

Drawing Us in: How We Experience Visual Art #9780807066072 #138 pages #Beacon Press, 2001 #2001 #Deborah Chasman, Edna Chiang

of the book as a work of art. To fully appreciate all the styles, media, and techniques.Â and critical thinking, and how visual thinking would be affected from the reader's exposure. to perceptual differences in certain cultural settings, calling these observed representations. the first tier principles of reference (Golinkoff and Hirsh-Pasek, 2006: 215-6). the protagonist's experience in facing racism in pre-Civil Rights America and to depict stoic courage in the central role model (Salvadore, 2012; Scholastic, n.d.; YouTube, 2011). In. "Reading Images is the most important book in visual communication since Jacques Bertin's semiology of information graphics. It is both thorough and thought-provoking; a remarkable breakthrough." Kevin G. Barnhurst, Syracuse University, USA. This has gone along with a broader agenda of concern with "multi-modality", a rapidly growing realization that representation is always multiple. We do not think for a moment that this book represents anything like a settled approach, a definitive "grammar" of images, and at times we have been worried by attempts to treat it in that way. For the contributors to Drawing Us In, visual art makes us see what we haven't seen before; it surprises, transforms, and comforts us. Dorothy Allison explains how a painting in a Baptist church taught her as a child that art connects people from d With Contributions by Dorothy Allison, John Berger, Mark Doty, Mary Gordon, bell hooks, Alfred Kazin, August Wilson, and others. For the contributors to Drawing Us In, visual art makes us see what we haven't seen before; it surprises, transforms, and comforts us. Dorothy Allison explains how a painting in a Baptist church taught her as a child that