

Art And Visual Perception A Psychology Of The Creative Eye 50 Deluxe Edition

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Aesthetics and the Embodied Mind: Beyond Art Theory and the Cartesian Mind-Body Dichotomy - Alfonsina Scarinzi 2014-11-24

The project of naturalizing human consciousness/experience has made great technical strides (e.g., in mapping areas of brain activity), but has been hampered in many cases by its uncritical reliance on a dualistic “Cartesian” paradigm (though as some of the authors in the collection point out, assumptions drawn from Plato and from Kant also play a role). The present volume proposes a version of naturalism in aesthetics drawn from American pragmatism (above all from Dewey, but also from James and Peirce)—one primed from the start to see human beings not only as embodied, but as inseparable from the environment they interact with—and provides a forum for authors from diverse disciplines to address specific scientific and philosophical issues within the anti-dualistic framework considering aesthetic experience as a process of embodied meaning-making. Cross-disciplinary contributions come from leading researchers including Mark Johnson, Jim Garrison, Daniel D. Hutto, John T. Haworth, Luca F. Ticini, Beatriz Calvo-Merino. The volume covers pragmatist aesthetics, neuroaesthetics, enactive cognitive science, literary studies, psychology of aesthetics, art and design,

sociology.

Photography and the Art of Seeing - Freeman Patterson 2004

A practical and inspiring guide. This Third Edition familiarizes readers with the traditional principles of composition and visual design. The jargon-free text provides practical techniques and innovative exercises for breaking with traditional concepts of design to enable the photographer to develop a keen awareness of subject matter and a personal direction. Topics include: Barriers to seeing Learning to observe: rethinking the familiar Learning to imagine: abstracting and selecting Learning to express: Subject matter and the photographer Elements and principles of visual design and more. This edition of *Photography and the Art of Seeing* is updated to include technical guidelines adapted for both digital and film photographers and includes photographs from Freeman Patterson's personal collection. Extended captions include valuable technical information and personal commentary reflective of the superb craftsmanship and stunning photography from one of the most highly acclaimed and celebrated photographers worldwide.

Art and Visual Perception - Rudolf Arnheim 1969

Entropy and Art - Rudolf Arnheim 2010-08-02

This essay is an attempt to reconcile the disturbing contradiction between the striving for order in nature and in man and the principle of entropy implicit in the second law of thermodynamics - between the tendency toward greater organization and the general trend of the material universe toward death and disorder.

New Essays on the Psychology of Art - Rudolf Arnheim 1986-03-11

Thousands of readers who have profited from engagement with the lively mind of Rudolf Arnheim over the decades will receive news of this new collection of essays expectantly. In the essays collected here, as in his earlier work on a large variety of art forms, Arnheim explores concrete poetry and the metaphors of Dante, photography and the meaning of music. There are essays on color composition, forgeries, and the problems of perspective, on art in education and therapy, on the style of artists' late works, and the reading of maps. Also, in a triplet of essays on pioneers in the psychology of art (Max Wertheimer, Gustav Theodor Fechner, and Wilhelm Worringer) Arnheim goes back to the roots of modern thinking about the mechanisms of artistic perception.

Art and Perception - Baingio Pinna 2008

This volume is a collection of articles which explore the relations between modern and classical visual art on the one hand and what is currently known or believed about visual perception, visual exploration, the eye, and the visual brain. The book includes speculative as well as firmly-grounded theories and approaches. Articles have been chosen for their scholarly value, their scientific approach as far as possible, and their intrinsic interest.

The Psychology of Visual Art - George Mather 2013-10-24

What can art tell us about how the brain works? And what can the brain tell us about how we perceive and create art? Humans have created visual art throughout history and its significance has been an endless source of fascination and debate. Visual art is a product of the human brain, but is art so complex and sophisticated that brain function and evolution are not relevant to our understanding? This book explores the links between visual art and the brain by examining a broad range of

issues including: the impact of eye and brain disorders on artistic output; the relevance of Darwinian principles to aesthetics; and the constraints imposed by brain processes on the perception of space, motion and colour in art. Arguments and theories are presented in an accessible manner and general principles are illustrated with specific art examples, helping students to apply their knowledge to new artworks.

Art, Perception, and Reality - E. H. Gombrich 1973-09

Explores questions relating to the nature of representation in art. It asks how we recognize likeness in caricatures or portraits, for instance, and presents the conflicting arguments and opinions of an art historian, a psychologist and a philosopher.

Art and Expression - Alberto Argenton 2019-05-29

Perception of expression distinguishes our cognitive activity in a pervasive, significant and peculiar way, and manifests itself paradigmatically in the vast world of artistic production. Art and Expression examines the cognitive processes involved in artistic production, aesthetic reception, understanding and enjoyment. Using a phenomenological theoretical and methodological framework, developed by Rudolf Arnheim and other important scholars interested in expressive media, Alberto Argenton considers a wide range of artistic works, which span the whole arc of the history of western graphic and pictorial art. Argenton analyses the representational strategies of a dynamic and expressive character that can be reduced to basic aspects of perception, like obliqueness, amodal completion, and the bilateral function of contour, giving new directions relative to the functioning of cognitive activity. Art and Expression is a monument to the fruitful collaboration of art history and psychology, and Argenton has taken great care to construct a meaningful psychological approach to the arts based also on a knowledge of pictorial genres that allows him to systematically situate the works under scrutiny. Art and Expression is an essential resource for postgraduate researchers and scholars interested in visual perception, art, and gestalt psychology.

The Ecological Approach To Visual Perception - James J. Gibson 2013-05-13

This is a book about how we see: the environment around us (its surfaces, their layout, and their colors and textures); where we are in the environment; whether or not we are moving and, if we are, where we are going; what things are good for; how to do things (to thread a needle or drive an automobile); or why things look as they do. The basic assumption is that vision depends on the eye which is connected to the brain. The author suggests that natural vision depends on the eyes in the head on a body supported by the ground, the brain being only the central organ of a complete visual system. When no constraints are put on the visual system, people look around, walk up to something interesting and move around it so as to see it from all sides, and go from one vista to another. That is natural vision -- and what this book is about.

Perception, Cognition and Aesthetics - Dena Shottenkirk 2019-04-29

This volume addresses key questions related to how content in thought is derived from perceptual experience. It includes chapters that focus on single issues on perception and cognition, as well as others that relate these issues to an important social construct that involves both perceptual experience and cognitive activities: aesthetics. While the volume includes many diverse views, several prominent themes unite the individual essays: a challenge to the notion of the discreet, and non-temporal, unit of perception, a challenge to the traditional divide between perception and cognition, and a challenge to the traditional divide between unconscious and conscious intentionality. Additionally, the chapters discuss the content of perceptual experience, the value of traditional notions of content, disjunctivism, adverbialism, and phenomenal experience. The final section of essays dealing with perception and cognition in aesthetics features work in experimental aesthetics and unique perspectives from artists and gallerists working outside of philosophy. *Perception, Cognition and Aesthetics* is a timely volume that offers a range of unique perspectives on debates in philosophy of mind surrounding perception and cognition. It will also appeal to scholars working in aesthetics and art theory who are interested in the ways these debates influence our understanding of art.

Representation and Recognition in Vision - Shimon Edelman 1999

Shimon Edelman bases a comprehensive approach to visual representation on the notion of correspondence between proximal (internal) and distal similarities in objects. Researchers have long sought to understand what the brain does when we see an object, what two people have in common when they see the same object, and what a "seeing" machine would need to have in common with a human visual system. Recent neurobiological and computational advances in the study of vision have now brought us close to answering these and other questions about representation. In *Representation and Recognition in Vision*, Shimon Edelman bases a comprehensive approach to visual representation on the notion of correspondence between proximal (internal) and distal similarities in objects. This leads to a computationally feasible and formally veridical representation of distal objects that addresses the needs of shape categorization and can be used to derive models of perceived similarity. Edelman first discusses the representational needs of various visual recognition tasks, and surveys current theories of representation in this context. He then develops a theory of representation that is related to Shepard's notion of second-order isomorphism between representations and their targets. Edelman goes beyond Shepard by specifying the conditions under which the representations can be made formally veridical. Edelman assesses his theory's performance in identification and categorization of 3D shapes and examines it in light of psychological and neurobiological data concerning the object-processing stream in primate vision. He also discusses the connections between his theory and other efforts to understand representation in the brain.

The Science of Social Vision: The Science of Social Vision -

Reginald B. Adams 2011

The human visual system is particularly attuned to and remarkably efficient at processing social cues. This text examines the functional and neuroanatomical mechanisms which underpin social vision.

[Picture This](#) - 2016-08-16

Molly Bang's brilliant, insightful, and accessible treatise is now revised and expanded for its 25th anniversary. Bang's powerful ideas—about how

the visual composition of images works to engage the emotions, and how the elements of an artwork can give it the power to tell a story—remain unparalleled in their simplicity and genius. Why are diagonals dramatic? Why are curves calming? Why does red feel hot and blue feel cold? First published in 1991, *Picture This* has changed the way artists, illustrators, reviewers, critics, and readers look at and understand art.

Art and Visual Perception - Rudolf Arnheim 1974

First published in 1954. An expanded and revised edition with some new illustrations of the original publication.

Visual Thinking - Rudolf Arnheim 2004

For the general reader.

Parables of Sun Light - Rudolf Arnheim 1990-07-17

For many years Rudolf Arnheim, known as the leading psychologist of art, has been keeping notebooks in which to jot down observations, ideas, questions, and even (after a stay in Japan for a year) poems in the haiku pattern. Some of these notes found their way into his books—known and prized the world over—such as *Art and Visual Perception*, *Visual Thinking*, and *The Power of the Center* (see list below). Now he has selected, from the remaining riches of his notebooks, the items in this volume. The book will be a joy to ramble through for all lovers of Arnheim's work, and indeed for anyone who shares Arnheim's contagious interest in the order that lies behind art, nature, and human life. It is a seedbed of ideas and observations in his special fields of psychology and the arts. "I have avoided mere images and I have avoided mere thoughts," says Arnheim in the Introduction, "but whenever an episode observed or a striking sentence read yielded a piece of insight I had not met before, I wrote it down and preserved it." There are also glimpses of his personal life—his wife, his cats, his students, his neighbors and colleagues. He is always concrete, in the manner that has become his trademark, often witty, and sometimes a bit wicked. In the blend of life and thought caught in these jottings, psychology and the arts are of course prominent. But philosophy, religion, and the natural sciences add to the medley of topics—always addressed in a way to sharpen the senses of the reader who, sharing Arnheim's cue from Dylan

Thomas, may accompany him through "the parables of sun light and the legends of the green chapels and the twice told fields of childhood." All of Rudolf Arnheim's books have been published by the University of California Press.

The Power of the Center - Rudolf Arnheim 1983-01-01

The tension between two systems for understanding and picturing space, the concentric and the Cartesian, is regarded by the author as the key to composition in painting, sculpture and architecture

Art and Visual Perception - Rudolf Arnheim 1974-01-01

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

The Epistemology of Non-Visual Perception - Dimitria Electra Gatzia
2020-01-03

Most of the research on the epistemology of perception has focused on visual perception. This is hardly surprising given that most of our knowledge about the world is largely attributable to our visual experiences. The present volume is the first to instead focus on the epistemology of non-visual perception - hearing, touch, taste, and cross-sensory experiences. Drawing on recent empirical studies of emotion, perception, and decision-making, it breaks new ground on discussions of whether or not perceptual experience can yield justified beliefs and how to characterize those beliefs. *The Epistemology of Non-Visual Perception* explores questions not only related to traditional sensory perception, but also to proprioceptive, interoceptive, multisensory, and event perception, expanding traditional notions of the influence that conscious non-visual experience has on human behavior and rationality. Contributors investigate the role that emotions play in decision-making and agential perception and what this means for justifications of belief and knowledge. They analyze the notion that some sensory experiences, like touch, have epistemic privilege over others, as well as perception's relationship to introspection, and the relationship between action perception and belief. Other essays engage with topics in aesthetics and the philosophy of art, exploring the role that artworks can play in providing us with perceptual knowledge of emotions. The essays

collected here, written by top researchers in their respective fields, offer perspectives from a wide range of philosophical disciplines and will appeal to scholars interested in philosophy of mind, epistemology, philosophical psychology, among others.

Principles of Visual Perception - Carolyn M. Bloomer 1990

Combining psychology, art theory and cross-cultural study, this book explores the ways that our minds construct meaning from visual information. There are chapters on how the mind attributes meaning to things and events, the structure and functioning of the eye and the brain, how we perceive colour, space, depth and distance, motion, the development and mechanics of photography and how the camera affects our perception of reality and the way we think about the world, the incursion of electronic and mass-communication media, and finally, on making and looking at works of art and learning to see more creatively.

Perception Beyond Gestalt - Adam Geremek 2013-09-11

How does the brain piece together the information required to achieve object recognition, figure-ground segmentation, object completion in cases of partial occlusion and related perceptual phenomena? This book focuses on principles of Gestalt psychology and the key issues which surround them, providing an up-to-date survey of the most interesting and highly debated topics in visual neuroscience, perception and object recognition. The volume is divided into three main parts: Gestalt and perceptual organisation, attention aftereffects and illusions, and color vision and art perception. Themes covered in the book include: - a historical review of Gestalt theory and its relevance in modern-day neuroscience - the relationship between perceptive and receptive fields - a critical analysis of spatiotemporal unity of perception - the role of Gestalt principles in perceptual organization - self-organizing properties of the visual field - the role of attention and perceptual grouping in forming non-retinotopic representations - figural distortions following adaptation to spatial patterns - illusory changes of brightness in spatial patterns - the function of motion illusions as a tool to study Gestalt principles in vision - conflicting theories of color vision and the neural basis of it - the role of color in figure-ground segmentation - chromatic

assimilation in visual art and perception - the phenomena of colored shadows. Including contributions from experts in the field, this book will provide an essential overview of current research and theory on visual perception and Gestalt. It will be key reading for researchers and academics in the field of visual perception and neuroscience.

Visual Allusions - Nicholas Wade 2017-03-27

In this book a leading researcher and artist explores how we see pictures and how they can communicate messages to us, both directly and indirectly by making allusions to objects in space or to stored images in our minds. Originally published in 1990, Dr Wade provides fascinating examples of pictures that communicate hidden messages, either by implying something else, or by a shape or portrait which is carried covertly within another design. He analyses image processing stages in vision, demonstrating that the various stages may be related to styles in representational art. He shows how the way we have been taught to look at and recognise objects, affects the way we see them. The book lavishly illustrates with original examples of visual allusions and includes detailed practical advice on how photographers and designers can create them. Essential reading for photographers, designers, artists, people in film and television, and anyone involved in visual science, visual communication and advertising.

Art and Visual Perception, Second Edition - Rudolf Arnheim
2004-11-08

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

Aesthetics as Philosophy of Perception - Bence Nanay 2016-01-14

Aesthetics is about some special and unusual ways of experiencing the world. Not just artworks, but also nature and ordinary objects. But then if we apply the remarkably elaborate and sophisticated conceptual apparatus of philosophy of perception to questions in aesthetics, we can make real progress. The aim of this book is to bring the discussion of aesthetics and perception together. Bence Nanay explores how many influential debates in aesthetics look very different, and may beAesthetics is about some special and unusual ways of experiencing the

world. Not just artworks, but also nature and ordinary objects. But then if we apply the remarkably elaborate and sophisticated conceptual apparatus of philosophy of perception to questions in aesthetics, we can make real progress. The aim of this book is to bring the discussion of aesthetics and perception together. Bence Nanay explores how many influential debates in aesthetics look very different, and may be easier to tackle, if we clarify the assumptions they make about perception and about experiences in general. The focus of *Aesthetics as Philosophy of Perception* is the concept of attention and the ways in which this concept and especially the distinction between distributed and focused attention can help us re-evaluate various key concepts and debates in aesthetics. Sometimes our attention is distributed in an unusual way: we are attending to one perceptual object but our attention is distributed across its various properties. This way of experiencing the world is special and it plays an important role in characterizing a number of phenomena associated with aesthetics. Some of these that the book talks about include picture perception and depiction, aesthetic experiences, formalism, the importance of uniqueness in aesthetics, and the history of vision debate. But sometimes, in some aesthetic contexts, our attention is not at all distributed, but very much focused. Nanay closes his argument with an analysis of some paradigmatic aesthetic phenomena where our attention is focused: identification and engagement with fictional characters. And the conflict and interplay between distributed and focused attention is an important feature of many artworks.

Film as Art - Rudolf Arnheim 1957

“More than half a century since its initial publication, this deceptively compact book remains among the most incisive analyses of the formal and perceptual dynamics of cinema. No one who cares about film can afford to remain ignorant of its insights and wisdom. As digital technology fundamentally alters motion pictures, the lessons of *Film as Art* commend themselves as excellent insurance against reinventing the wheel in the new media landscape and hailing it as progress.”—Edward Dimendberg author of *Film Noir and the Spaces of Modernity* “After more than eight decades, Rudolph Arnheim's small book of film theory

remains one of the essential works in defining film art, understanding film less as reproducing the world than as opening up new possibilities for formal play and unexpected imagery. Anyone serious about film, whether scholar, filmmaker or simply a lover of cinema, must take Arnheim seriously.”—Tom Gunning, author of *The Films of Fritz Lang and D.W. Griffith and the Origins of American Narrative Film* “An aesthetic theory based on the formal ‘limitations’ of the medium, Arnheim’s *Film as Art* always provokes students in an age of few limits and less formality, and they argue and engage this classic text with unparalleled passion. Written in the wake of sound’s transformation of the cinema, Arnheim’s essays are not only central to understanding a major historical moment in theoretical debates about what constitutes the ‘essence’ of film, but also are a must read for anyone seeking a lucid, detailed, and rigorous argument about how works of art emerge from expressive constraint as much as expressive freedom.”—Vivian Sobchack, author of *Carnal Thoughts*

Theories of Visual Perception - Ian E. Gordon 2004-09-30

A clear critical account of the major approaches to understanding visual perception. It explains why approaches to theories of visual perception differ so widely and places each theory into its historical and philosophical context.

Georges Seurat - Michelle Foa 2015-07-14

This revelatory study of Georges Seurat (1859–1891) explores the artist’s profound interest in theories of visual perception and analyzes how they influenced his celebrated seascape, urban, and suburban scenes. While Seurat is known for his innovative use of color theory to develop his pointillist technique, this book is the first to underscore the centrality of diverse ideas about vision to his seascapes, figural paintings, and drawings. Michelle Foa highlights the importance of the scientist Hermann von Helmholtz, whose work on the physiology of vision directly shaped the artist’s approach. Foa contends that Seurat’s body of work constitutes a far-reaching investigation into various modes of visual engagement with the world and into the different states of mind that visual experiences can produce. Foa’s analysis also brings to light

Seurat's sustained exploration of long-standing and new forms of illusionism in art. Beautifully illustrated with more than 140 paintings and drawings, this book serves as an essential reference on Seurat.

The Dynamics of Architectural Form - Rudolf Arnheim 2009-10-19

Rudolf Arnheim has been known, since the publication of his groundbreaking *Art and Visual Perception* in 1974, as an authority on the psychological interpretation of the visual arts. Two anniversary volumes celebrate the landmark anniversaries of his works in 2009. In *The Power of the Center*, Arnheim uses a wealth of examples to consider the actors that determine the overall organization of visual form in works of painting, sculpture, and architecture. *The Dynamics of Architectural Form* explores the unexpected perceptual consequences of architecture with Arnheim's customary clarity and precision.

Art Since 1940 - Jonathan David Fineberg 1995

This survey looks at art from 1940 to the present as an accumulation of unique contributions by individual artists. These are examined in depth together with chapters which concern the broader context of the past six decades.

Visual Thinking - Rudolf Arnheim 1969

The 35th anniversary of this classic of art theory.

The Psychology of Art - George Mather 2020-10-08

Why do we enjoy art? What inspires us to create artistic works? How can brain science help us understand our taste in art? *The Psychology of Art* provides an eclectic introduction to the myriad ways in which psychology can help us understand and appreciate creative activities. Exploring how we perceive everything from colour to motion, the book examines art-making as a form of human behaviour that stretches back throughout history as a constant source of inspiration, conflict and conversation. It also considers how factors such as fakery, reproduction technology and sexism influence our judgements about art. By asking what psychological science has to do with artistic appreciation, *The Psychology of Art* introduces the reader to new ways of thinking about how we create and consume art.

Art and Visual Perception - Rudolf Arnheim 1974-01

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

Vision and Art (Updated and Expanded Edition) - Margaret S. Livingstone 2014-03-25

A Harvard neurobiologist explains how vision works, citing the scientific origins of artistic genius and providing coverage of such topics as optical illusions and the correlation between learning disabilities and artistic skill.

The Psychology of Visual Art - George Mather 2014

A contemporary and interdisciplinary perspective on the study of art, connecting and integrating ideas from across the humanities and sciences.

Visual Perception - Michael T. Swanston 2013-02-01

Vision is our most dominant sense, from which we derive most of our information about the world. From the light that enters the eye and the processing in the brain that follows we can sense where things are, how they move and what they are. The first edition of *Visual Perception* took a refreshingly different approach to perception, starting from the function that vision serves for an active observer in a three-dimensional environment. This fully revised and expanded new edition continues this approach in contrast to the traditional textbook treatment of vision as a catalogue of phenomena. Following a general introduction to the main theoretical approaches, the authors discuss the historical basis of our current knowledge. Placing the study of vision in its historical context, they look at how our ideas have been shaped by art, optics, biology and philosophy as well as psychology. Visual optics and the neurophysiology of vision are also described. The core of the book covers the perception of location, motion and object recognition. There is a new chapter on representation and vision, including a section on the perception of computer generated images. This readable, accessible and truly relevant introduction to the world of perception aims to elicit both independent thought and further study. It will be welcomed by students of visual perception and those with a general interest in the mysteries of vision.

Active Vision - John M Findlay 2003-08-07

More than one third of the human brain is devoted to the processes of seeing - vision is after all the main way in which we gather information about the world. But human vision is a dynamic process during which the eyes continually sample the environment. Where most books on vision consider it as a passive activity, this book is unique in focusing on vision as an 'active' process. It goes beyond most accounts of vision where the focus is on seeing, to provide an integrated account of seeing AND looking. The book starts by pointing out the weaknesses in our traditional approaches to vision and the reason we need this new approach. It then gives a thorough description of basic details of the visual and oculomotor systems necessary to understand active vision. The book goes on to show how this approach can give a new perspective on visual attention, and how the approach has progressed in the areas of visual orienting, reading, visual search, scene perception and neuropsychology. Finally, the book summarises progress by showing how this approach sheds new light on the old problem of how we maintain perception of a stable visual world. Written by two leading vision scientists, this book will be valuable for vision researchers and psychology students, from undergraduate level upwards.

Toward a Psychology of Art - Rudolf Arnheim 2010-08-13
Psychology.

Art Perception - David Cycleback 2014-05-21

A complex and fascinating question is why do humans have such strong emotional reactions and human connections to art? Why do viewers become scared, even haunted for days, by a movie monster they know doesn't exist? Why do humans become enthralled by distorted figures and scenes that aren't realistic? Why do viewers have emotional attachments to comic book characters? The answer lies in that, while humans know art is human made artifice, they view and decipher art using the same often nonconscious methods that they use to view and decipher reality. Looking at how we perceive reality shows us how we perceive art, and looking at how we perceive art helps show us how we

perceive reality. Written by the prominent art historian and philosopher Cycleback, this book is a concise introduction to understanding art perception, covering key psychological, cognitive science, physiological and philosophical concepts.

Human Perception of Visual Information - Bogdan Ionescu 2022-01-01
Recent years have witnessed important advancements in our understanding of the psychological underpinnings of subjective properties of visual information, such as aesthetics, memorability, or induced emotions. Concurrently, computational models of objective visual properties such as semantic labelling and geometric relationships have made significant breakthroughs using the latest achievements in machine learning and large-scale data collection. There has also been limited but important work exploiting these breakthroughs to improve computational modelling of subjective visual properties. The time is ripe to explore how advances in both of these fields of study can be mutually enriching and lead to further progress. This book combines perspectives from psychology and machine learning to showcase a new, unified understanding of how images and videos influence high-level visual perception - particularly interestingness, affective values and emotions, aesthetic values, memorability, novelty, complexity, visual composition and stylistic attributes, and creativity. These human-based metrics are interesting for a very broad range of current applications, ranging from content retrieval and search, storytelling, to targeted advertising, education and learning, and content filtering. Work already exists in the literature that studies the psychological aspects of these notions or investigates potential correlations between two or more of these human concepts. Attempts at building computational models capable of predicting such notions can also be found, using state-of-the-art machine learning techniques. Nevertheless their performance proves that there is still room for improvement, as the tasks are by nature highly challenging and multifaceted, requiring thought on both the psychological implications of the human concepts, as well as their translation to machines.