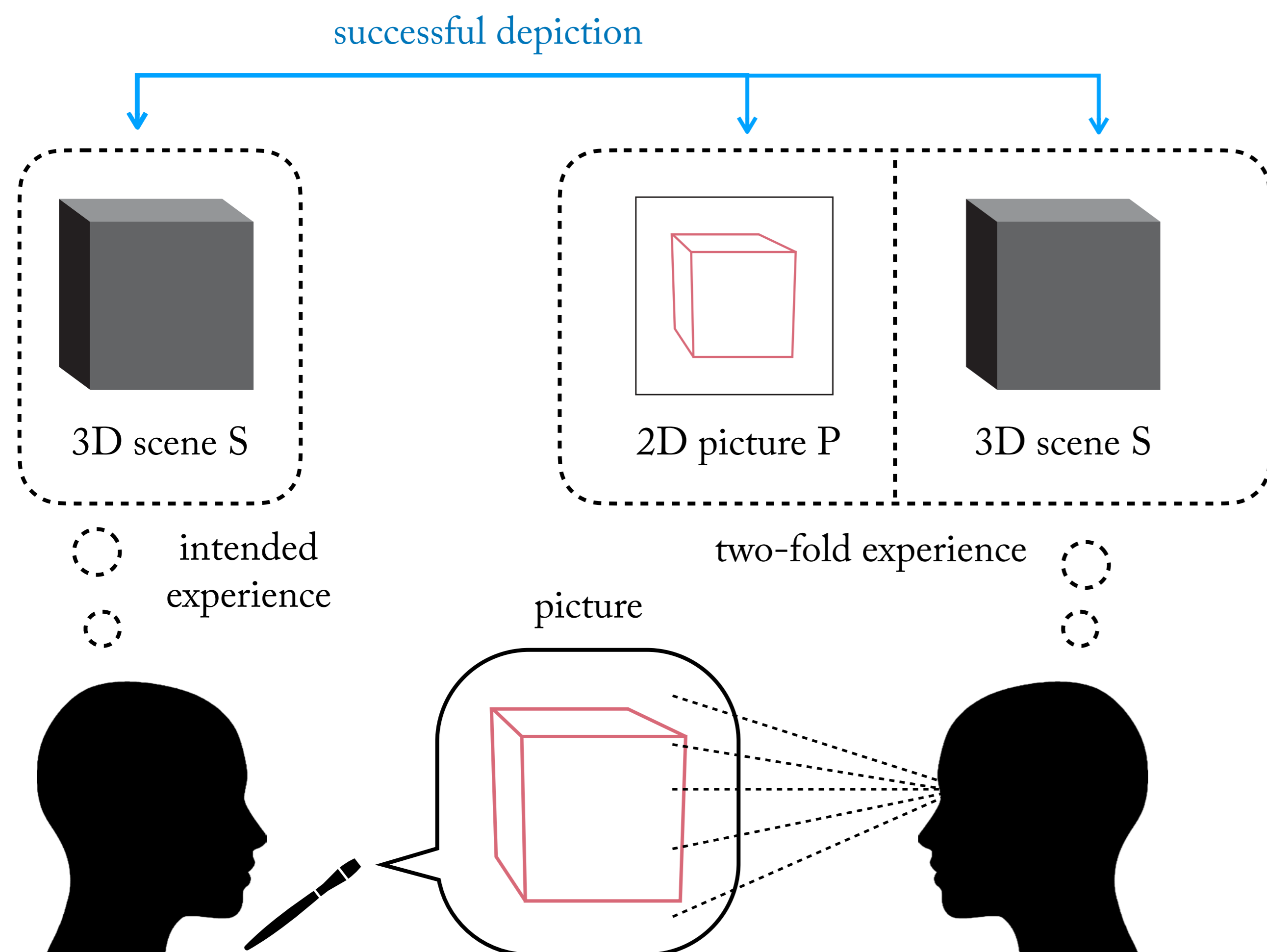


# Standards of Correctness

- Seeing-in occurs naturally (in clouds, stains) or by design (in paintings).
- “Seeing-in, as I have described it, precedes representation: it is prior to it, logically and historically. Seeing-in is prior to representation logically in that I can see something in surfaces that neither are nor are believed by me to be representations.” (47)
- “[Ancient thinkers] held that, whenever we see, say, a horse in a cloud. or in a stained wall. or in a shadow. this is because there is a representation of a horse already there - a representation made, of course, by no human hand. These representations, which would be the work of the gods or the result of chance, wait for persons of exceptional sensitivity to discern them, and then they deliver themselves up.” (54)
- An artist who creates a painting intends a **standard of correctness**— in effect, the scene you are *supposed* to see-in the picture.
- **A theory of pictorial representation (v2)**
- P depicts S if and only if
  - (a) a typical viewer would have a two-fold experience of seeing S in P;
  - (b) the artist intended that viewers would see S in P.

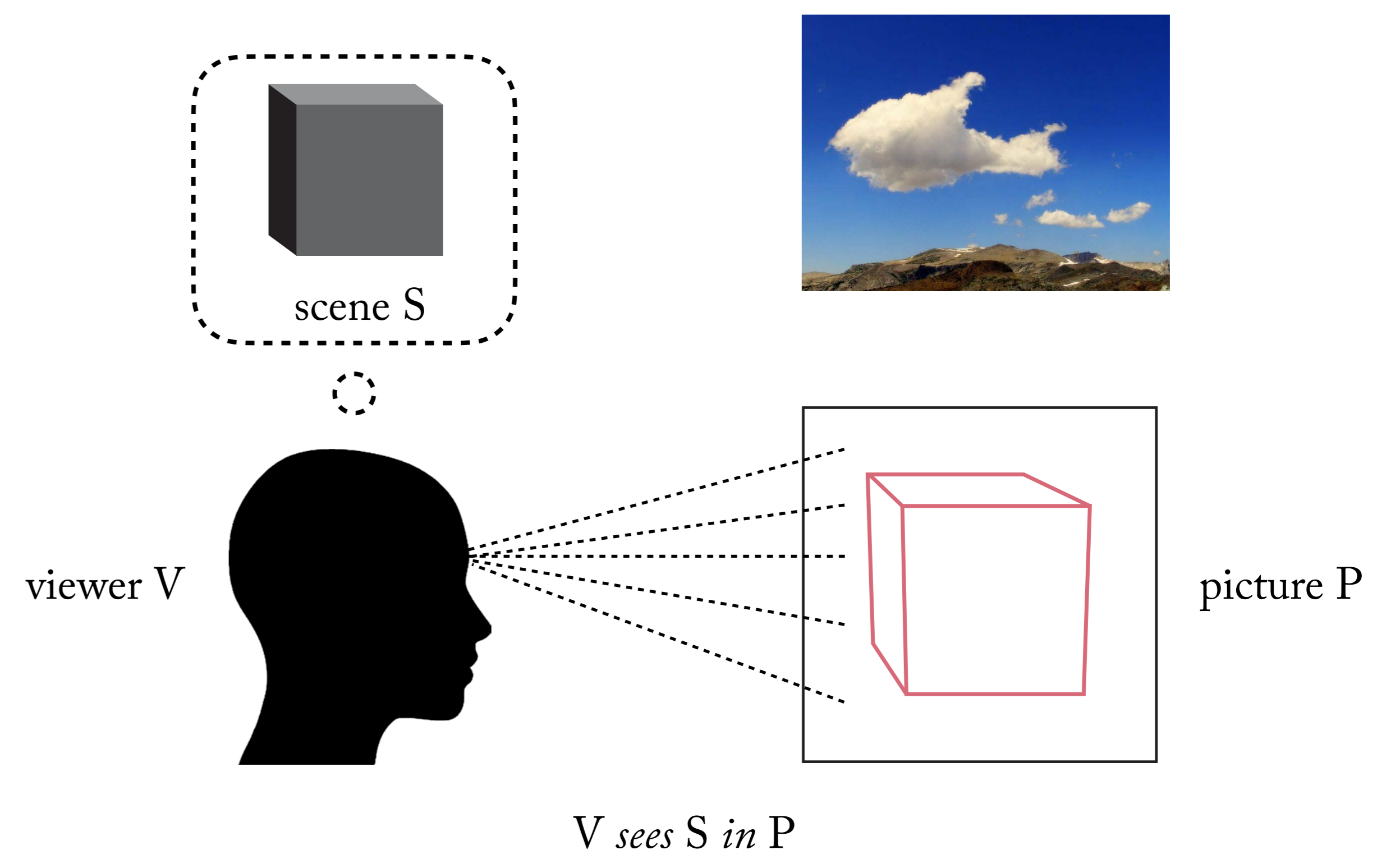


# Phil 161: Seeing-in

1.22.26 • Prof. G. Greenberg • Quotes from Wollheim 1984

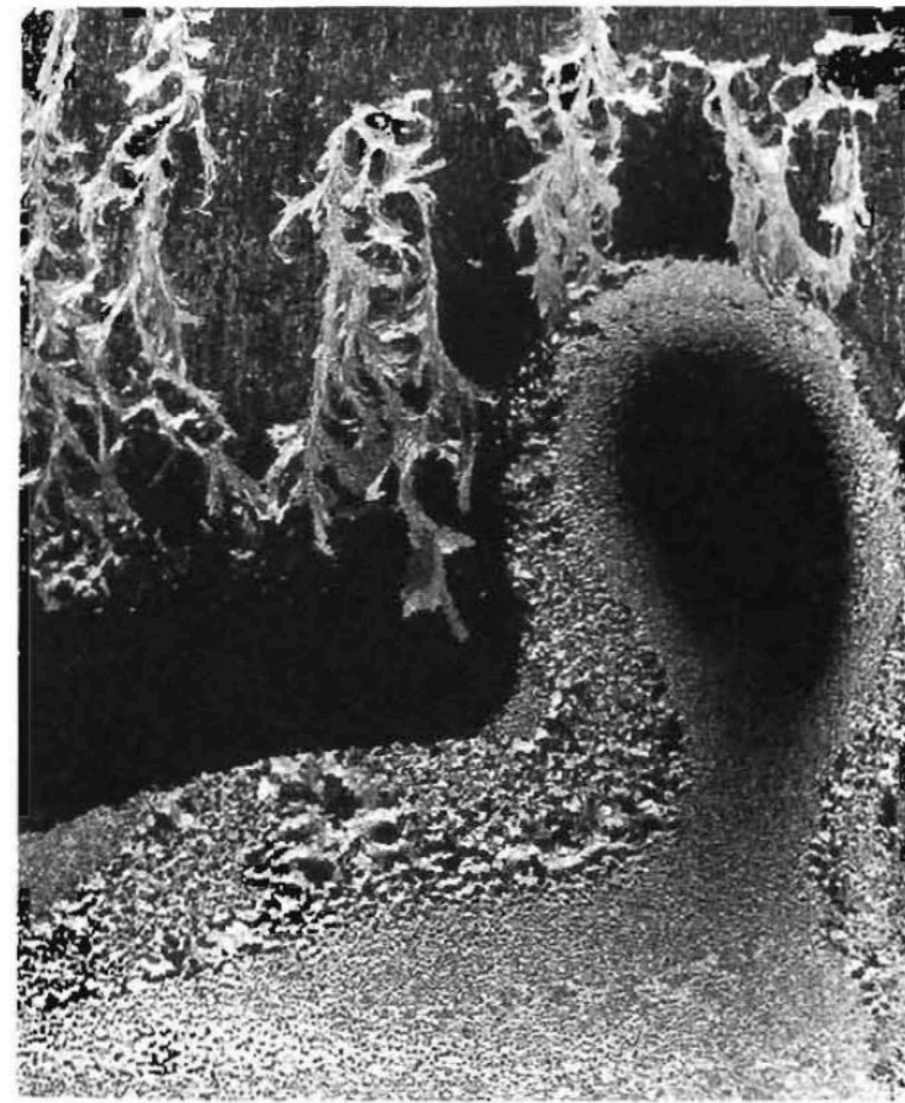
## Seeing & Seeing-in

- You **see** the picture.
- You **see** the plant **in** the picture.
- Seeing is a relationship between a viewer (V) and a scene (S):
  - V sees S
- Consider a picture P which depicts a scene S. Now we can imagine two acts of seeing:
  - V sees P (i.e. you see a picture on the page)
  - V sees S (i.e. you see a plant)
- Seeing-in combines these two acts. It is a relationship between a viewer (V), a (possibly fictional) scene (S), and a picture (P) which mediates between the two.
  - V sees S in P
- “Seeing-in, as I have described it, precedes representation: it is prior to it, logically and historically. Seeing-in is prior to representation logically in that I can see something in surfaces that neither are nor are believed by me to be representations.”
- “And seeing-in is prior to representation historically in that surely our remotest ancestors engaged in these exercises long before they thought to decorate their caves with images of the animals they hunted.”



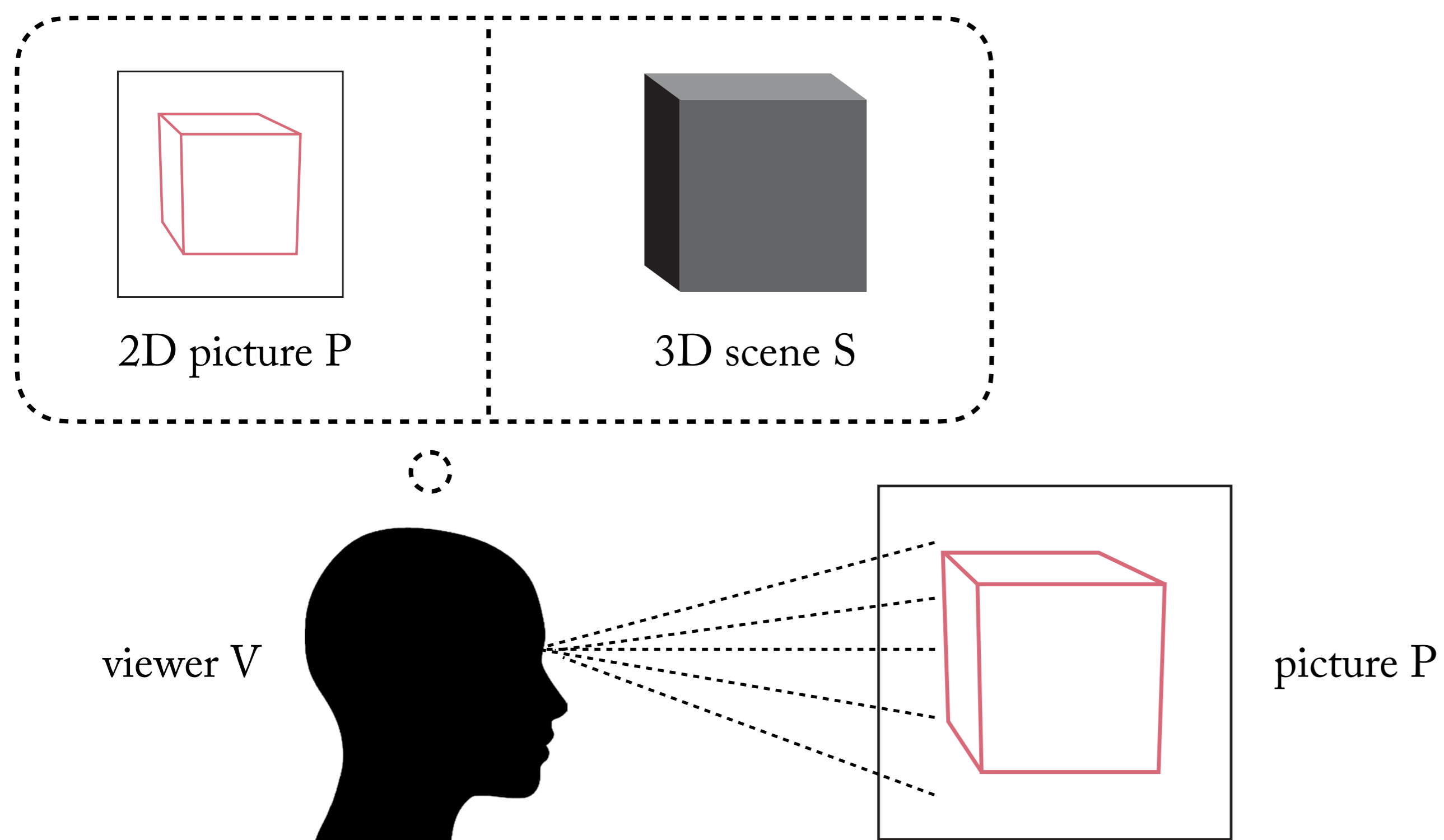
# Two-foldness

- “Seeing-in is a distinct kind of perception, and it is triggered off by the presence within the field of vision of a differentiated surface... When the surface is right a distinctive phenomenology will occur... The distinctive phenomenological feature I call “twofoldness”, because, when seeing-in occurs, two things happen: I am visually aware of the surface I look at, and I discern something standing out in front of, or (in certain cases) receding behind, something else.”



- The experience of seeing S in P is not the same as merely seeing P, or merely seeing S. It combines these experiences.
- **Two-foldedness** describes the experience of seeing-in: when seeing S in P, one simultaneously sees P and sees S hovering in front of or behind P.
- Two-foldedness involves two experiences of **depth**: the painting is experienced as *flat*, while the scene is experienced as *receding from the viewer*.
- **A theory of pictorial representation (v1)**
  - P depicts S if and only if a typical viewer would have a two-fold experience of seeing S in P.

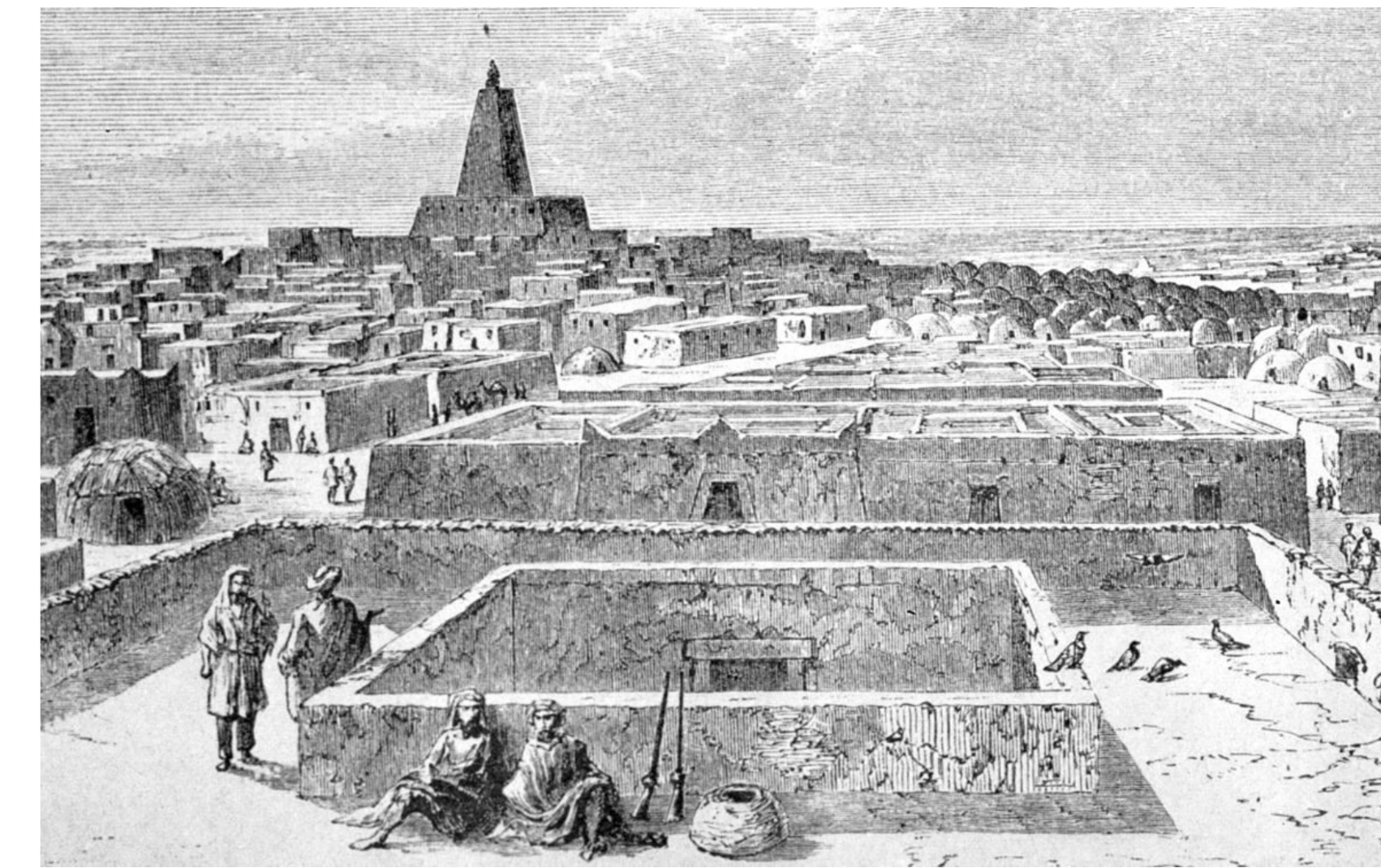
Two-foldness



# Visual Space and Visual Depth

**Picture A** depicts...

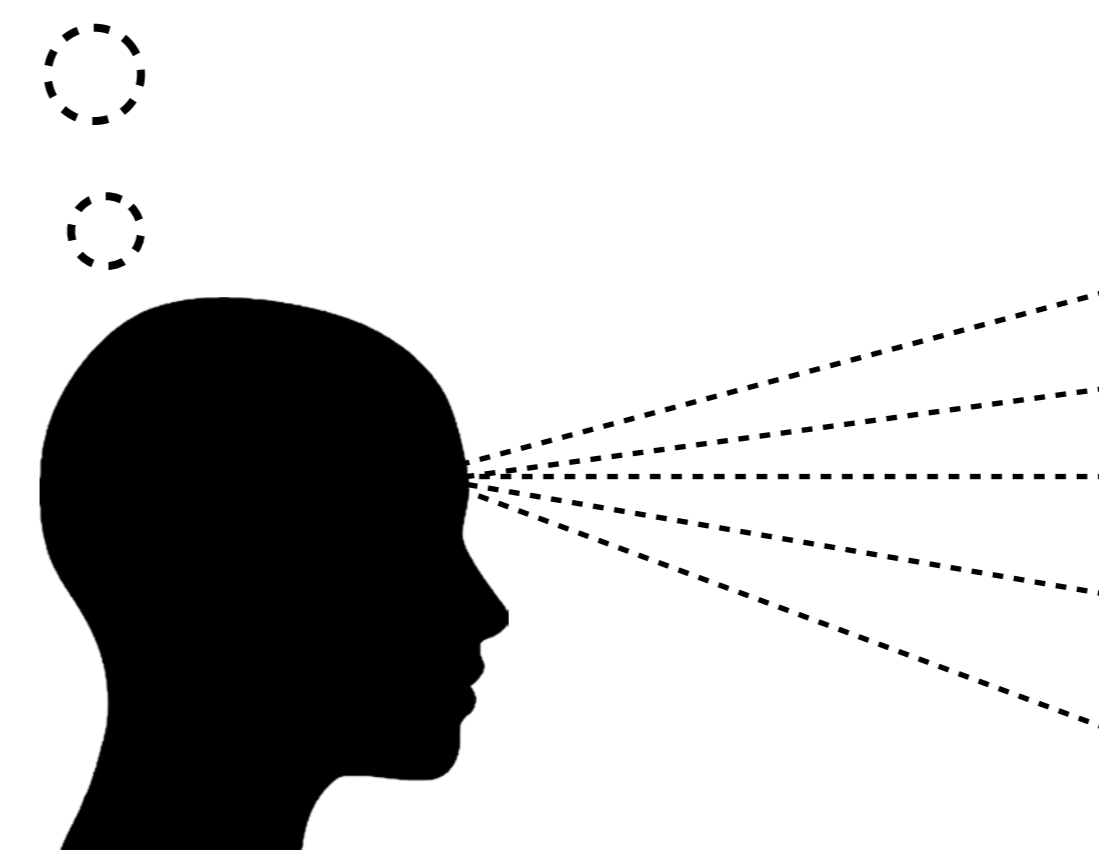
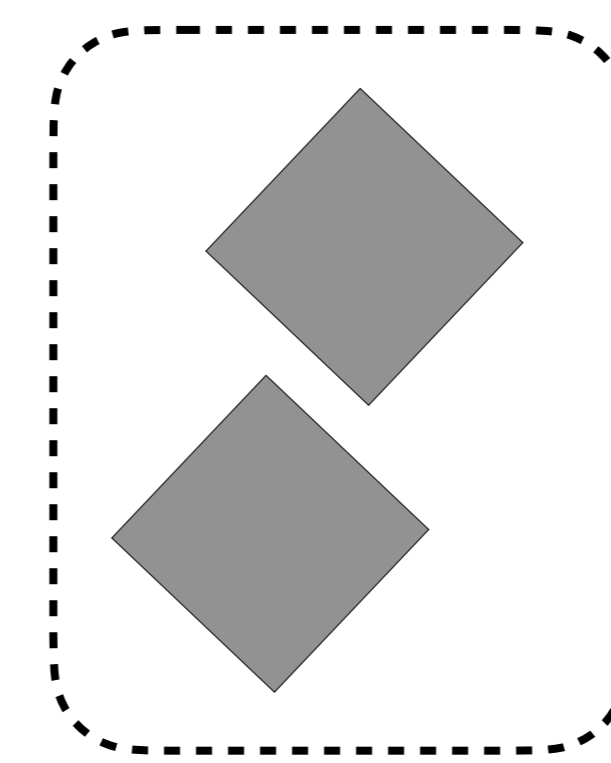
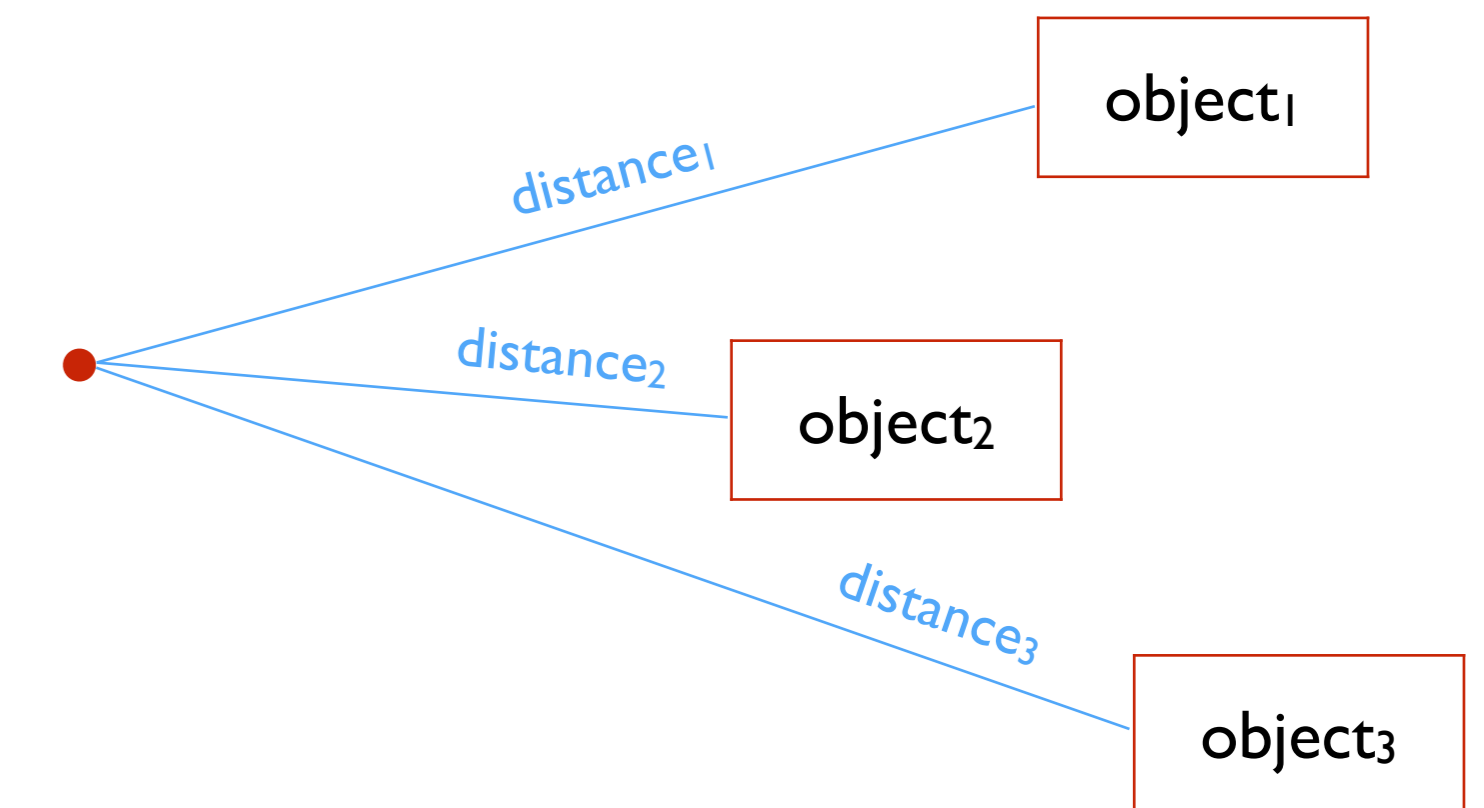
- the people in the foreground as sitting down
- the building as being laid out in a grid
- the tower as in the background.



No single statement captures the full content of the picture.

Instead we should think of pictures as expressing a kind of viewpoint-centered space, or *pictorial space*.

**Pictorial space:** a collection of objects with properties arranged *in depth*.



- “When seeing-in occurs, two things happen: I am visually aware of the surface I look at, and I discern something standing out in front of, or (in certain cases) receding behind, something else.” (46)