

Visual Imagination and the Narrative Image. The Art Historian's Approach

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The Eye's Mind: Visual Imagination, Neuroscience, and the Humanities

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Jacopo del Sellaio, Cupid and Psyche, ~1473, Cambridge, Fitzwilliam Museum



Domenichino, *Diana and her Nymphs*, 1616-17, Rome, Galleria Borghese



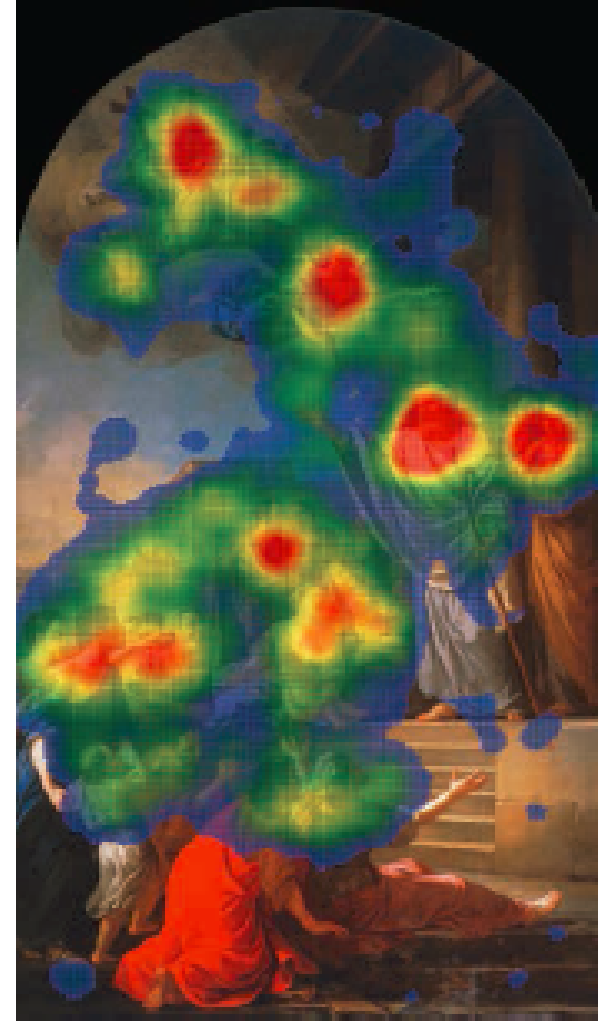
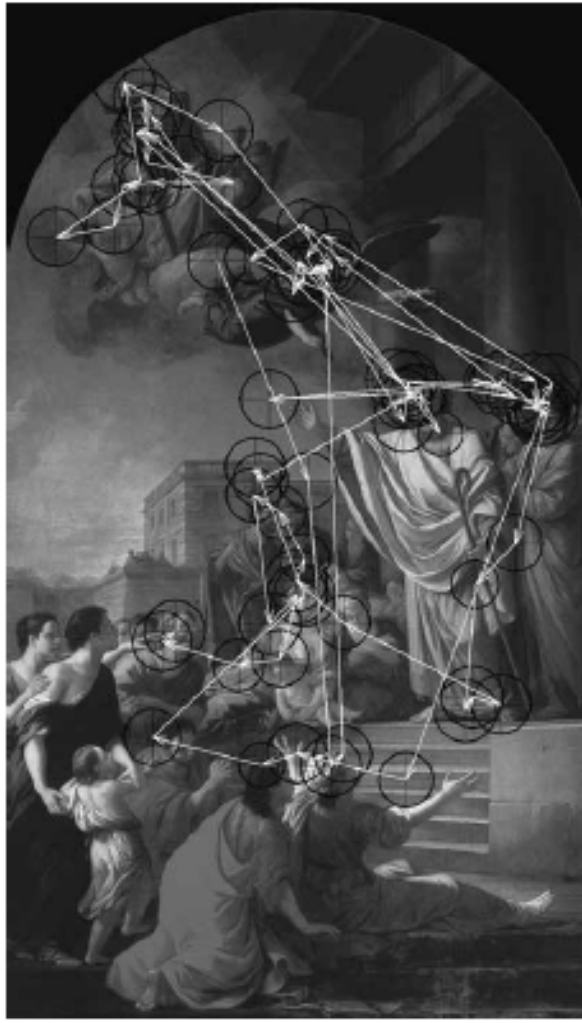
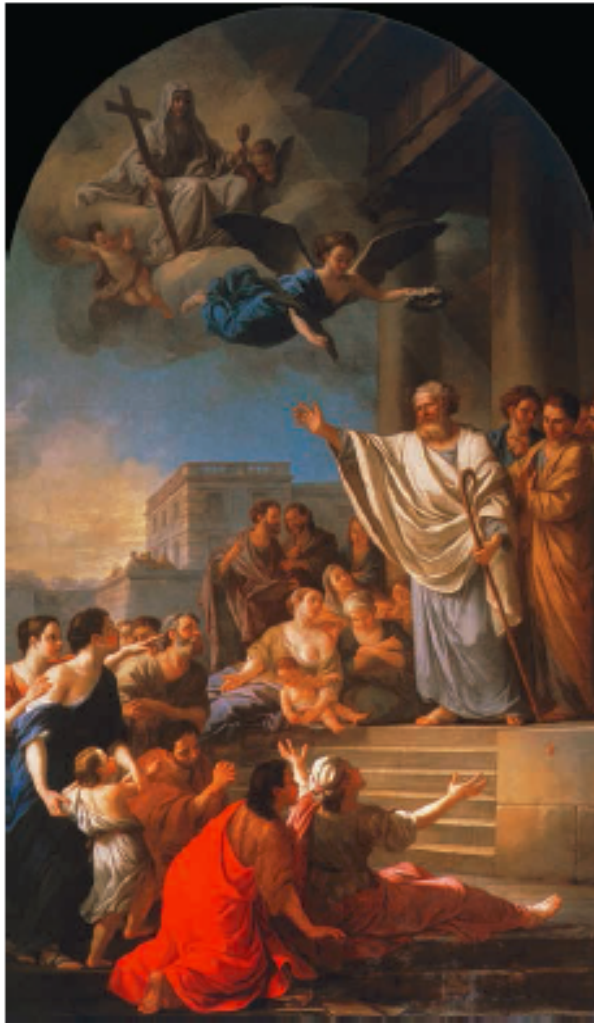
Nicolas Poussin, *The Israelites Gathering Manna in the Desert*, 1639, Paris Louvre



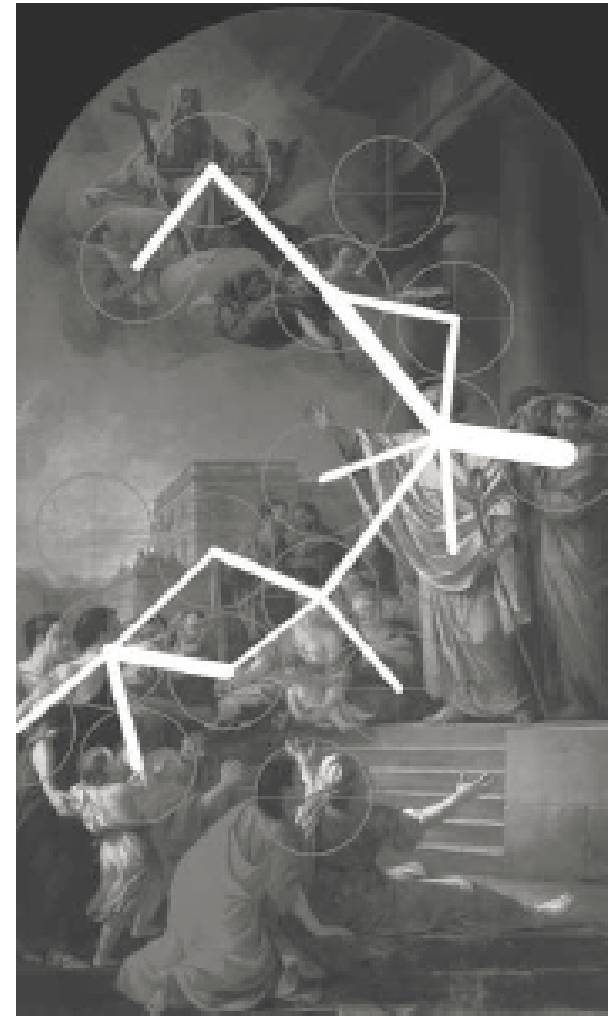
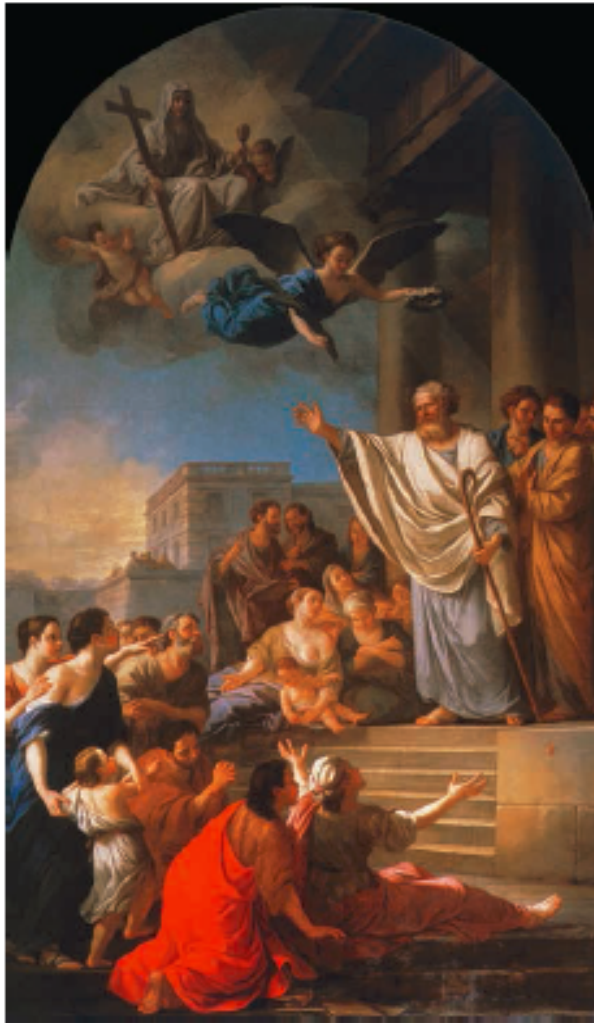
Raphael, Stanza della Segnatura, 1509-1511, Vatican



Peter Paul Rubens, Maria de' Medici cycle, 1623-25, Paris, Louvre



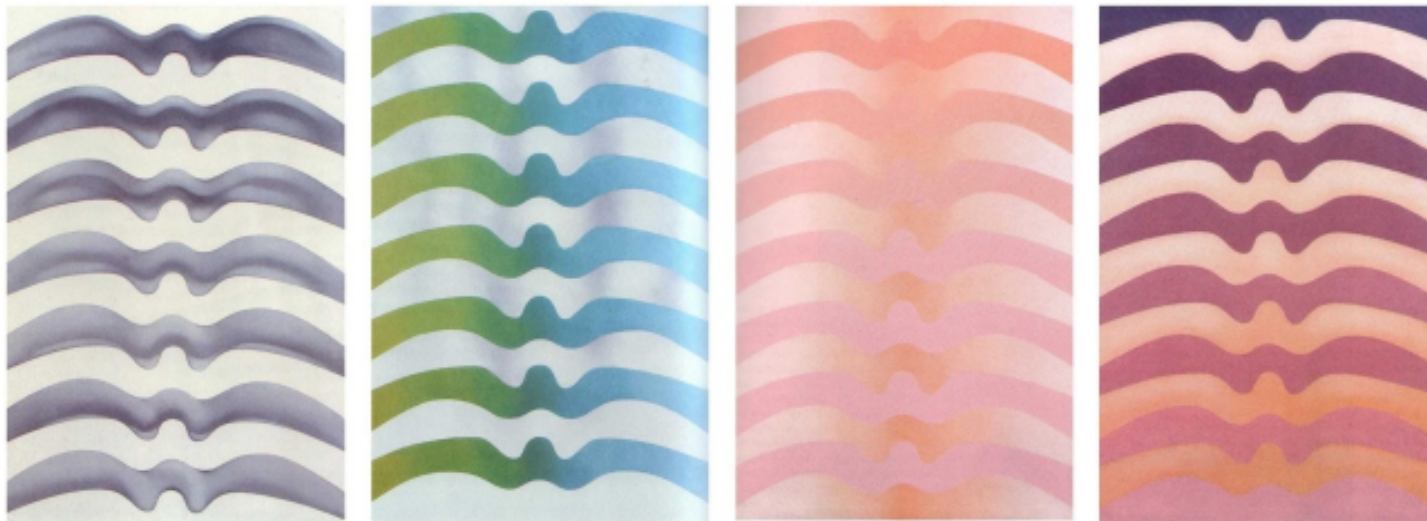
Joseph-Marie Vien, St Denis Preaching in Gaul, 1767, Paris, Saint-Roch
Fixations and saccades of a beholder
Heat map of fixations while looking at the painting (Rosenberg-Klein, 2015)



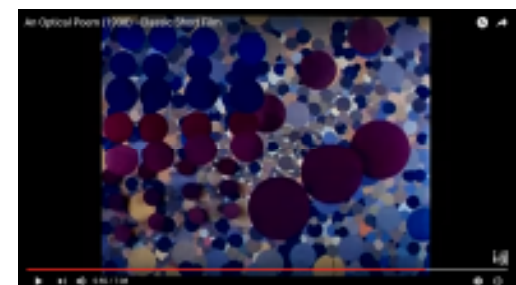
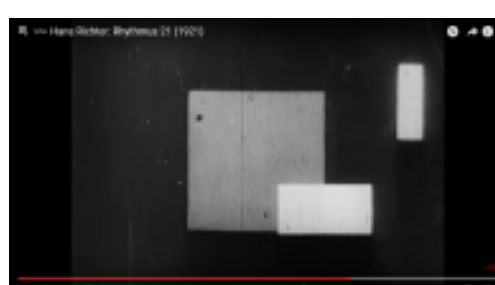
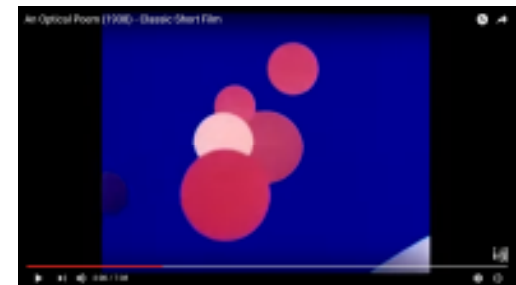
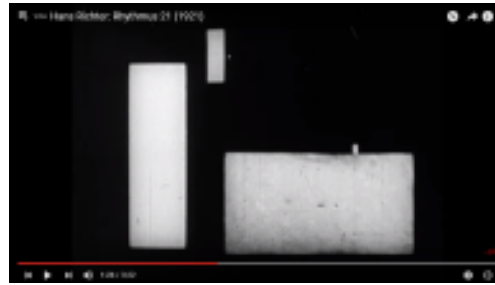
Joseph-Marie Vien, St Denis Preaching in Gaul, 1767, Paris, Saint-Roch
Saccadic movements, 10% of 40 viewers
Frequent saccadic transitions (Rosenberg-Klein, 2015)



Matthew Chambers, Up Down Sequence, Gloucestershire Campden Gallery



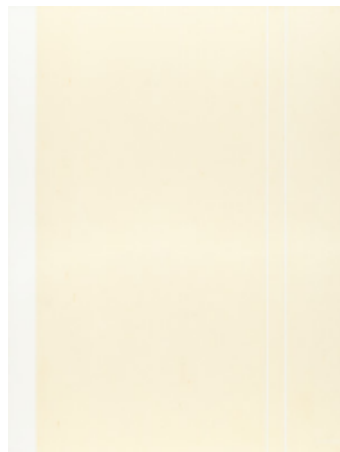
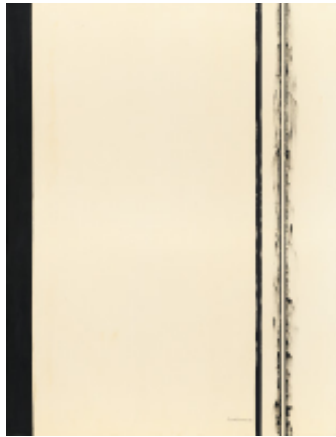
Ilona Keserü, Event IV-VII, 1975, Kolozsvár Collection



Heider – Simmel, 1944 / Hans Richter, 1921 / Oskar Fischinger, 1938



Jacopo del Sellaio, Cupid and Psyche, ~1473, Cambridge, Fitzwilliam Museum



Barnett Newman
Stations of the
Cross I-XIV
1958-1966
Washington
NGA

Even when we look at nature, our imagination constructs the
picture
(Delacroix, 1859)

Thank you!

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