

CLPS 510 Perception, Illusion, and the Visual Arts
Semester II, 2012-13
Prof. William Warren

"The purpose of art is to force us to notice. Since perception is usually too automatic, art develops a variety of techniques to impede perception or to call attention to itself... Thus, it not only bears meaning, it forces an awareness of its meaning upon the viewer."

-- Lemon & Reis (1965), Russian Formalist Criticism, on Victor Shklovsky

Class:	MWF 11:00-11:50	MacMillan 115
My Office Hours:	Bill Warren	W 1:00-2:00, Metcalf 257, x3980
TA Office Hours:	Kevin Rio (head TA) Andrew Lee Ji Won Bang Berfu Negiz	Mon. 3:30-4:30, Metcalf 115 Tue. 12:00-1:00, Metcalf 115 Thur. 12:00-1:00 Metcalf 115 Fri. 12:00-1:00 Metcalf 115
Course Web Page:	http://mycourses.brown.edu If you are not registered, click "Log in as a Guest" and click CLPS0510 in the list	
Texts:	<ul style="list-style-type: none">• Dunning, W.V. <i>Changing images of pictorial space</i>. (Brown Bookstore)• Readings – posted as PDF files on myCourses• OCRA password: perspective	
Software:	Powerpoint; Dreamweaver; Acrobat Reader (CIS website)	
Supply list:	<ul style="list-style-type: none">• Alberti's Window kit (RISD Store 3D, 27 N. Main St., at the register)• 1 sketch pad (9"x12", at least 25 pp, tear-out sheets)• 10 acetate transparencies (8 1/2" x 11", for overhead projectors)• 6 permanent medium felt-tip markers: red, green, blue, yellow, purple, black• 2 medium Bear clips	

Course requirements

1. **Do the reading.** I expect you to take responsibility for doing the reading. It provides background and often augments what we talk about in class.
2. **Sketchpad exercises.** A series of visual exercises will be posted on myCourses that are designed to help you understand the perceptual principles discussed in class. Some parts will be handed in on paper, for other parts you will submit Powerpoint files via myCourses. Don't worry -- exercises will be evaluated on their content, not their artistic merits!
3. **Web page.** For a final project, you will create a simple web page to explain an aspect of perception and art related to the course. Training sessions on Dreamweaver will be available.
4. **Exams.** There will be a mid-term and a final, containing short-answer and essay questions. Exams will be based on concepts from class and the readings as well as perceptual interpretation of artwork; you do not have to memorize names and dates.
5. **Grading.** Midterm 25%, Final 35%, Exercises 25%, Web-Page Project 15%

PLAGIARISM WARNING: Written and visual work in this course must be *your own work*. Academic dishonesty such as plagiarism, copying text or artwork from others, or cheating on exams is a serious offence, and can result in an NC for the course or dismissal from Brown. Read the Academic Code!

	Topic	Reading	Exercises
1/23	Perception and representation	Willats Ch. 1	
1/25	Four theories of picture perception	Rock Ch. 1; Winner Ch. 3	
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	I. Space		
1/28	The information in pictures	Rock Ch. 2, 3; Sedgwick (2002)	
1/30	The "natural attitude"	Bryson Ch. 1; Dunning, Ch. 1	Ex. 1 due
2/1	The rise of linear perspective	Dunning Ch. 2, 3; NYT article	
2/4	The geometry of perspective	Dunning Ch. 4; Edgerton Ch. 3	
2/6	Trompe l'oeil	Kubovy Ch. 3	Ex. 2 due
2/8	The station point paradox	Rock Ch. 4	
2/11	Is linear perspective "natural"?	Goodman Ch. 1; Topper (1996)	
2/13	Why does art have a history?	Bryson Ch. 2; Carroll (2001)	Ex. 3 due
2/15	The fall of linear perspective: Flatness	Dunning Ch. 10, 11; Willats Ch. 10	
2/18	BREAK -- Presidents' Day		Visit RISD Museum this week
2/20	The fall of linear perspective: The moving observer	Dunning Ch. 12, 13 Hockney article	
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	II. Alternative representations		
2/22	Gibson's information theory	Gibson (1971); Rogers (2003)	Ex. 4 due
2/25	Japanese projection systems	Hagen p. 97-115; 141-156	
2/27	MIDTERM EXAM – in class		
3/1	Egyptian & NW Indian projection systems	Hagen p. 157-176; Willats Ch. 3	
3/4	Children's drawing	Willats Ch. 8, 13	
3/6	Developmental studies of picture perception	Winner Ch. 4	Ex. 5 due
3/8	Cross-cultural studies of picture perception	Deregowski (1972); Kennedy Ch. 5	

III. Light & Shade

3/11	Simultaneous contrast	Hubel p. 33-46	
3/13	Boundaries & regions	Hubel p. 55-76; Ratliff (1972)	
3/15	Edges & surfaces	Willats Ch. 4, 5	
3/18	Lightness, shadows, & shading	Gilchrist (1999); Willats Ch. 6	

IV. Color

3/20	Color vision	Sekuler & Blake Ch. 7	
3/22	Color interactions in Impressionism	Ratliff Ch. 1	Ex. 6 due
3/23 – 31	SPRING BREAK		
4/1	Color mixing in Pointillism	Homer p. 48-87	
4/3	Scintillation & color perspective	Livingstone (1988), Dunning Ch. 14	

V. Form and Aesthetics

4/5	Shape from X	Todd (2004); Willats Ch. 9	
4/8	Abstraction	--	Ex. 7 due
4/10	Gestalt laws of form	Rock Ch. 5; Teuber (1974)	
4/12	Aesthetics and neuroaesthetics	Bell (1913); Zeki (1999) Ch. 11-13	
4/15	Aesthetic experience and art	Carroll (1986); Danto (1999)	Web topic due

VI. Motion

4/17	2D representation of motion	--	Dream-weaver training
4/19	Perceptual basis of film	Rock Ch. 7	
4/22	The moving camera	Gianetti p. 110-119	
4/24	Film editing I: Cuts	Anderson Ch. 6	
4/26	Film editing II: The grammar of film	--	Ex. 8 due
4/29	F/X	--	

5/6	Upload Web Page by Monday 12:00 midnight		Web page due
5/16	Final Exam Thursday 2:00-4:00 pm		

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