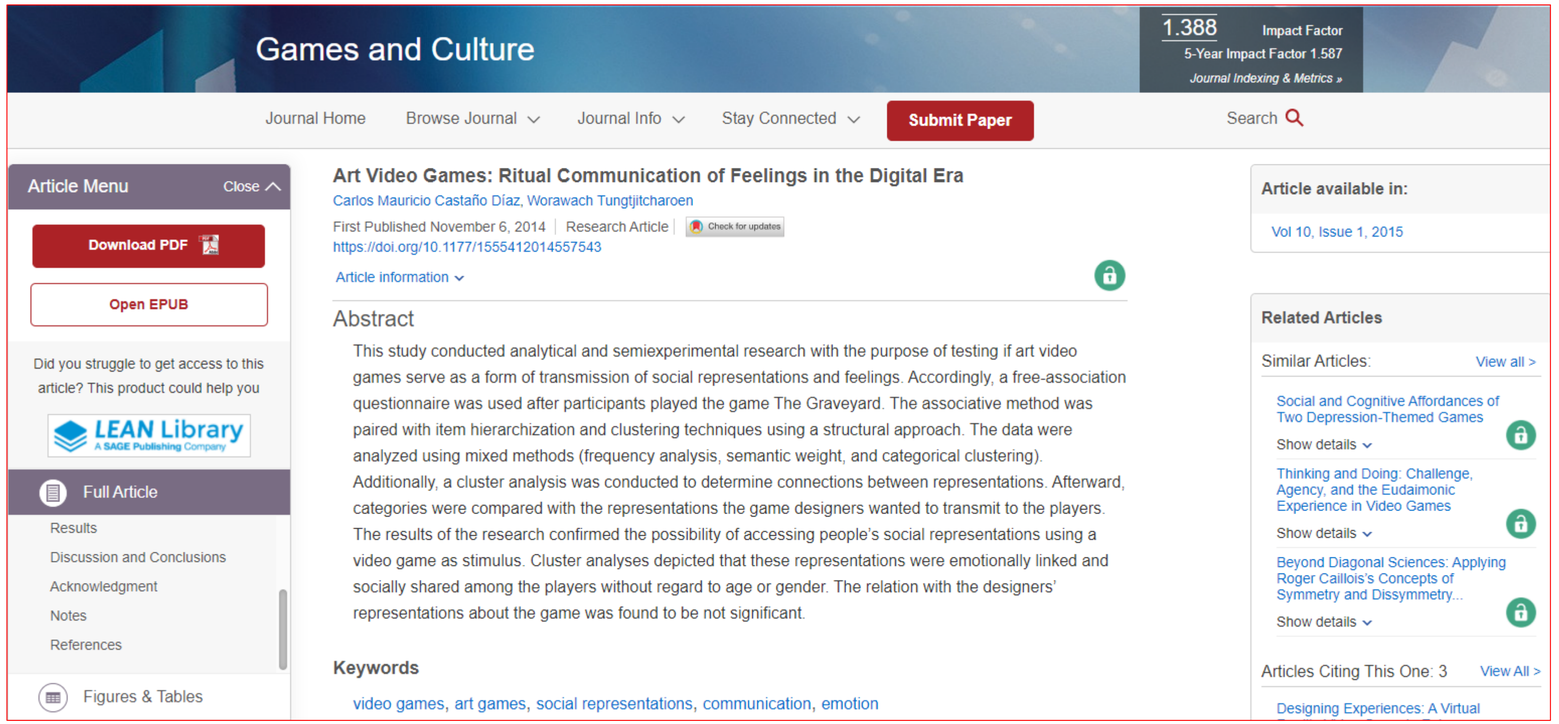

Article

Art Video Games: Ritual Communication of Feelings in the Digital Era

Games and Culture
2015, Vol. 10(1) 3-34
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DOI: 10.1177/1555412014557543
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Carlos Mauricio Castaño Díaz[1,2,3] and Worawach Tungtjitcharoen[2,4]

Abstract
This study conducted analytical and semiexperimental research with the purpose of testing if art video games serve as a form of transmission of social representations and feelings. Accordingly, a free-association questionnaire was used after participants played the game The Graveyard. The associative method was paired with item hierarchization and clustering techniques using a structural approach. The data were analyzed using mixed methods (frequency analysis, semantic weight, and categorical clustering). Additionally, a cluster analysis was conducted to determine connections between representations. Afterward, categories were compared with the representations the game designers wanted to transmit to the players. The results of the research confirmed the possibility of accessing people's social representations using a video game as stimulus. Cluster analyses depicted that these representations were emotionally linked and socially shared among the players without regard to age or gender. The relation with the designers' representations about the game was found to be not significant.

Keywords
video games, art games, social representations, communication, emotion

[1] University of Antioquia, Antioquia, Colombia
[2] University of Copenhagen, København, Denmark
[3] Learning Sciences, Ludwig-Maximillians-Universität, Munich, Germany
[4] Department of Psychology, Thammasat University, Pathum Thani, Thailand

Corresponding Author:
Carlos Mauricio Castaño Díaz, Learning Sciences, Ludwig-Maximillians-Universität, Leopoldstr. 44, Room 605, Munich 80802, Germany.
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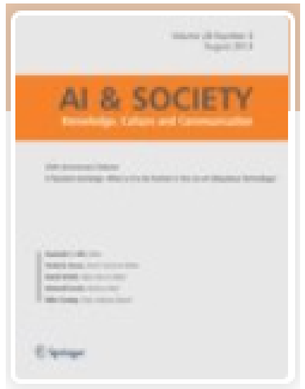

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On the 'nature' of the 'artificial'

Massimo Negrotti

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Abstract

Since the work by Herbert Simon, no particular attention has been paid to the distinction between conventional technology and technology directed at the reproduction of natural instances. Nevertheless, if we had a general knowledge of the methodological aspects that any attempt to reproduce natural objects or processes unavoidably requires, then we would understand why, as a rule, no artificial device can 'converge' to its natural counterpart and why, on the contrary, the more it advances, the further away it goes from it. As a result, our efforts should be oriented to deeply investigate the artificial as it were a truly new 'nature' in itself.

Introduction

Digitization, conceived as an information based translation of phenomena, is a two phase cultural process because it involves two cultural levels: that of design and that of its final spread within society. The latter aspect is analysed much than the former because of its direct effects on human behaviour and, to some degree, on our way of looking at reality. Nevertheless, design plays a key role since designers always try to guess, on one hand, which

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Artificial and conventional technology
A three-step hypothesis
The observation level
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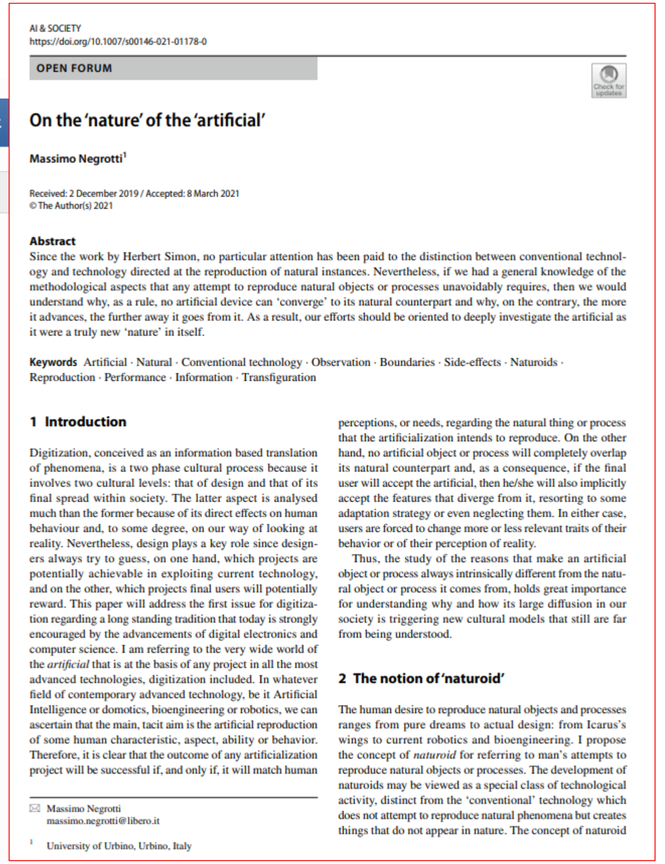

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On the 'nature' of the 'artificial'

Massimo Negrotti[1]

Received: 2 December 2019 / Accepted: 8 March 2021
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Abstract
Since the work by Herbert Simon, no particular attention has been paid to the distinction between conventional technology and technology directed at the reproduction of natural instances. Nevertheless, if we had a general knowledge of the methodological aspects that any attempt to reproduce natural objects or processes unavoidably requires, then we would understand why, as a rule, no artificial device can 'converge' to its natural counterpart and why, on the contrary, the more it advances, the further away it goes from it. As a result, our efforts should be oriented to deeply investigate the artificial as it were a truly new 'nature' in itself.

Keywords Artificial · Natural · Conventional technology · Observation · Boundaries · Side-effects · Naturoids · Reproduction · Performance · Information · Transfiguration

1 Introduction

Digitization, conceived as an information based translation of phenomena, is a two phase cultural process because it involves two cultural levels: that of design and that of its final spread within society. The latter aspect is analysed much than the former because of its direct effects on human behaviour and, to some degree, on our way of looking at reality. Nevertheless, design plays a key role since designers always try to guess, on one hand, which projects are potentially achievable in exploiting current technology, and on the other, which projects final users will potentially reward. This paper will address the first issue for digitization regarding a long standing tradition that today is strongly encouraged by the advancements of digital electronics and computer science. I am referring to the very wide world of the *artificial* that is at the basis of any project in all the most advanced technologies, digitization included. In whatever field of contemporary advanced technology, be it Artificial Intelligence or domotics, bioengineering or robotics, we can ascertain that the main, tacit aim is the artificial reproduction of some human characteristic, aspect, ability or behavior. Therefore, it is clear that the outcome of any artificialization project will be successful if, and only if, it will match human perceptions, or needs, regarding the natural thing or process that the artificialization intends to reproduce. On the other hand, no artificial object or process will completely overlap its natural counterpart and, as a consequence, if the final user will accept the artificial, then he/she will also implicitly accept the features that diverge from it, resorting to some adaptation strategy or even neglecting them. In either case, users are forced to change more or less relevant traits of their behavior or of their perception of reality.

Thus, the study of the reasons that make an artificial object or process always intrinsically different from the natural object or process it comes from, holds great importance for understanding why and how its large diffusion in our society is triggering new cultural models that still are far from being understood.

2 The notion of 'naturoid'

The human desire to reproduce natural objects and processes ranges from pure dreams to actual design: from Icarus's wings to current robotics and bioengineering. I propose the concept of *naturoid* for referring to man's attempts to reproduce natural objects or processes. The development of naturoids may be viewed as a special class of technological activity, distinct from the 'conventional' technology which does not attempt to reproduce natural phenomena but creates things that do not appear in nature. The concept of naturoid

✉ Massimo Negrotti
massimo.negrotti@libero.it

[1] University of Urbino, Urbino, Italy

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doi:10.1093/jdh/epaa047
Journal of Design History

Live Archive Projects in a Design History Learning Setting

Judy Willcocks

This article outlines a methodology for using uncatalogued archive material in a design history learning setting. The study references concepts such as experiential learning[1] and object-based or object-centred learning,[2] and draws on student reports and interviews to explore the potency of the learning experience. Using a specific case study addressing archives relating to Basic Design pedagogy at the Central School of Arts and Crafts it summarises the practicalities of enabling students to work with uncatalogued archive material and explores the pedagogic frameworks required to engage with curatorial practices in this context. Based on the case, the article recommends a flexible approach to archive material that has not yet been subject to formal archiving processes, viewing this as a time when a rich range of narratives can be uncovered through collaborative practice. It also references the history of design history and argues for more attention to be paid to the impact of design pedagogies on the creative and production processes. While the contents of the article are relevant to archival practice beyond the UK it is worth noting that the perspectives and stories considered in the article are UK-centred.

Keywords: archives—art education—Basic Design—design education—design history—material culture studies

Introduction

For many archivists the thought of putting uncatalogued archive material to work in student-led projects or other activist settings may feel like a considerable challenge to accepted professional codes of practice. They might cite the risks of material becoming disordered or damaged, the potential provision of sub-standard catalogue records or the risks inherent in allowing untrained staff to handle archive material. Many archives simply place a complete embargo on accessing uncatalogued material (at least until it has been box listed) and in many cases the timescales for addressing documentation backlogs can stretch to several years.

Given the extraordinary amount of archive material being generated today a number of scholars such as Terry Cook[3] and John Ridener[4] have argued for a transformation of archival theory to better reflect the realities of the record in the twenty-first century. Other archival practitioners, such as Hannah Grout,[5] have called for a more inclusive practice that seeks to ensure the cultural biases and the structural inequalities of society are not reflected in archival activities (for example, through the cataloguing of collections by a predominantly white body of professional staff). This article argues that archives which have educational or public engagement potential should not be locked away pending cataloguing. Rather, material that is yet to undergo formal processing might be put to work (albeit under close professional supervision) in a way which offers opportunities for more collaborative meaning-making[6] and the inclusion of multiple perspectives in curatorial processes. This is not to suggest a challenge to accepted conventions for conservation or storage, or to international cataloguing standards such as the General International Standard Archival Description (ISAD(G)). Rather, it explores

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1

‘What is Pop Art?’ A Revised Transcript of Gene Swenson’s 1963 Interview with Andy Warhol.
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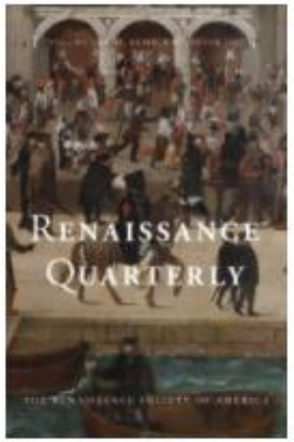

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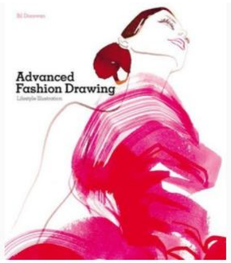

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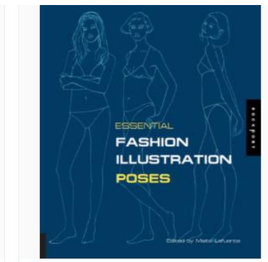

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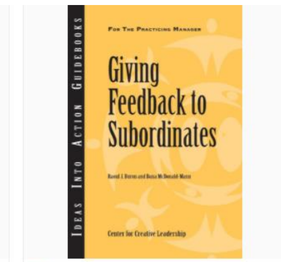

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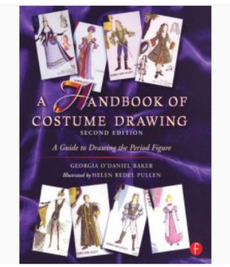

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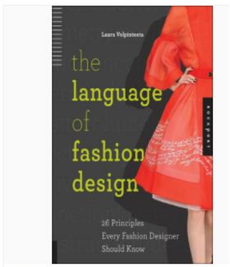

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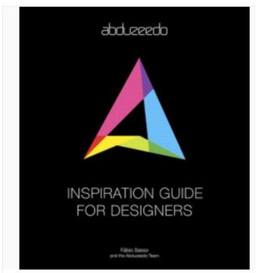

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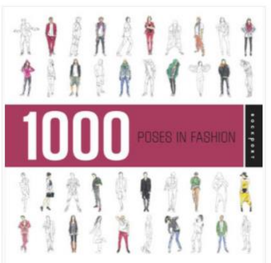

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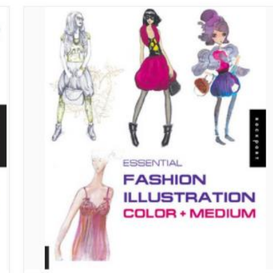

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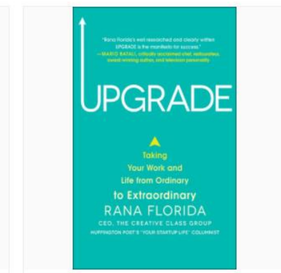

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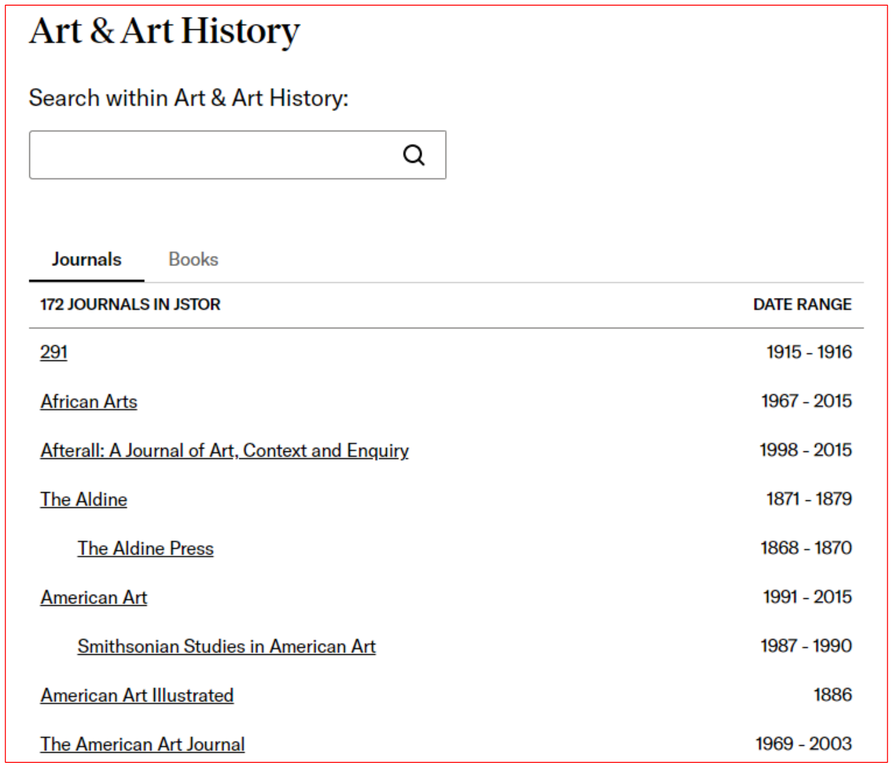

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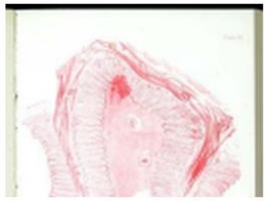

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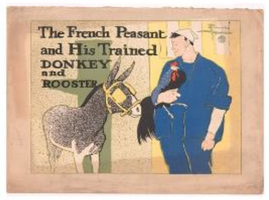

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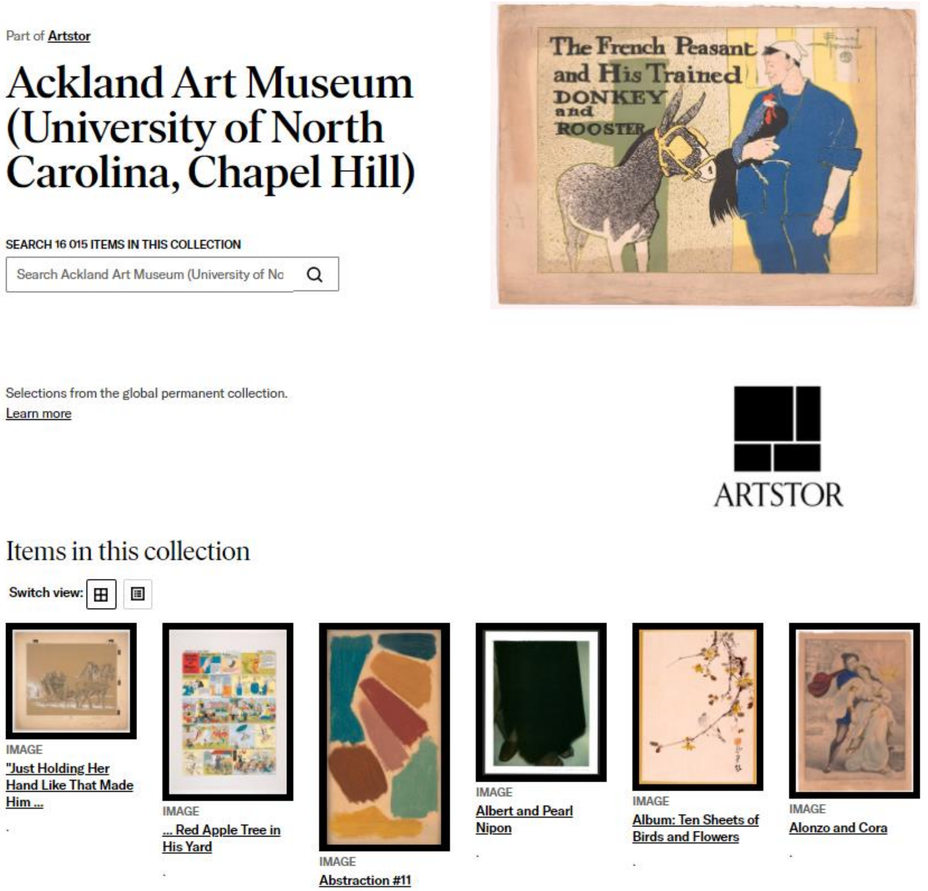

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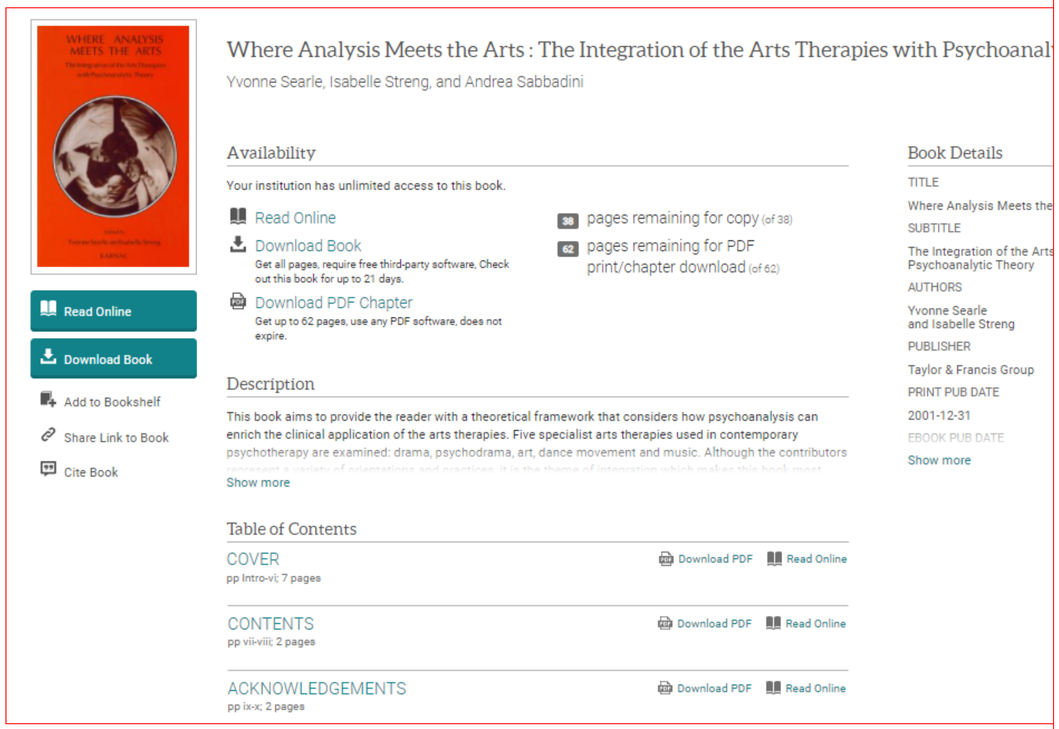

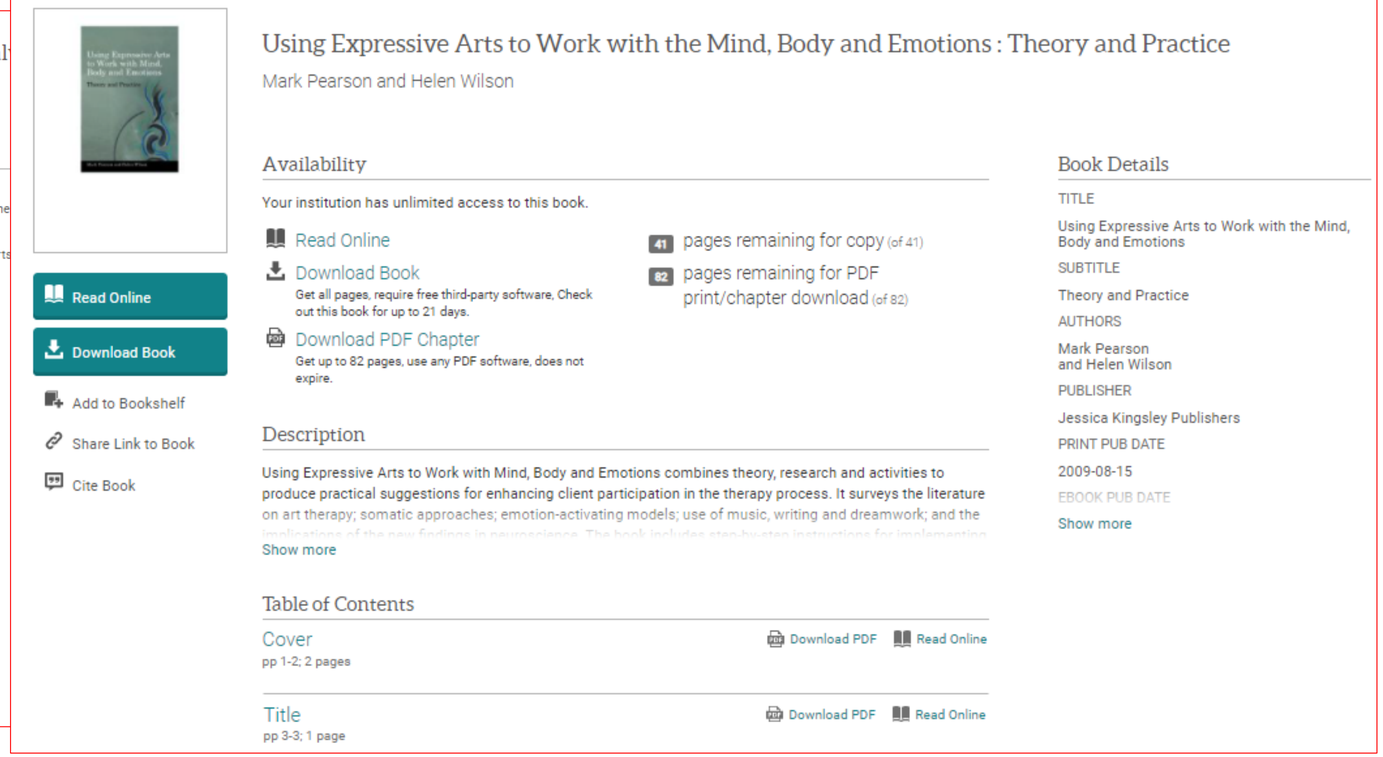

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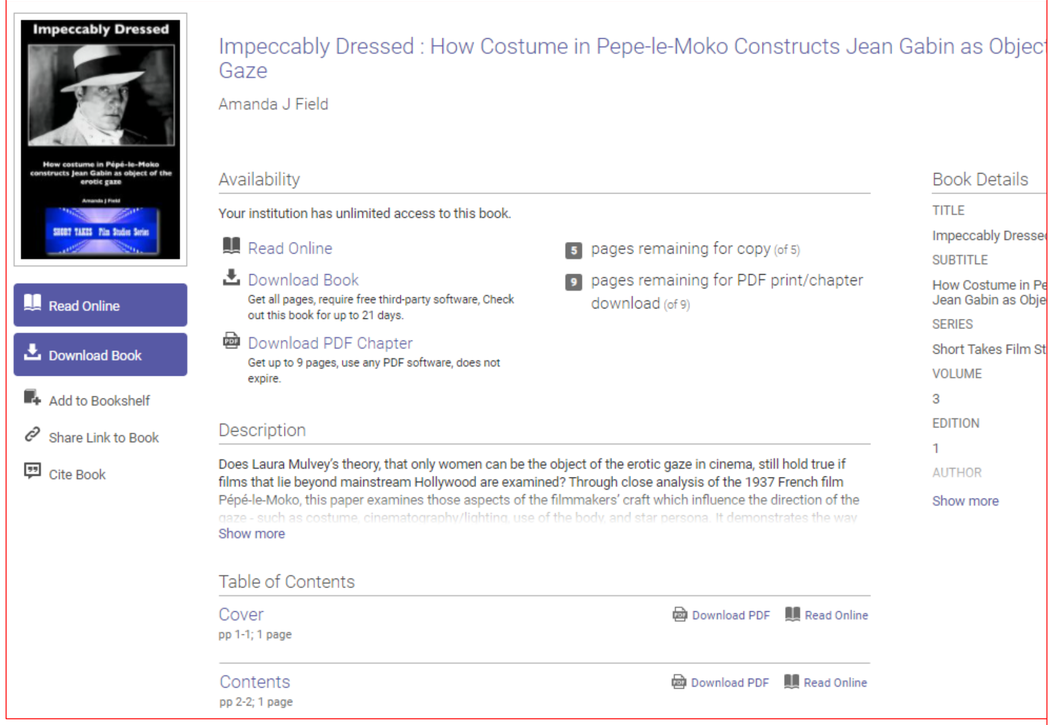

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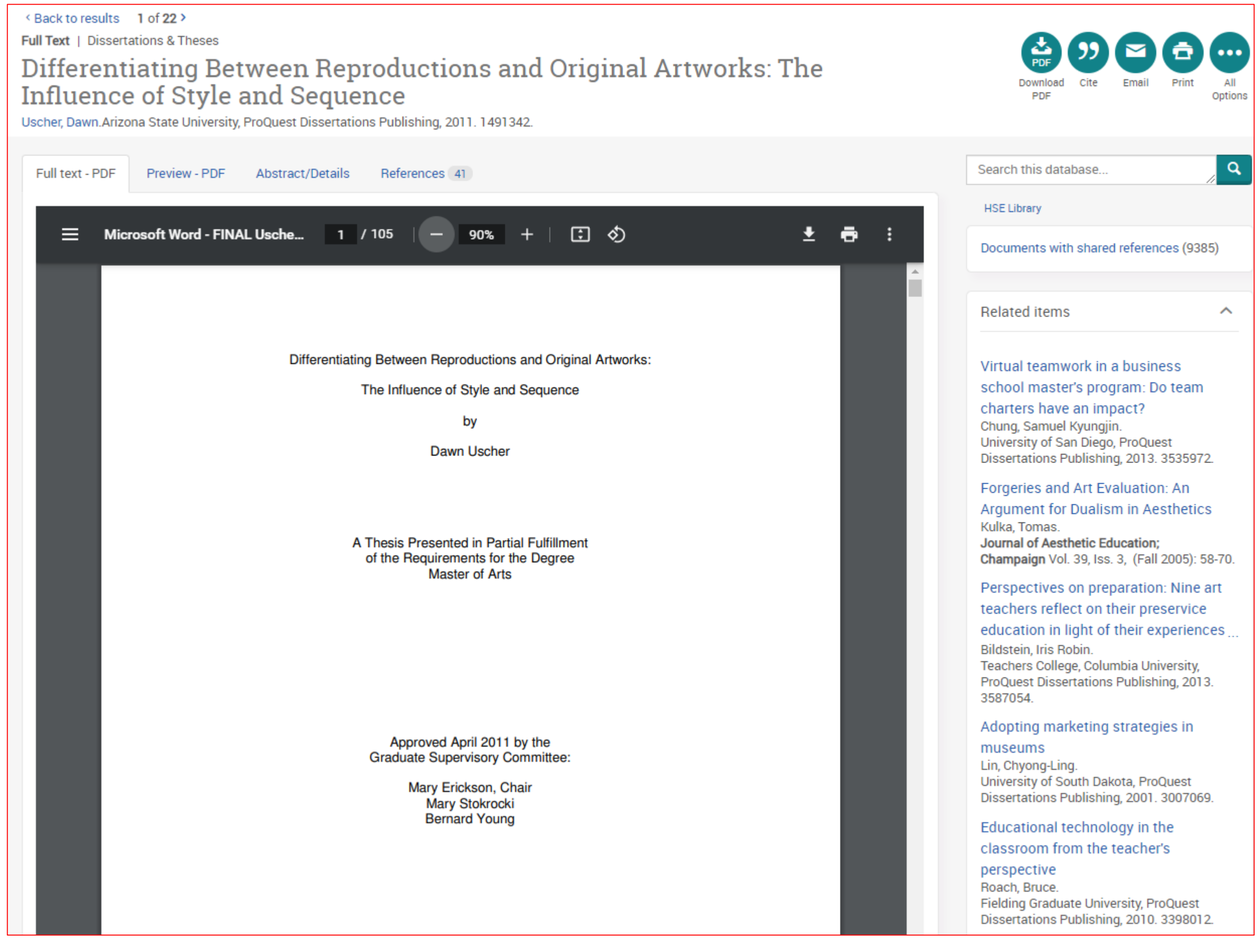

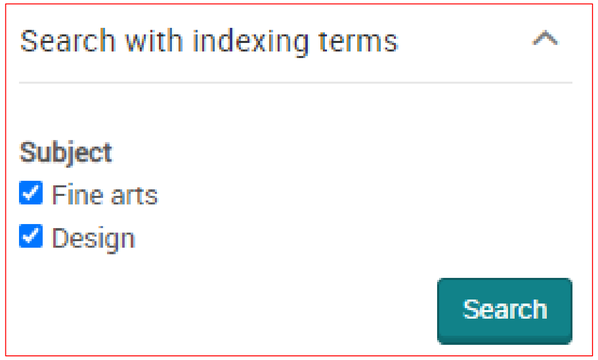

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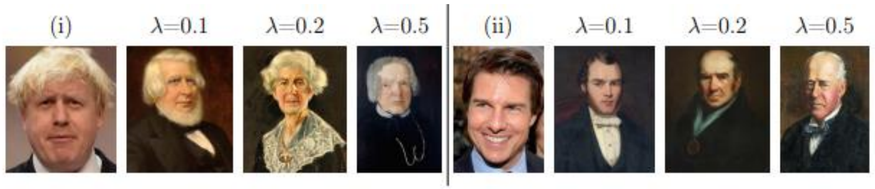

Figure 7.17: *Top retrieved paintings for (i) Boris Johnson and (ii) Tom Cruise as λ is increased for (i) an 'Old face' Classifier and (ii) a 'frowning' Classifier respectively.*

Visual Recognition in Art using Machine Learning

Elliot Joseph Crowley
Jesus College
University of Oxford

Supervised by
Professor Andrew Zisserman
Submitted: Trinity Term 2016

This thesis is submitted to the Department of Engineering Science, University of Oxford, in fulfilment of the requirements for the degree of Doctor of Philosophy

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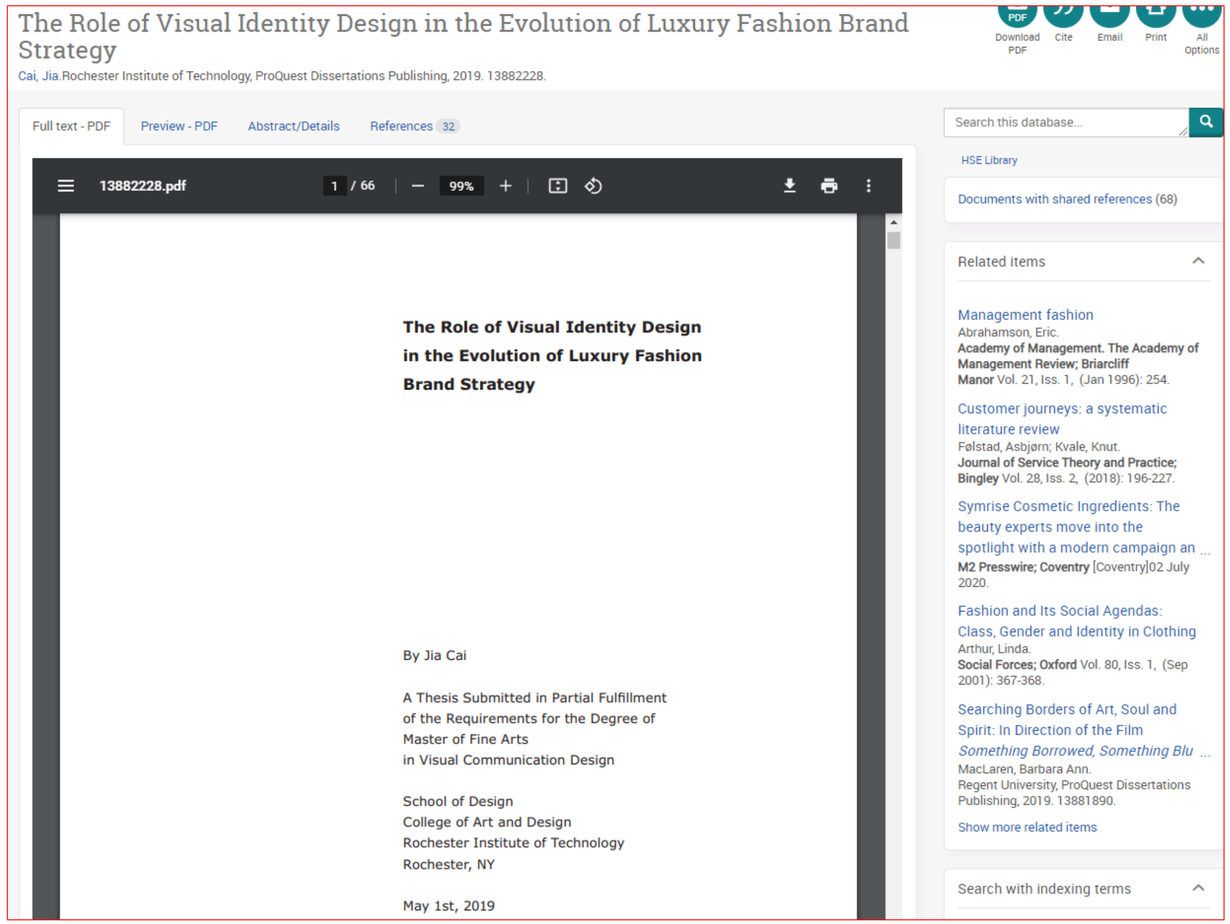

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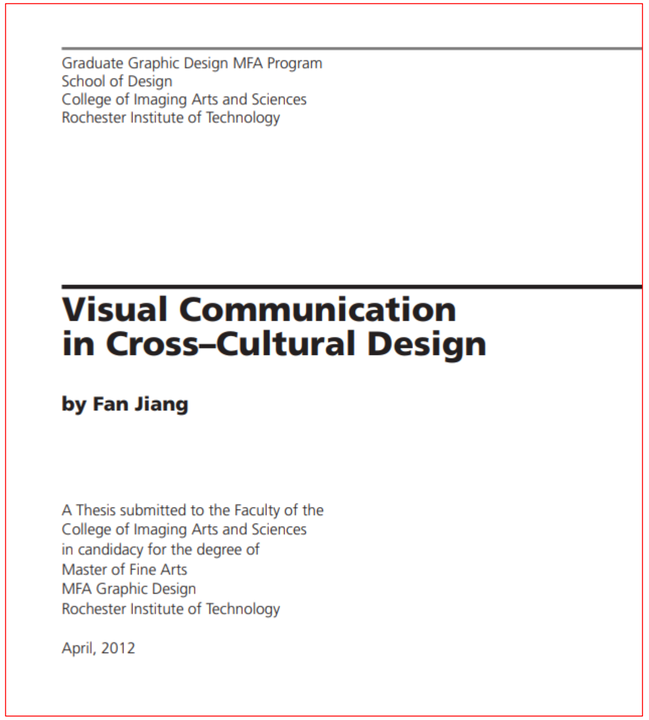

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3. Transformation-Aware Embeddings for Image Provenance

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Transformation-Aware Embeddi
Image Provenance

Aparna Bharati, *Member, IEEE*, Daniel Moreira, *Member, IEEE*, Patrick J.
Anderson de Rezende Rocha, *Senior Member, IEEE*, Kevin W. Bowyer,
and Walter J. Scheirer, *Senior Member, IEEE*

***Abstract*—A dramatic rise in the flow of manipulated image content on the Internet has led to a prompt response from the media forensics research community. New mitigation efforts leverage cutting-edge data-driven strategies and increasingly incorporate usage of techniques from computer vision and machine learning to detect and profile the space of image manipulations. This paper addresses Image Provenance Analysis, which aims at discovering relationships among different manipulated image versions that share content. One important task in provenance analysis, like most visual understanding problems, is establishing a visual description and dissimilarity computation method that connects images that share full or partial content. But the existing handcrafted or learned descriptors — generally appropriate for tasks such as object recognition — may not sufficiently encode the subtle differences between near-duplicate image variants, which significantly characterize the provenance of any image. This paper introduces a novel data-driven learning-based approach that provides the context for ordering images that have been generated from a single image source through various transformations. Our approach learns transformation-aware embeddings using weak supervision via composited transformations and a rank-based Edit Sequence Loss. To establish the effectiveness of the proposed approach, comparisons are made with state-of-the-art handcrafted and deep-learning-based descriptors, as well as image matching approaches. Further experimentation validates the proposed approach in the context of image provenance analysis and improves upon existing approaches.**

***Index Terms*— Image provenance analysis, image manipulation, deep learning, forensics, edit sequence loss.**

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Aparna Bharati was with the Department of Computer Science and Engineering, University of Notre Dame, Notre Dame, IN 46556 USA. She is now with the Department of Computer Science and Engineering, Lehigh University, Bethlehem, PA 18015 USA (e-mail: aparna.bharati.1@nd.edu).
Daniel Moreira, Patrick J. Flynn, Kevin W. Bowyer, and Walter J. Scheirer are with the Department of Computer Science and Engineering, University of Notre Dame, Notre Dame, IN 46556 USA.
Anderson de Rezende Rocha is with the Institute of Computing, University of Campinas, Campinas SP 13083-852, Brazil.
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Volume 18, No. 3, Art. 2
September 2017

Enclothed Knowledge: The Fashion Show as a Method of Dissemination in Arts-Informed Research

Ben Barry

Key words: arts-based research; arts-informed research; clothing; embodiment; fashion show; gender; masculinity; participatory; performance

Abstract: In this article, I investigate the processes, benefits and dilemmas of producing a fashion show as a method of dissemination in arts-informed qualitative research. I examine a project that used a fashion show to analyze and represent interview findings about men's understandings and performances of masculinities. Fashion shows facilitate the dissemination of new qualitative data—what I coin "enclothed knowledge"—which is embodied and inaccessible through static or verbal descriptions. Fashion shows also enable participants to shape knowledge circulation and allow researchers to engage diverse audiences. Despite these benefits, researchers have to be mindful of ethical dilemmas that occur from the absence of anonymity inherent in public performances and therefore I suggest strategies to mitigate these threats to research ethics. Ultimately, I argue that fashion shows advance social justice because the platform can transform narrow, stereotypical understandings of marginalized identities.

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1. Introduction
2. Fashioning Arts-Informed Research
3. Form and Fashion
4. The Project
5. Fashion Show Production Process
6. Translation of Research
7. Representation of Participants
8. Engagement of Communities
9. Conclusion
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1. Introduction

In this article, I investigate the fashion show as a method of dissemination in arts-informed qualitative research. I explore a research project—Refashioning Masculinity—that used a fashion show to analyze and represent interview findings about men's understandings and performances of masculinities. Some scholars might be hesitant to use a fashion show in research given that fashion is frequently associated with superficiality (ENTWISTLE, 2000) and commerce (HOFFMANN, 2009). Fashion shows and the clothing featured in them, however, construct, express and embody lived experiences (WOODWARD, 2016a). To explore fashion shows as research dissemination, I first examine arts-informed research methodology and the potential of using fashion shows within its

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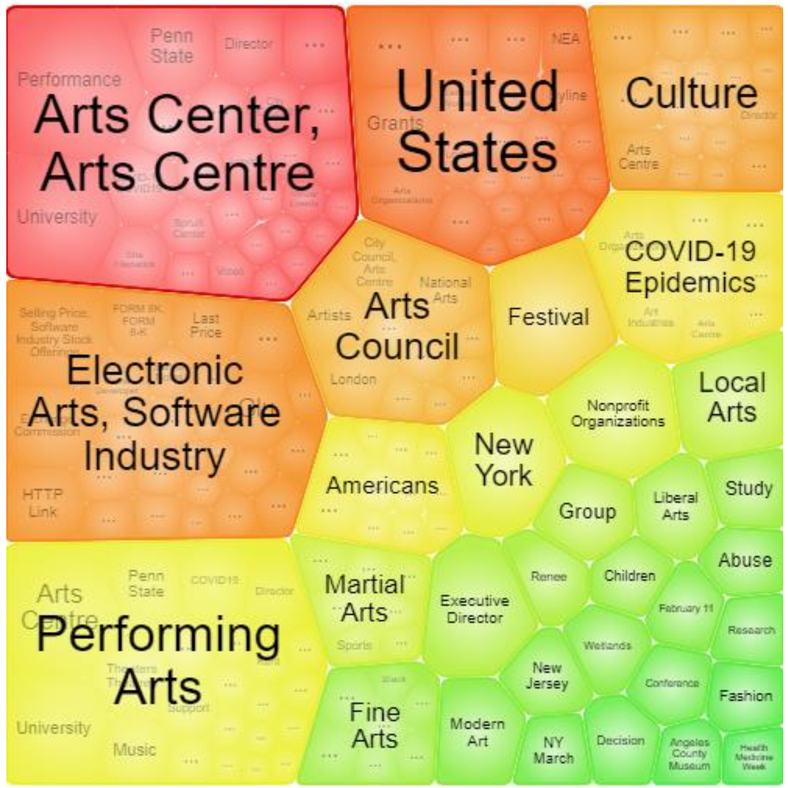

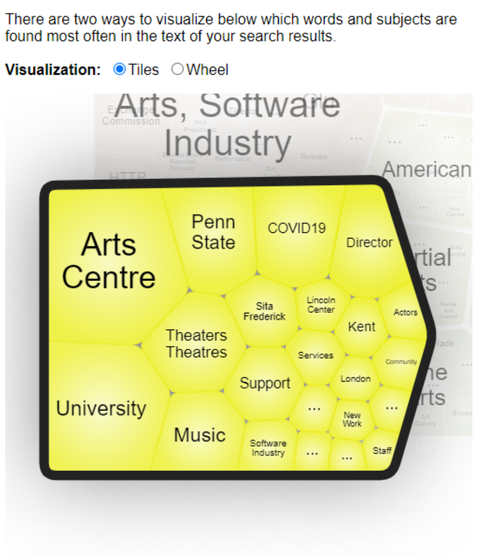

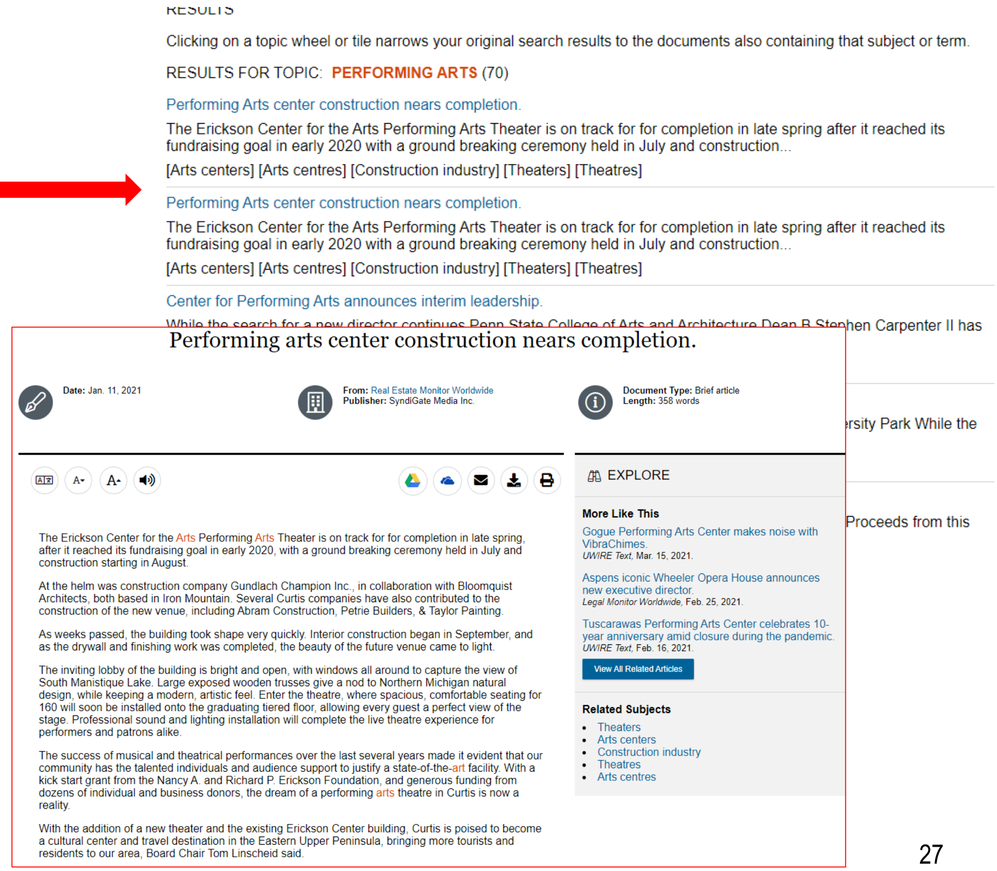

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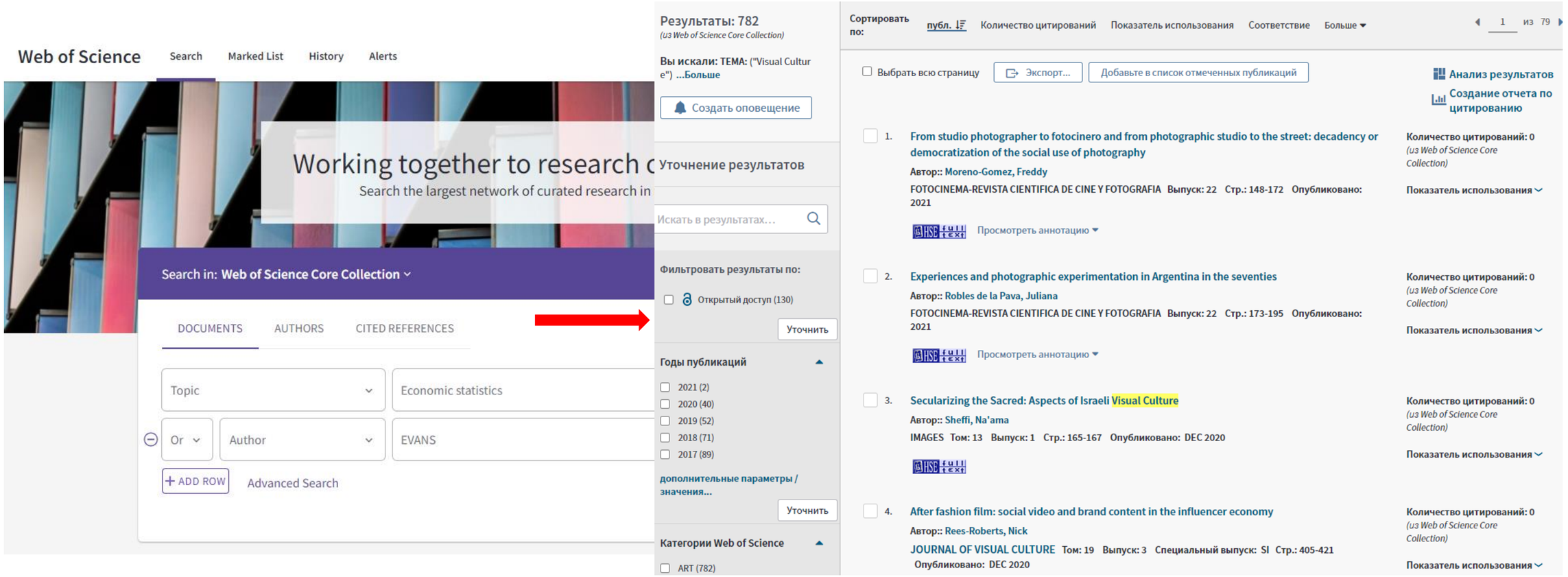

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   JOURNAL OF VISUAL CULTURE Том: 7 Выпуск: 2 Стр.: 131-146 Опубликовано: AUG 2008

not of an oscillation between text and history, much less of an adjudication between them, much less of some synthesis of them in some grand Hegelian *Aufhebung*; it consists instead in the exploration of the fundamental incommensurability, yet mutual dependence, of existing disciplinary categories of knowledge.

James D. Herbert is associate professor of art history at the University of California, Irvine. His Fauve Painting: The Making of Cultural Politics *(1992) received the Hans Rosenhaupt Memorial Book Award. He is currently working on a manuscript entitled* Global Speculations: Exhibitions of Commerce, Ethnography, and Art in Paris, 1937–38 *[Department of Art History, University of California, Irvine, Calif. 92717; jdherb@uci.edu].*

Interdisciplinarity and Visual Culture

W. J. T. Mitchell

When I was asked by the *Art Bulletin* to write something about "interdisciplinarity," it seemed like an easy task. After all, I've been editing an interdisciplinary journal of criticism and theory in the humanities and social sciences for seventeen years. I have also been working (along with many others) at the disciplinary fringes of art history, engaged in an interdisciplinary practice called "iconology" (the general study of images across the media) or more broadly "visual culture" (the study of the social construction of visual experience). These practices have surfaced in the convergence of disciplines of art history, literary and media studies, and cultural studies around what I have called a "pictorial turn."[1] This turn runs throughout critical theory, philosophy, and political discourses of identity formation, sexuality, otherness, fantasy, the unconscious; it focuses on the cultural construction of visual experience in everyday life as well as in media, representations, and visual arts. It is a project that requires conversations among art historians, film scholars, optical technologists and theorists, phenomenologists, psychoanalysts, and anthropologists. Visual culture is, in short, an "interdiscipline," a site of convergence and conversation across disciplinary lines.[2]

The more I've thought about this topic, however, the more convinced I am that calling these practices "interdisciplinary" does not in itself tell us what is crucial about them. The name may be nothing more than a euphemism for something else, a term that permits us to feel good about what we do and to avoid thinking about it too precisely. There is no question that "being interdisciplinary" is a "good thing" in contemporary academic parlance. My impression is that the term emerged in 1970s foundation jargon (especially at the NEH) as a code word for politically or theoretically adventurous work (feminism and women's studies, work in media and mass culture, deconstruction, semiotics, Marxist and psychoanalytic criticism).[3] The term had a useful function, then, in making this new work look professionally respectable and safe. It provided a neutral or even honorific rubric, a form of camouflage that rendered it indistinguishable from work that was *not* especially adventurous in its political or theoretical engagements. In these safer forms of interdisciplinarity, one could conduct "comparative" studies of the arts within familiar historicist frameworks,[4] or apply tested sociological or literary or psychoanalytic or semiotic methods to art-historical problems and be sure of getting results. New readings of works of art would be produced; a way of decoding, translating, deciphering, and describing the visual would be provided. Certainly, if it is good to have a discipline or to be disciplined, it must be even better to have mastered more than one discipline, to "be interdisciplinary."

Interdisciplinarity, in short, is a way of seeming to be just a little bit adventurous and even transgressive, but not too much. It has been around long enough now to seem like a regular professional option, if not itself a discipline, in the structure of academic knowledge. Every up-to-date university in the United States prides itself on its commitment to interdisciplinary research and training. Institutes, councils,

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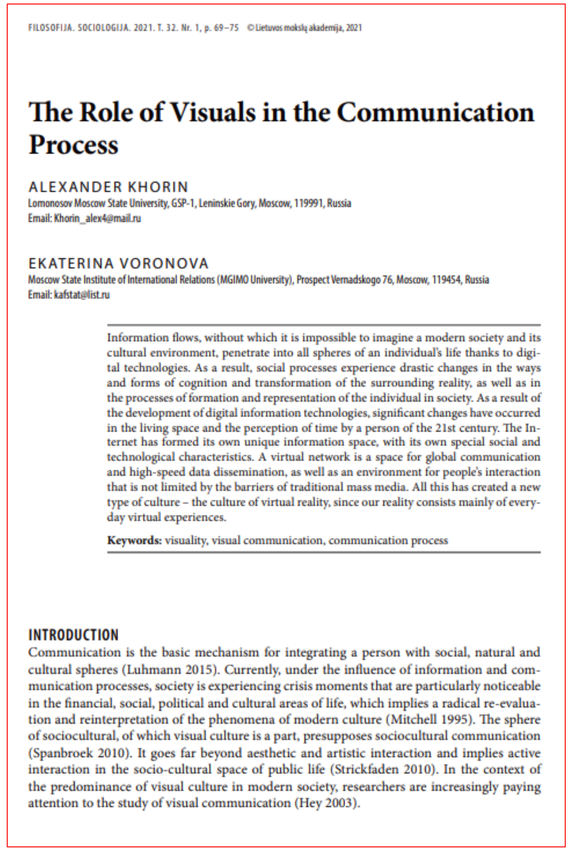

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The Role of Visuals in the Communication Process

ALEXANDER KHORIN
Lomonosov Moscow State University, GSP-1, Leninskie Gory, Moscow, 119991, Russia
Email: Khorin_alex4@mail.ru

EKATERINA VORONOVA
Moscow State Institute of International Relations (MGIMO University), Prospect Vernadskogo 76, Moscow, 119454, Russia
Email: kafstat@list.ru

Information flows, without which it is impossible to imagine a modern society and its cultural environment, penetrate into all spheres of an individual's life thanks to digital technologies. As a result, social processes experience drastic changes in the ways and forms of cognition and transformation of the surrounding reality, as well as in the processes of formation and representation of the individual in society. As a result of the development of digital information technologies, significant changes have occurred in the living space and the perception of time by a person of the 21st century. The Internet has formed its own unique information space, with its own special social and technological characteristics. A virtual network is a space for global communication and high-speed data dissemination, as well as an environment for people's interaction that is not limited by the barriers of traditional mass media. All this has created a new type of culture – the culture of virtual reality, since our reality consists mainly of everyday virtual experiences.

Keywords: visuality, visual communication, communication process

INTRODUCTION

Communication is the basic mechanism for integrating a person with social, natural and cultural spheres (Luhmann 2015). Currently, under the influence of information and communication processes, society is experiencing crisis moments that are particularly noticeable in the financial, social, political and cultural areas of life, which implies a radical re-evaluation and reinterpretation of the phenomena of modern culture (Mitchell 1995). The sphere of sociocultural, of which visual culture is a part, presupposes sociocultural communication (Spanbroek 2010). It goes far beyond aesthetic and artistic interaction and implies active interaction in the socio-cultural space of public life (Strickfaden 2010). In the context of the predominance of visual culture in modern society, researchers are increasingly paying attention to the study of visual communication (Hey 2003).

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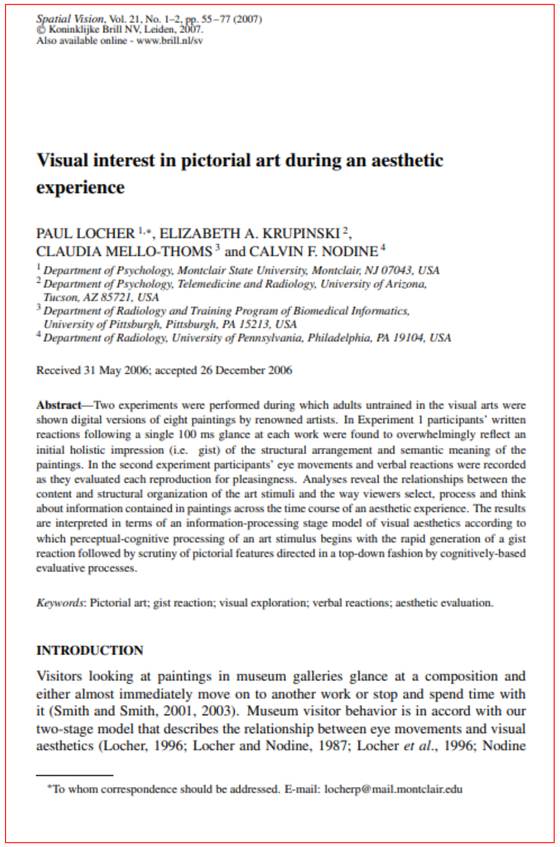

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Visual interest in pictorial art during an aesthetic experience

PAUL LOCHER [1,*], ELIZABETH A. KRUPINSKI [2], CLAUDIA MELLO-THOMS [3] and CALVIN F. NODINE [4]

[1] *Department of Psychology, Montclair State University, Montclair, NJ 07043, USA*
[2] *Department of Psychology, Telemedicine and Radiology, University of Arizona, Tucson, AZ 85721, USA*
[3] *Department of Radiology and Training Program of Biomedical Informatics, University of Pittsburgh, Pittsburgh, PA 15213, USA*
[4] *Department of Radiology, University of Pennsylvania, Philadelphia, PA 19104, USA*

Received 31 May 2006; accepted 26 December 2006

Abstract—Two experiments were performed during which adults untrained in the visual arts were shown digital versions of eight paintings by renowned artists. In Experiment 1 participants' written reactions following a single 100 ms glance at each work were found to overwhelmingly reflect an initial holistic impression (i.e. gist) of the structural arrangement and semantic meaning of the paintings. In the second experiment participants' eye movements and verbal reactions were recorded as they evaluated each reproduction for pleasingness. Analyses reveal the relationships between the content and structural organization of the art stimuli and the way viewers select, process and think about information contained in paintings across the time course of an aesthetic experience. The results are interpreted in terms of an information-processing stage model of visual aesthetics according to which perceptual-cognitive processing of an art stimulus begins with the rapid generation of a gist reaction followed by scrutiny of pictorial features directed in a top-down fashion by cognitively-based evaluative processes.

Keywords: Pictorial art; gist reaction; visual exploration; verbal reactions; aesthetic evaluation.

INTRODUCTION

Visitors looking at paintings in museum galleries glance at a composition and either almost immediately move on to another work or stop and spend time with it (Smith and Smith, 2001, 2003). Museum visitor behavior is in accord with our two-stage model that describes the relationship between eye movements and visual aesthetics (Locher, 1996; Locher and Nodine, 1987; Locher *et al*., 1996; Nodine

*To whom correspondence should be addressed. E-mail: locherp@mail.montclair.edu

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DIVISION 10 Psychology of Aesthetics, Creativity, and the Arts

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Do You Feel Like I Do? A Study of Spontaneous and Deliberate Emotion Sharing and Understanding Between Artists and Perceivers of Installation Art

Matthew Pelowski, Eva Specker, Gernot Gerger, and Helmut Leder
University of Vienna

Lauren S. Weingarden
Florida State University

Humans appear naturally inclined to both broadcasting and to perceiving each other's emotional experiences. Especially in the area of empathy or emotion contagion, studies have routinely documented our ability to respond to others' affective states, often via faces or bodies. This can occur on an intellectual level of perceiving emotion signs or can involve actually feeling how others appear to be feeling or mirroring responses with our own brains and physiology. However, while well-documented in interpersonal studies, can this process occur in the absence of another human? Specifically, with art or music, a longstanding argument involves the potential for these media to act as a proxy for the artist, providing an interface whereby one can "feel in" to share an emotional connection. For visual art, however, this process has almost never been empirically recorded. Here, we introduce a paradigm wherein we assessed working artists' emotional experiences and intentions as they produced installation artworks and then assessed resulting emotions and understanding of viewers. We find that in some cases (2 of 3 artworks) viewers did consistently feel more emotions that the artist had intended, they also spontaneously reported feeling similar emotion patterns as those reported by the artists when making, regardless of whether these had been intended. With all 3 artworks, viewers also showed ability to guess the emotion-transmission intentions of artists. Success at emotion sharing and at feeling intended emotions also positively related to ratings (i.e., goodness) of the art.

Keywords: emotion sharing, empathy, visual art, emotion contagion, aesthetics

Supplemental materials: http://dx.doi.org/10.1037/aca0000201.supp

To evoke in oneself a feeling one has once experienced, and having evoked it in oneself, then, by means of movements, lines, colors, sounds, or forms . . . so to transmit that feeling that others may experience the same feeling—this is the activity of art (Leo Tolstoy, 1896).

Art—probably since its inception—has been intimately connected with a belief that it should serve as a conduit for a shared experience. As put by the artist Eugène Delacroix (in Goldwater & Treves, 1958, p. 230), an artwork is a "bridge between the mind of the [artist] and that of the spectator." Art can function as ritual or social performance, providing a space for individuals to meet and to share ethical, political, or aesthetic goals or aspirations (Dissanayake, 2008; Kreitler & Kreitler, 1972). Art can record actions, whereby the artist personality or intentions, left like handprint traces in the medium (Benjamin, 1969), can be retraced, and—in conjunction with mimetic signs—provide a vehicle or even a "language" (Gombrich & Saw, 1962) for transmitting meaning, perceptions, or impressions.

One of the most fundamental aspects for artist–viewer interactions involves emotion. From at least the days of Plato (Swanger, 1993), art was and is seen as allowing individuals to share "how it feels" or "what it is like" to be somewhere, in some time, or in the shoes of another, and to feel or appreciate their affective experience (Bachelard, 1958; Dewey, 1980; Swanger, 1993). Emotion sharing via art was in fact a major component in the theoretical formation of the 19th century idea of "Einfühlung"—and more recently "empathy" (Gerger, Pelowski, & Leder, 2017)—meaning "feeling into" the emotional state of another through their body or through an artwork (Lipps, 1903; Vischer, 1873).

Such connections are argued to be key to both making and to enjoying art. Numerous researchers suggest that the better one's ability to feel into an object, the deeper, the more sincere, and the

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Matthew Pelowski, Eva Specker, Gernot Gerger, and Helmut Leder, Department of Basic Psychological Research and Research Methods, Faculty of Psychology, University of Vienna; Lauren S. Weingarden, Department of Art History, Florida State University.
We thank Hannah Wier for her assistance with the data collection. We would also like to extend a very heartfelt thanks to the three artists who participated in the study, and who graciously made their artworks and their intentions available for our analyses. Without their support and willingness to collaborate at all stages, this project would not have been possible.
Correspondence concerning this article should be addressed to Matthew Pelowski, Department of Basic Psychological Research and Research Methods, Faculty of Psychology, University of Vienna, Liebiggasse 5, A-1010 Vienna, Austria. E-mail: matthew.pelowski@univie.ac.at

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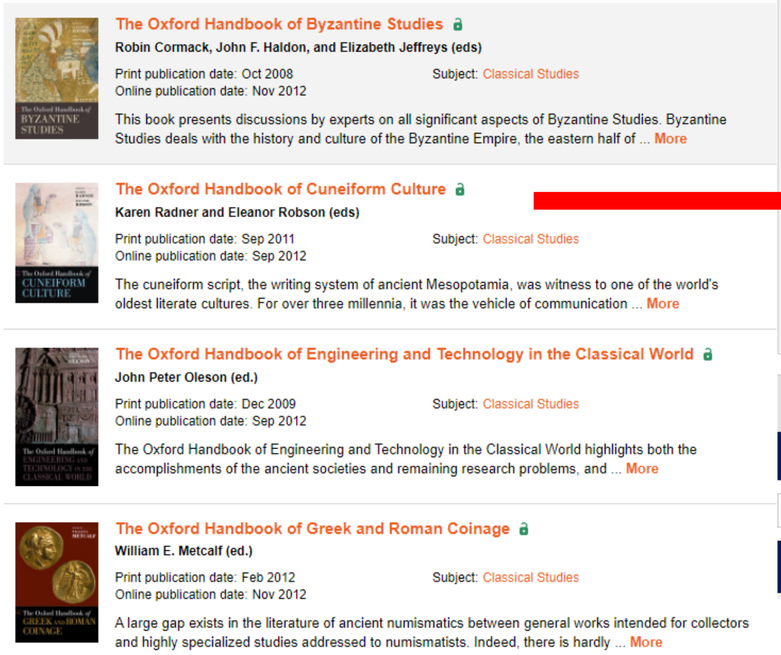

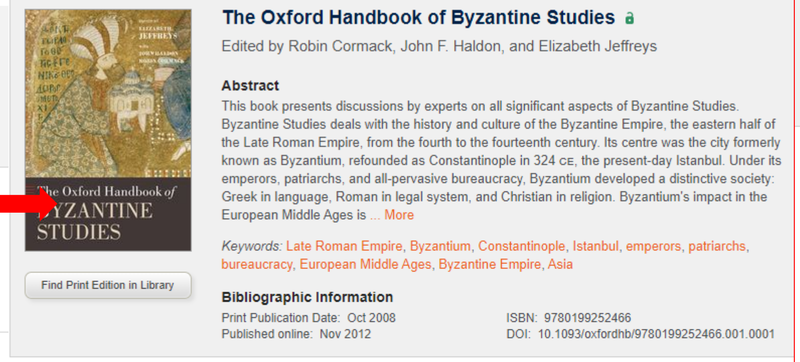

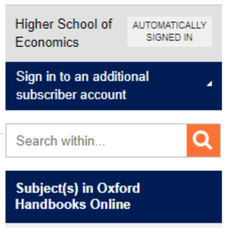

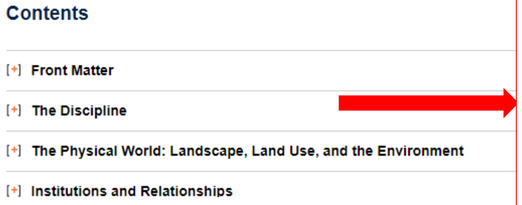

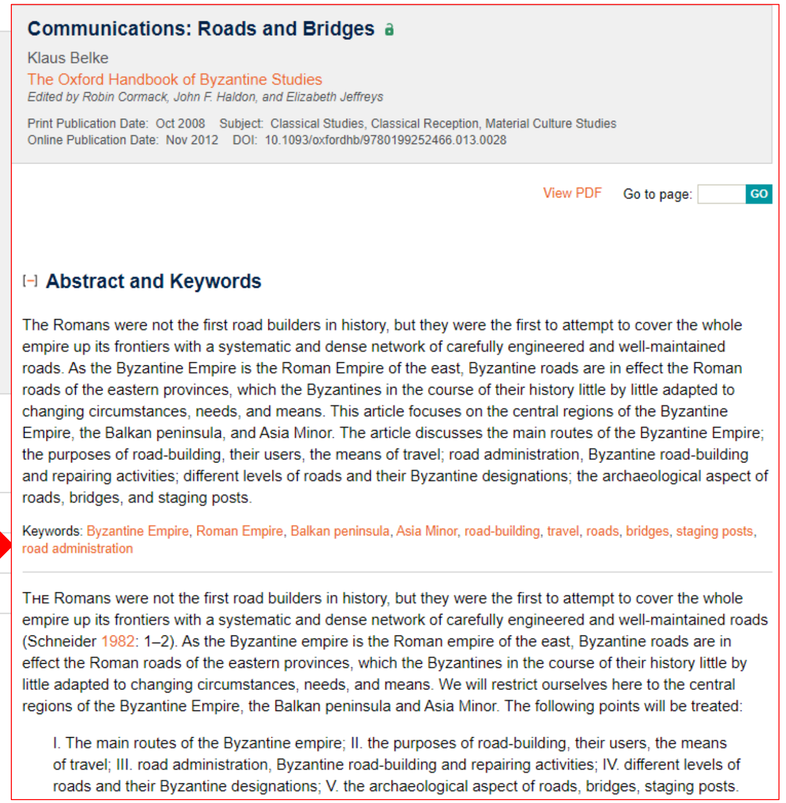

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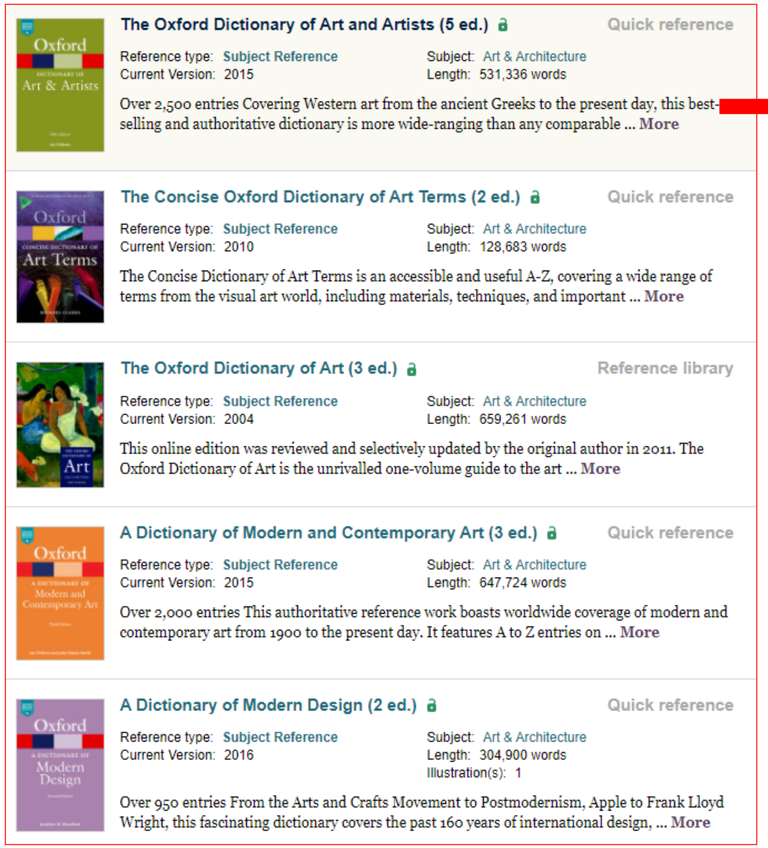

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abstract art

Art that does not depict recognizable scenes or objects, but instead is made up of forms and colours that exist for their own expressive sake. Much decorative art can thus be described as abstract, but in normal usage the term refers to modern painting and sculpture that abandon the traditional European conception of art as the imitation of nature and make little or no reference to the external visual world. Abstract art in this sense was born and achieved its distinctive identity in the second decade of the 20th century and has played a major part in modern art, developing into many different idioms—from cool geometric precision to explosive spontaneity. Some exponents of such art dislike the term 'abstract' (Arp, for example, hated it, insisting on the word 'Concrete'), but the alternatives they prefer, although perhaps more precise, are usually cumbersome, notably non-figurative, non-representational, and Non-Objective.

The basic aesthetic premise of abstract art—that formal qualities can be thought of as existing indepe
subject matter—existed long before the 20th century. Ultimately the idea can be traced back to Plato.
dialogue *Philebus* (*c.*350 BC) puts the following words into Socrates' mouth: 'I do not mean by beauty
beauty as that of animals and pictures…but understand me to mean straight lines and circles, and th
figures which are formed out of them by turning-lathes and rulers and measures of angles; for these
only relatively beautiful, like other things, but eternally and absolutely beautiful.' More pertinently, in h
Discourse (1780) to the students of the Royal Academy, Sir Joshua Reynolds advised that 'we are su
experience that the beauty of form alone, without the assistance of any other quality, makes of itself
justly claims our esteem and admiration'; and in discussing the *Belvedere Torso* he referred to 'the pe
science of abstract form'.

In the 19th century several notable critics developed Reynolds's line of thought, including Maurice De
1890, in a remark that was to be much quoted, said, 'Remember that a picture—before being a war h
woman or an anecdote—is essentially a flat surface covered with colours assembled in a certain orde
year Whistler wrote, 'As music is the poetry of sound, so is painting the poetry of sight, and the subje
nothing to do with the harmony of sound or of colour', and to emphasize his belief that painting, like
concerned with abstract aesthetic qualities, he frequently used words such as 'harmony' or 'symphon
his pictures.

Pop art

A movement based on the imagery of consumerism and popular culture, flourishing from the late 1950s to the early 1970s, chiefly in the USA and Britain. The term was coined *c.*1955, perhaps by Lawrence Alloway. Comic books, advertisements, packaging, and images from television and the cinema were all part of the iconography of the movement. In the USA Pop art was initially regarded as a reaction from Abstract Expressionism because its exponents brought back figural imagery and made use of Hard-Edge techniques. It was seen as a descendant of Dada (in fact Pop art is sometimes called Neo-Dada) because it debunked the seriousness of the art world and embraced the use or reproduction of commonplace subjects (comic strips, soup tins, highway signs) in a manner that had affinities with Duchamp's ready-mades.

The most immediate inspiration, however, was the work of Jasper Johns and Robert Rauschenberg, both of whom began to make an impact on the New York art scene in the mid-1950s. They opened a wide new range of subject matter with Johns's paintings of flags, targets, and numbers and his sculptures of objects such as beer cans and Rauschenberg's collages and combine paintings featuring Coca-Cola bottles, stuffed birds, and photographs from magazines and newspapers. While often using similar subject matter, Pop artists generally favoured commercial techniques in preference to the painterly manner of Johns and Rauschenberg. Examples are Andy Warhol's screenprints of soup tins and so on, Roy Lichtenstein's paintings in the manner of comic strips, and Mel Ramos's brash pin-ups. Claes Oldenburg, whose subjects include ice-cream cones and hamburgers, has been the major Pop art sculptor.

John Wilmerding (*American Art*, 1976) writes that Pop art 'cannot be separated from the culmination of affluence and prosperity during the post-World-War-II era. America had become a ravenously consuming society, packaging art as well as other products, indulging in commercial manipulation, and celebrating exhibitionism, self-promotion, and instant success…Pop's mass-media orientation may further be related to the acceleration of uniformity in most aspects of national life, whether restaurants or regional dialects. Shared by all Americans were the principal preoccupations of Pop art—sex, the automobile, and food.'

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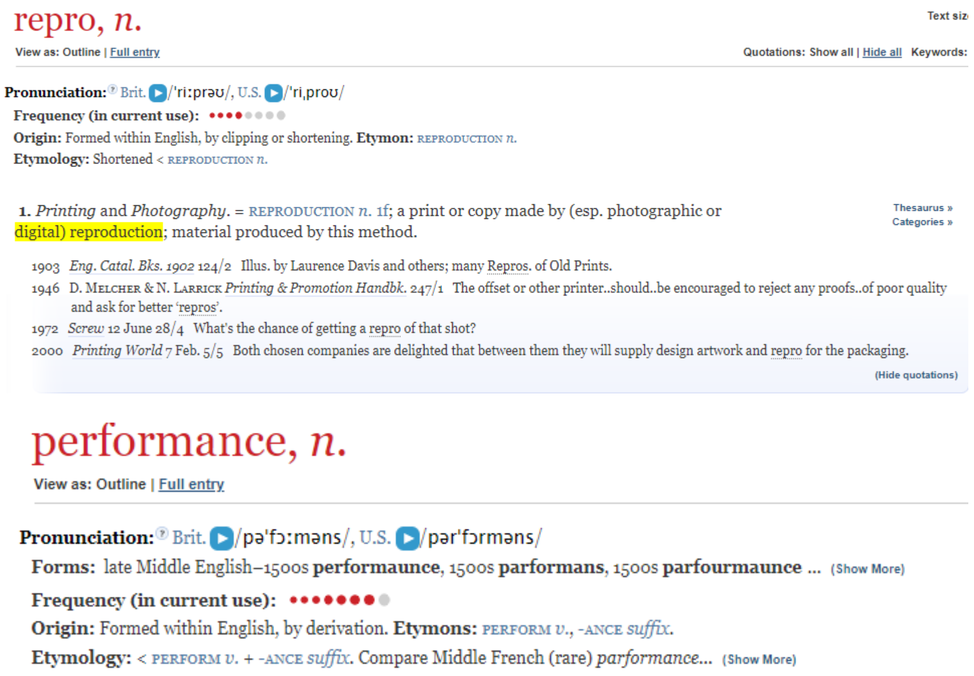
Oxford English Dictionary



repro, *n.*

Text siz

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Quotations: Show all | Hide all Keywords:

Pronunciation: Brit. /ˈriːprəʊ/, U.S. /ˈriˌproʊ/

Frequency (in current use):

Origin: Formed within English, by clipping or shortening. **Etymon:** REPRODUCTION *n.*

Etymology: Shortened < REPRODUCTION *n.*

1. *Printing* and *Photography*. = REPRODUCTION *n.* 1f; a print or copy made by (esp. photographic or digital) reproduction; material produced by this method.

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1903 *Eng. Catal. Bks. 1902* 124/2 Illus. by Laurence Davis and others; many Repros. of Old Prints.

1946 D. MELCHER & N. LARRICK *Printing & Promotion Handbk.* 247/1 The offset or other printer..should..be encouraged to reject any proofs..of poor quality and ask for better 'repros'.

1972 *Screw* 12 June 28/4 What's the chance of getting a repro of that shot?

2000 *Printing World* 7 Feb. 5/5 Both chosen companies are delighted that between them they will supply design artwork and repro for the packaging.

(Hide quotations)

performance, *n.*

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Pronunciation: Brit. /pəˈfɔːməns/, U.S. /pərˈfɔrməns/

Forms: late Middle English–1500s **performaunce**, 1500s **parformans**, 1500s **parfourmaunce** ... (Show More)

Frequency (in current use):

Origin: Formed within English, by derivation. **Etymons:** PERFORM *v.*, -ANCE *suffix*.

Etymology: < PERFORM *v.* + -ANCE *suffix*. Compare Middle French (rare) *performance*... (Show More)

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Quotations: Show all | Hide all Keywords:

Frequency (in current use):

Origin: Formed within English, by compounding. **Etymons:** PHOTO- *comb. form*, HELIOSCOPE *n.*

Etymology: < PHOTO- *comb. form* + HELIOSCOPE *n.* Compare earlier PHOTOHELIOGRAPH *n.*

Astronomy. Obsolete.

= PHOTOHELIOGRAPH *n.*

Thesaurus »
Categories »

1864 J. F. W. HERSCHEL *Outl. Astron.* (ed. 7) vi. 261 Photographic representations of the spots have been made..with a 'photohelioscope' at Kew.

1876 *Rep. Commissioners of US to Internat. Exhib.* (US Commission to Vienna Exhib., 1873) 9 I found it in the German division, under Group XIV, Scientific Instruments. There were exhibited..a photo-microscope and photo-helioscope.

(Hide quotations)

embodiment | imbodiment, *n.*

Text siz

View as: Outline | Full entry

Quotations: Show all | Hide all Keywords

Pronunciation: /ɛmˈbɒdɪmənt/ /ɪmˈbɒdɪmənt/

Frequency (in current use):

Etymology: < EMBODY *v.* + -MENT *suffix*.

1. The action of embodying; the process or state of being embodied. *literal* and *figurative*.

Thesaurus »

1858 N. HAWTHORNE *Fr. & Ital. Jrnls.* II. 19 As long as a beautiful thought shall require physical embodiment.

1862 F. HALL tr. N. N. Gore *Rational Refut. Hindu Philos. Syst.* 125 Souls..condemned, by reason of sin, to repeated embodiment.

1881 *Athenæum* No. 2811. 348/2 No less admirable is Herr Reichmann's embodiment of Wolfram.

(Hide quotations)

2. *concrete*. That in which (something) is embodied.

a. The corporeal 'vesture' or 'habitation' *of* (a soul). Also *figurative*.

Thesaurus »
Categories »

1850 E. P. WHIPPLE *Ess. & Rev.* (ed. 3) I. 311 This fiery spiritual essence was enclosed in a frame sensitive enough to be its fit embodiment.

1862 H. SPENCER *First Princ.* I. i. §4. 13 The soul of truth contained in erroneous creeds is very unlike most..of its several embodiments.

(Hide quotations)

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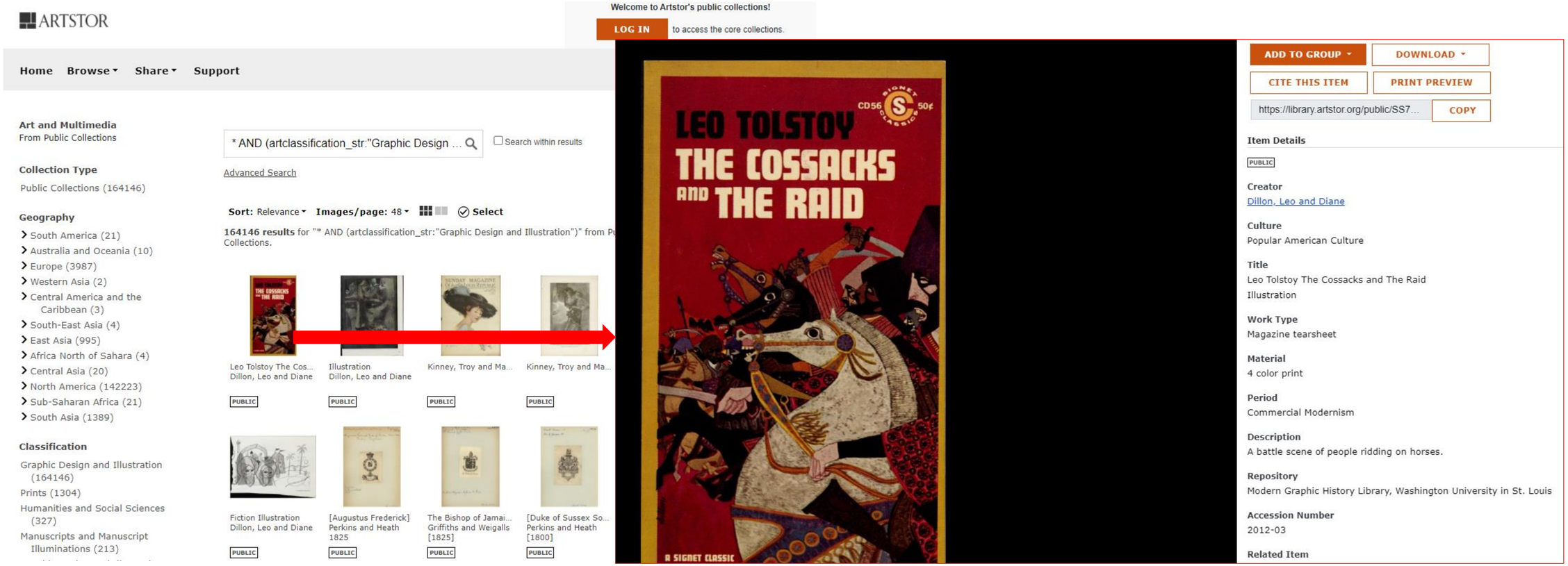

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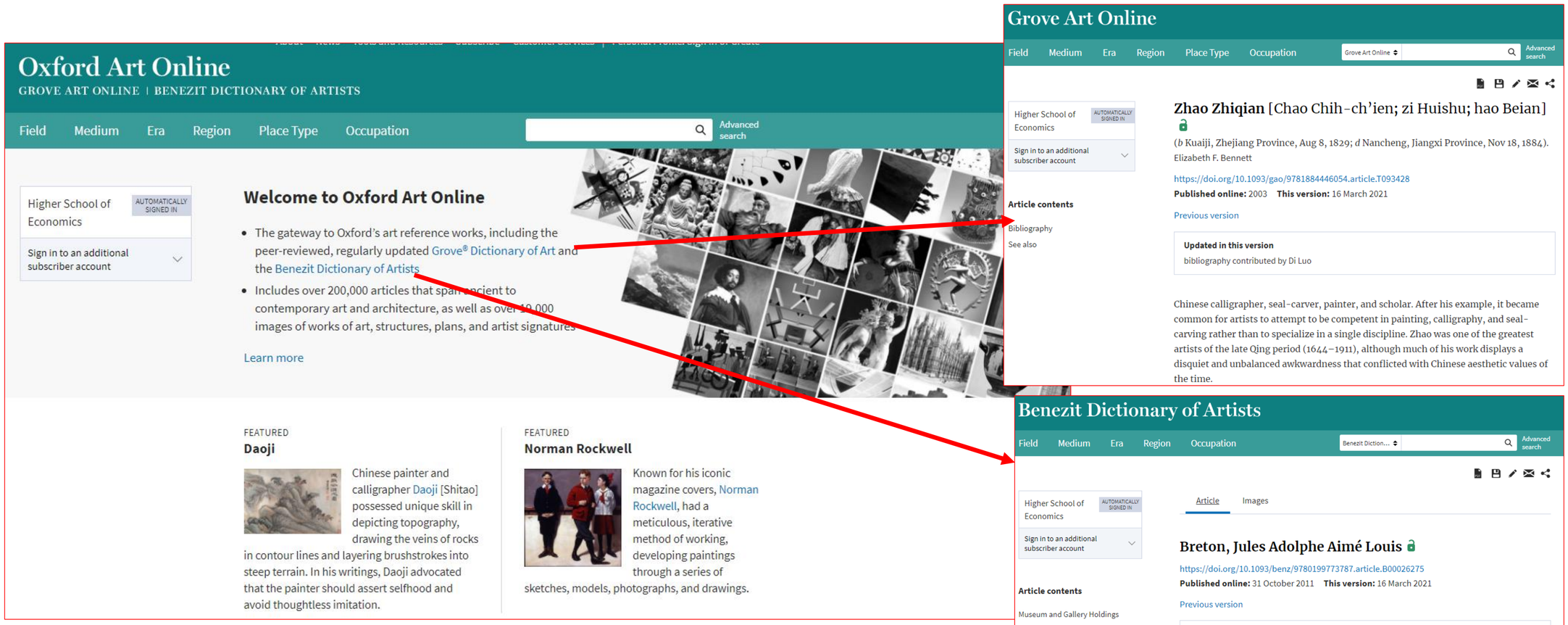


ДОСТУП К СПЕЦИАЛИЗИРОВАННЫМ БАЗАМ ДАННЫХ

Рекомендательный список журналов*. Arts

Psychology of Aesthetics Creativity and the Arts

Охват: 2006– настоящее время
Периодичность: ежеквартально
Издатель: EDUCATIONAL PUBLISHING FOUNDATION· AMERICAN PSYCHOLOGICAL ASS
Импакт-фактор: 2.482 (JCR 2019)

Описание: журнал Psychology of Aesthetics Creativity and the Arts посвящен продвижению научных исследований в области психологии эстетики, психологии производства и оценки видов искусства и всех аспектов творческой деятельности.

International Journal of Arts Management

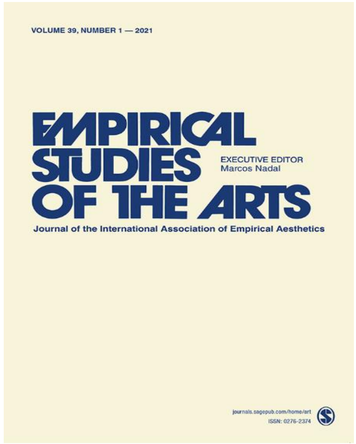
Охват: 1998– настоящее время
Периодичность: 3 номера в год
Издатель: Montréal: Management International
Импакт-фактор: 0.784 (JCR 2019)

Описание: основными предметными областями статей, публикуемых в журнале International Journal of Arts Management, являются изобразительное искусство и театр, бизнес и международный менеджмент в искусстве.

* Список подготовила главный библиотекарь Юферова Ольга

ДОСТУП К СПЕЦИАЛИЗИРОВАННЫМ БАЗАМ ДАННЫХ

Рекомендательный список журналов. Arts



Empirical Studies of the Arts

Охват: 1999– настоящее время
Периодичность: 2 номера в год
Издатель: SAGE PUBLICATIONS INC
Импакт-фактор: 0.773 (JCR 2019)

Описание: журнал Empirical Studies of the Arts является междисциплинарным форумом для теоретических и эмпирических исследований эстетики, творчества и всех видов искусства. Статьи посвящены антропологическим, психологическим, семиотическим и социологическим исследованиям создания, восприятия и оценки литературных, музыкальных и изобразительных форм искусства.

Postmedieval-A Journal of Medieval Cultural Studies

Охват: 2010 – настоящее время
Периодичность: ежеквартально
Издатель: PALGRAVE MACMILLAN LTD
Импакт-фактор: 0.217 (JCR 2019)

Описание: Postmedieval - это междисциплинарный рецензируемый журнал, который предлагает современный подход к Средневековью, проводит новые критические исследования Средневековья. Цель этого подхода состоит в том, чтобы осветить глубокие исторические структуры – ментальные, языковые, социальные, культурные, эстетические, религиозные, политические, сексуальные – которые лежат в основе современной мысли и жизни.

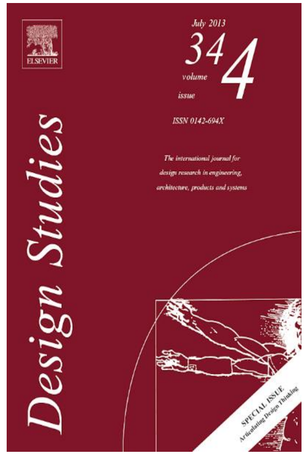
ДОСТУП К СПЕЦИАЛИЗИРОВАННЫМ БАЗАМ ДАННЫХ

Рекомендательный список журналов. Design

IEEE Internet of Things Journal

Охват: 1995 – настоящее время
Периодичность: 6 номеров в год
Издатель: IEEE-INST ELECTRICAL ELECTRONICS ENGINEERS INC
Импакт-фактор: 9.936 (JCR 2019)

Описание: журнал IEEE Internet of Things (IoT) публикует статьи о последних достижениях по темам системной архитектуры интернета Вещей, коммуникационных и сетевых протоколов интернета Вещей для сенсорных технологий, технологий управления большими данными и будущего интернет-дизайна использования Интернета Вещей в таких проектах как умные города, умная среда, умные дома.



Design Studies

Охват: 1995 – настоящее время
Периодичность: 6 номеров в год
Издатель: ELSEVIER
Импакт-фактор: 2.791 (JCR 2019)

Описание: журнал Design Studies - ведущий международный академический журнал, ориентированный на развитие понимания процессов проектирования. Она изучает проектную деятельность во всех областях применения, включая проектирование и проектирование изделий, архитектурное и городское проектирование, компьютерные артефакты и проектирование систем.

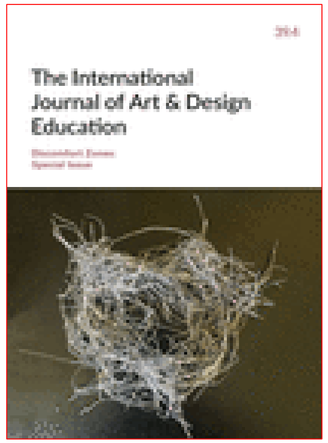
ДОСТУП К СПЕЦИАЛИЗИРОВАННЫМ БАЗАМ ДАННЫХ

Рекомендательный список журналов. Design

Urban Design International

Охват: 1996– настоящее время
Периодичность: ежеквартально
Издатель: PALGRAVE MACMILLAN LTD
Импакт-фактор: 0.875 (JCR 2019)

Описание: журнал Urban Design International является международным форумом обсуждения вопросов городского проектирования, градостроительства и управления для исследователей, градостроителей, архитекторов, планировщиков, ландшафтных архитекторов и дизайнеров, девелоперов.



International Journal of Art & Design Education

Охват: 1982– настоящее время
Периодичность: 3 номера в год
Издатель: Wiley-Blackwell
Импакт-фактор: 0.475 (JCR 2019)

Описание: журнал International Journal of Art & Design Education (iJADE) посвящен исследованиям в области искусства и креативного образования, является источником для распространения независимо рецензируемых статей об изобразительном искусстве, творчестве, ремеслах, дизайне и истории искусства во всех аспектах образовательных контекстов и учебных ситуаций.

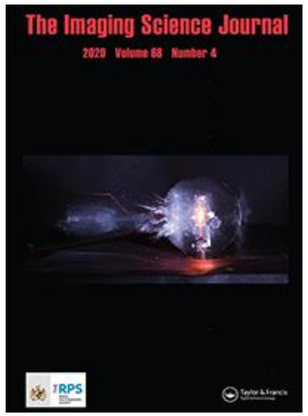
ДОСТУП К СПЕЦИАЛИЗИРОВАННЫМ БАЗАМ ДАННЫХ

Рекомендательный список журналов. Imaging Science & Photographic Technology

Virtual Reality

Охват: 1995 – настоящее время
Периодичность: ежеквартально
Издатель: Springer Nature
Импакт-фактор: 3.634 (JCR 2019)

Описание: журнал Virtual Reality публикует статьи, посвященные технологиям виртуальной реальности и программным системам, приложениям виртуальной реальности, оценке систем виртуальной реальности, философским и этическим вопросам, а также достижениям, относящимся к виртуальной реальности.



The Imaging Science Journal

Охват: 1997 – настоящее время
Периодичность: 8 номеров в год
Издатель: TAYLOR & FRANCIS LTD
Импакт-фактор: 1.023 (JCR 2019)

Описание: журнал THE IMAGING SCIENCE JOURNAL - официальный научный журнал Королевского фотографического общества - охватывает фундаментальные и прикладные научные аспекты визуализации. Содержание журнала включает в себя большинство областей деятельности, связанных с аналоговыми химическими, электронными, цифровыми и гибридными системами визуализации.

ДОСТУП К СПЕЦИАЛИЗИРОВАННЫМ БАЗАМ ДАННЫХ

Рекомендательный список журналов. Visual Arts

IEEE Transactions on Visualization and Computer Graphics

Охват: 1995– настоящее время
Периодичность: раз в месяц
Издатель: IEEE COMPUTER SOC
Импакт-фактор: 4.558 (JCR 2019)

Описание: IEEE Transactions on Visualization and Computer Graphics (TVCG) публикует статьи по темам, связанным с компьютерной графикой, информационной и научной визуализацией, визуальной аналитикой, виртуальной и дополненной реальностью, уделяя особое внимание теории, алгоритмам, методологиям, методам взаимодействия человека и компьютера, системам, программному обеспечению, аппаратному обеспечению и приложениям в этих областях.

Journal of Visual Culture

Охват: 2002– настоящее время
Периодичность: 3 номера в год
Издатель: SAGE PUBLICATIONS INC

Описание: журнал Journal of Visual Culture - международный реферируемый журнал осуществляет интеллектуальный анализ визуального искусства, популярной культуры, средств массовой информации, кураторской практики и цифровых платформ.

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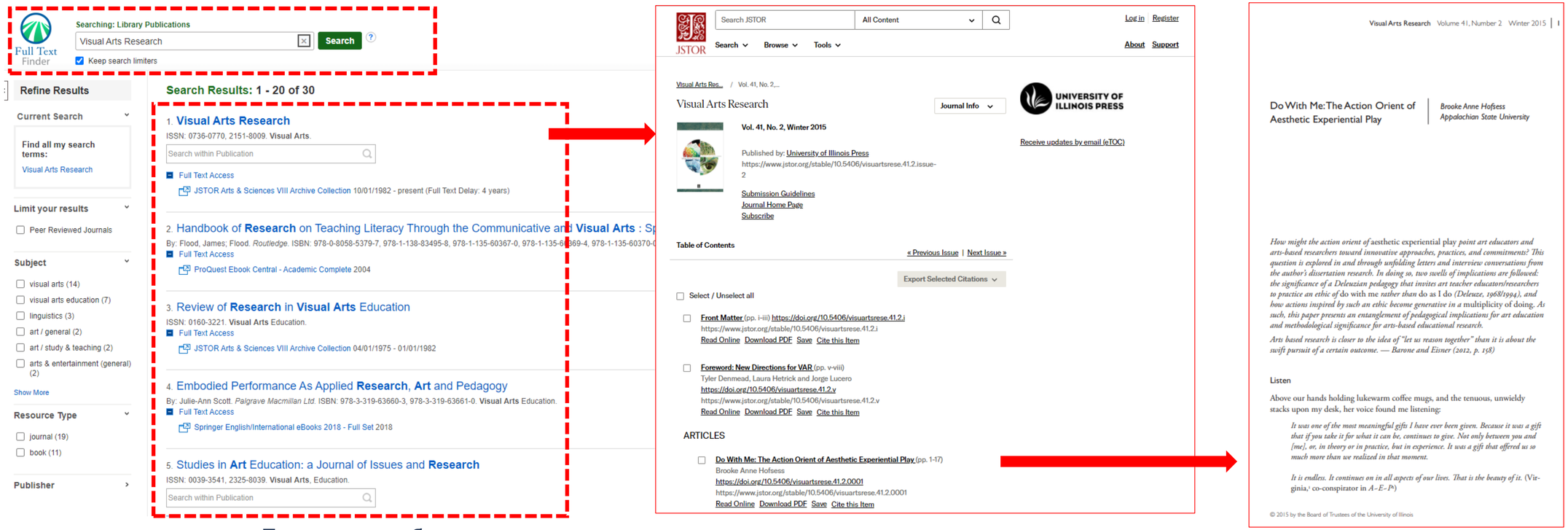

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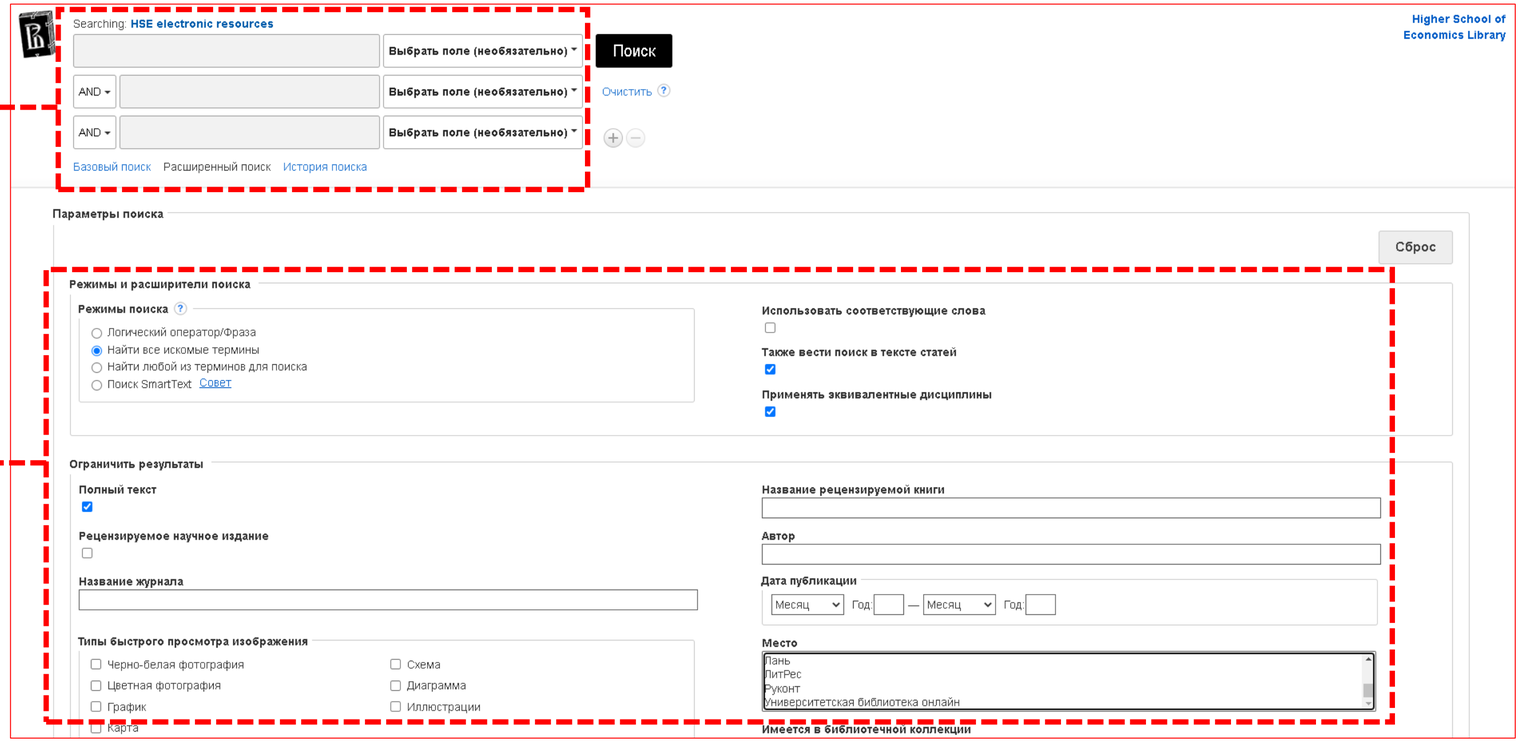

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