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Leonardo to the Hubble Telescope

Seen Unseen Art Science And Intuition From Leonardo To The Hubble Telescope

Patrick Armstrong



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Seen/unseen Martin Kemp, 2006 *iSeen Unseen* is a deep richly illustrated and erudite analysis of the interconnections between science and the visual arts Martin Kemp explores the responses of artists scientists and their instruments to the world ranging from early representations of perspective to pinhole cameras particle accelerators and the Hubble telescope From Leonardo Durer and the inventors of photography to contemporary sculptors and from Galileo and Darwin to Stephen J Gould Kemp considers the way in which scientists and artists have perceived the world and responded to its patterns and sees common structural intuitions reflected in their work *Our Common Cosmos* Zoë Lehmann Imfeld, Andreas Losch, 2018-12-27 This volume collects an international body of voices as a timely response to a rapidly advancing field of the natural sciences The contributors explore how the disciplines of theology earth and space sciences contribute to the debate on constantly expanding ethical challenges and the prospect of humanity's future The discussions offered in this volume see the community as central to a sustainable and ethical approach to earth and space sciences examining the role of theology in this communal approach but also recognizing theology itself as part of a community of humanity disciplines Examining the necessity for interaction between disciplines this collection draws on voices from biodiversity studies geology aesthetics literature astrophysics and others to illustrate precisely why a constructive and sustainable dialogue is needed within the current scientific climate The Image in Mind Charles Taliaferro, Jil Evans, 2013-06-06 A philosophical inquiry into the strengths and weaknesses of theism and naturalism in accounting for the emergence of consciousness the visual imagination and aesthetic values The authors begin by offering an account of modern scientific practice which gives a central place to the visual imagination and aesthetic values They then move to test the explanatory power of naturalism and theism in accounting for consciousness and the very visual imagination and aesthetic values that lie behind and define modern science Taliaferro and Evans argue that evolutionary biology alone is insufficient to account for consciousness the visual imagination and aesthetic values Insofar as naturalism is compelled to go beyond evolutionary biology it does not fare as well as theism in terms of explanatory power **Aerial Aftermaths** Caren Kaplan, 2017-12-21 From the first vistas provided by flight in balloons in the eighteenth century to the most recent sensing operations performed by military drones the history of aerial imagery has marked the transformation of how people perceived their world better understood their past and imagined their future In *Aerial Aftermaths* Caren Kaplan traces this cultural history showing how aerial views operate as a form of world making tied to the times and places of war Kaplan's investigation of the aerial arts of war painting photography and digital imaging range from England's surveys of Scotland following the defeat of the 1746 Jacobite rebellion and early twentieth century photographic mapping of Iraq to images taken in the immediate aftermath of 9/11 Throughout Kaplan foregrounds aerial imagery's importance to modern visual culture and its ability to enforce colonial power demonstrating both the destructive force and the potential for political connection that come with viewing from above **The Palgrave Handbook**

of the Anthropology of Technology Maja Hojer Bruun, Ayo Wahlberg, Rachel Douglas-Jones, Cathrine Hasse, Klaus Hoyer, Dorthe Brogård Kristensen, Brit Ross Winthereik, 2022-03-23 This Handbook offers an overview of the thriving and diverse field of anthropological studies of technology. It features 39 original chapters each reviewing the state of the art of current research and enlivening the field of study through ethnographic analysis of human technology interfaces, forms of social organisation, technological practices and/or systems of belief and meaning in different parts of the world. The Handbook is organised around some of the most important characteristics of anthropological studies of technology today: the diverse knowledge practices that technologies involve and on which they depend; the communities, collectives and categories that emerge around technologies; anthropology's contribution to proliferating debates on ethics, values and morality in relation to technology and infrastructures that highlight how all technologies are embedded in broader political economies and socio-historical processes that shape and often reinforce inequality and discrimination while also generating diversity. All chapters share a commitment to human experiences, embodiments, practices and materialities in the daily lives of those people and institutions involved in the development, manufacturing, deployment and/or use of particular technologies. Chapters 11 and 31 are available open access under a Creative Commons Attribution 4.0 International License via link.springer.com. *Spaces Mapped and Monstrous* Nick Jones, 2020-04-21 Digital 3D has become a core feature of the twenty-first century visual landscape. Yet 3D cinema is a contradictory media form producing spaces that are highly regimented and exhaustively detailed; it simultaneously relies upon distortions of vision and space that are inherently strange. *Spaces Mapped and Monstrous* explores the paradoxical nature of 3D cinema to offer a critical analysis of an inescapable part of contemporary culture. Considering 3D's distinctive visual qualities and its connections to wider digital systems, Nick Jones situates the production and exhibition of 3D cinema within a web of aesthetic, technological and historical contexts. He examines 3D's relationship with computer interfaces, virtual reality and digital networks as well as tracing its lineage to predigital models of visual organization. Jones emphasizes that 3D is not only a technology used in films but also a tool for producing, controlling and distorting space within systems of surveillance, corporatization and militarization. The book features detailed analysis of a wide range of films including *Avatar* (2009), *Goodbye to Language* (2014), *Love* (2015) and *Clash of the Titans* (2010), demonstrating that 3D is not merely an augmentation of 2D cinema but that it has its own unique properties. *Spaces Mapped and Monstrous* brings together media archaeology, digital theory and textual analysis to provide a new account of the importance of 3D to visual culture today. "The Spectacle of Clouds, 1439-1650" Alessandra Buccheri, 2017-07-05 The studies in which history of art and theatre are considered together are few and none to date investigate the evolution of the representation of clouds from the early Renaissance to the Baroque period. This book reconsiders the origin of Italian Renaissance and Baroque cloud compositions while including the theatrical tradition as one of their most important sources. By examining visual sources such as paintings, frescos and stage designs together with letters, guild ledgers, descriptions of performances and relevant treatises

a new methodology to approach the development of this early modern visuality is offered The result is an historical reconstruction where multiple factors are seen as facets of a single process which led to the development of Italy's visual culture The book also offers new insights into Leonardo da Vinci's theatrical works Raphael's Disputa Vasari's Lives and Pietro da Cortona's fresco paintings The Spectacle of Clouds 1439-1650 examines the different ways Heaven has been conceived imagined and represented from the fifteenth to the seventeenth century crossing over into the fields of history religion and philosophy

The Aesthetics of Scientific Data Representation Lotte Philipsen, Rikke Schmidt Kjærgaard, 2017-08-22 How can cartoon images aid in understanding bacterial biological processes What prompts physicists to blur their images before showing them to biologists Considering that the astronomer's data consists solely of invisible electric impulses what is the difference between representing outer space as images graphs or sound How does a work of contemporary art differ from a scientific image if we cannot visually distinguish between the two How do aesthetics art and design influence scientific visualization and vice versa This volume asks critically important questions about scientific data representation and provides significant insights to a field that is interdisciplinary in its very core The authors investigate scientific data representation through the joint optics of the humanities and natural sciences The volume particularly appeals to scholars in visual and aesthetic studies data visualization scientific illustration experience culture information design and science communication

World Wide Research William H. Dutton, Paul W. Jeffreys, 2010 Advances in information and communication technology are transforming the way scholarly research is conducted across all disciplines The use of increasingly powerful and versatile computer based and networked systems promises to change research activity as profoundly as the mobile phone the Internet and email have changed everyday life This book offers a comprehensive and accessible view of the use of these new approaches called e Research and their ethical legal and institutional implications The contributors leading scholars from a range of disciplines focus on how e Research is reshaping not only how research is done but also and more important its outcomes By anchoring their discussion in specific examples and case studies they identify and analyze a promising set of practical developments and results associated with e Research innovations The contributors who include Geoffrey Bowker Christine Borgman Paul Edwards Tim Berners Lee and Hal Abelson explain why and how e Research activity can reconfigure access to networks of information expertise and experience changing what researchers observe with whom they collaborate how they share information what methods they use to report their findings and what knowledge is required to do this They discuss both the means of e Research new research centered computational networks and its purpose to improve the quality of world wide research William H Dutton is Director of the Oxford Internet Institute Professor of Internet Studies and Professorial Fellow of Balliol College at the University of Oxford Paul W Jeffreys formerly Director of the Oxford e Research Centre is Director of IT at the University of Oxford Professor of Computing and Professorial Fellow of Keble College at the University of Oxford

Microscopy, Magnification and Modernist Fiction

Patrick Armstrong, 2024-12-26 Exploring how modernism registered shock experiences of the microscopic and extended vision in prose fiction through the work of four modernist writers D H Lawrence Marcel Proust Virginia Woolf and Samuel Beckett this book is the first substantial study of the interrelations between microscopy and modernist fiction Illustrating ways in which optical instruments had the capacity to change displace and reframe ideas of what the world is like this book argues that encounters with the microscopic are often depicted as thresholds between the human and the non human in ways that reverberate through modernist fiction Exploring a period of significant developments in microscopical tools and techniques from the light microscope to the electron microscope this book traces a shift that reconfigured the limits of the observable

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