

# Contents

Preface 9

List of Illustrations 13

Introduction: Reality's Manifold Faces 21

## Chapter I

**A World of Pictures, World Pictures and the World of the Picture 23**

1. See it for Yourself – about the Reality of the Picture and the Language 23
2. The Experience of Sight, the Visual Perception Models  
and the Work of Art as Visual Structure 29
3. Form and Style in the Melting Pot of the Mode of Vision 45
4. Visualization as an Artistic Problem and the Work of Art  
as an Aesthetic Symbol 52
5. “A rose is a rose is a rose ...” or is it? – Motif and Meaning 61
6. Art as Interpretation of Reality and the Work Interpretation of Art History 71

## Chapter II

**Nature and Cosmos as Human Life Sphere and Artistic Universe 87**

1. Things, Signs and their Meaning 87
2. The Cave Painter's “Naturalism” and the Entry into Art of Dual Reality 92
3. The Ancient Mediterranean Cultures and their World of Imagery 102
4. The Hunt, the Great Story in the European Tradition 111
5. From Palpable Form to Picture 116
6. Truth or Verisimilitude: Plato's Universe and Ancient Art Theory 127

## Chapter III

### The Visible World as a Reflection of True Being 135

1. From Guest Gift to Holy Communion:  
the Picture as *Mimesis* or Metaphor 135
2. The Icon Concept and Byzantine Icon Worship 145
3. Augustine's Sign Concept and the Symbol in the Middle Ages of the West 156
4. Form, Matter and the Artistic Materials 166
5. The Christian Light Mysticism and the White Colour 177
6. Art as a Part of the Created World 194

## Chapter IV

### The Hidden Meaning or the Deception of Art 201

1. The Work of Art as Fiction 201
2. The New Perception Model and Perspective as an Element of Meaning 214
3. Through the Disguise of the Symbol to Modern Nominalism 230
4. The Fascination of the Picture and the Truth of the Word 251
5. Vision as Illusion 267
6. "Surpassing Nature" – Art Criticism or Rhetoric? 289

## Chapter V

### Towards the Depiction of the Visible Reality 297

1. The Principle of Nature, the Portrait of Nature, Naturalism 297
2. Landscape between Observation and Descriptive Model 319
3. From Newton's Physics to Functionalism 339
4. The Movement and the Instant as Artistic Motif 351
5. "A Corner of Nature" and the Nature of Art 362
6. The Reality and Critical Function of Realism 370

## Chapter VI

### The Imagery of the Inner Life 383

1. From “A World Turned Upside Down” to Surreality 383
2. The Nomads of the Big City and the Lost Countryside 399
3. Forms and Colours as Images of the Mind,  
Visual Emblems and Cosmic Visions 415
4. The Wonderful Transformation of Things 430
5. Art and Rite – Art as Rite 440
6. “The Dehumanization of Art” or Art as a Human Trace 449

## Chapter VII

### As in a Hall of Mirrors – Nature or Culture 459

1. The Classical Ideal: A Shortcut for Art or a Detour to Nature 459
2. Art History in Quotations 474
3. In the Sign of the Sign 488
4. Scare Images and Survival Strategy 496
5. The Artist, the Person behind the Mirror 509
6. Modernity, Modernism, Post-Modernism ... and then what? 520

### Conclusion: Fragments and Reflections – from Sensing to Eros 535

### Postscript: The View through my Window: An Apologetic Afterword 542

### Notes 543

### Selected Bibliography of Source Literature 561

### Index of Names 567