'Picking Up' Perspective in Pictures

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Introduction

Gregory Currie argues a narrator provides a point of view, a "way of responding to the world".[1] When readers come to understand a point of view, they are accessing the world in a particular orientation, one that involves perception, feeling, thought, and action.[2] As readers spend time with this narrator, they are provided with resources for "knowing, sensing, telling, and doing", interpreting events much like the narrator would.[3] These resources ultimately allow readers to engage with, or 'try on', a point of view embodied within the narrative.[4]

However, literature is not the only medium where the audience accesses a point of view. Pictures can provide a set of resources for interpreting the world. Iconic representations, such as pictures, often embody a point of view that its spectators can access.[5] Like literary works, pictorial works possess an inherent perspective. In this paper, I prepare an account of the resources available for a spectator to extract a perspective.

In Section I, I distinguish between accounts of point of view and perspective, selecting what is apt for the account of pictures I plan to pursue. Utilizing Camp's notion of perspective, I demonstrate that there are elements available in picture that embody characterizations. These same elements may also embody perspective. I then introduce three resources available to facilitate spectators to extract perspective in picture: expression and expressiveness, style, and title. Expression and expressiveness embody characterizations. They do not themselves yield a perspective, nevertheless I detail why expression and expressiveness are important for the spectator. Spectators also have style available to them in art works. I maintain that general style merely yields characterization, that only individual style allows the spectator to extract a perspective. However, in some cases of modern artwork, I demonstrate that utilizing the title of an artwork may be more fruitful for extracting a perspective than individual style. After discussing each resource, I make explicit the role of perspective in pictures for the spectator. I argue that perspective in pictures functions analogously to a narrator in literary works.

I. Point of View and Perspective

Currie's account of point of view overlaps with Elisabeth Camp's notion of perspective. Similar to point of view, a perspective may be exemplified by a particular person, event, or scene, but is not tied to that person, event, or scene.[6] Camp defines perspective as an open-ended intuitive disposition

to interpret.[7] To 'pick up' a perspective is to engage with its mode of interpretation. Engaging with a perspective is to "respond to some parts of the world in certain ways".[8] One is parsing and prioritizing features in accordance to a presupposed taxonomy. These features are assimilated into complex, holistic structures. In turn, this information is evaluated in appropriate ways (morally, emotionally).

An important distinction between point of view and perspective is that perspective is a tool for thought.[9] Perspective is not to be mistaken for a single, complex, multidimensional thought regarding a subject, scene, or event. Perspectives yield sets of complex intuitive beliefs about a subject, also known as *characterizations*.[10] It is best to liken perspective as an overall mode of interpretation, rather than a single interpretation a spectator may have about a given feature.

Characterizations have a multidimensional structure, reflecting the ways in which various features "matter" to an agent.[11] In other words, how useful a particular feature is to an agent is dependent on the dimensions they categorize that feature with. These dimensions are *prominence* and centrality. A feature is said to be prominent in a subject when it is more noticeable, or salient.[12] Prominence determines *which* features matter to an agent whereas centrality details *how* those features matter. The more central a feature is, the more connected it is to other features. *Mutability*, how much the agent's overall thinking about a subject would change with-

out that given feature, is a good metric in determining the centrality of a particular feature.[13] It is important to note that these dimensions are context-sensitive: the extent to which a feature is prominent or central is contingent on the background or situation in which the agent finds this feature. In a room full of curly-haired people, having curly hair will not stick out, nor will knowing that you are looking for a person with curly hair in such a room help you find them.

As I am investigating pictures, I find that Camp's distinction between characterization and perspective is important in demarcating complex, multidimensional thoughts from the open-ended disposition that yields such thoughts. This is not to say that point of view does not operate within pictures. Given the similarities between point of view and perspective, it is clear that where there is a stable perspective, there is a point of view.[14] However, I am explicitly providing an account of how a spectator extracts Camp's notion of perspective in pictures.

In the account I provide, it is important to specify that spectators do not need to utilize every resource in order to extract a perspective. The potential resource(s) that facilitate the acquisition of a perspective is largely dependent on 1) the extent to which that resource is available within the picture and 2) how integral the individual resource is in extrapolating a perspective.

Additionally, I am not making the claim that these resources are unique to extracting perspectives in pictures. Expression, style, all of these resources exist in other mediums, like literature. I am arguing that these are resources that are most helpful for spectators when extracting the inherent perspective in a picture. I will now discuss expression and expressiveness as my first resource. In order to do so, I will first clarify what I mean by expression and expressiveness.

A. Expression and Expressiveness

In her account of expression and expressiveness, Jenefer Robinson specifies that artistic expression operates as expression in "ordinary life".[15] In other words, an agent is said to express an emotion when that agent experiences X (emotion, inner state that is being acted upon) and X manifests as Y (perceptible, revealing outer signal of an inner state).[16]

Expression and expressiveness are related concepts but bear some distinctions. Expression is a maker-centered notion, where the maker is thought to be expelling their own emotions into their artistic creations. Expressiveness is an audience-centered notion, a communicative aspect of what the maker expresses to its spectators. This notion highlights how spectators gain some insight into what it's like to be in that state.[17]

Expression can operate within characters. In Artemisia Gentileschi's *Judith Beheading Holofernes* (Fig. 1), Holofernes

is represented as expressing his horror at the turn of events. Though, this expression of horror may not be what the picture expresses *as a whole*. Gentileschi depicts Judith and the chambermaid as displaying determination, and to some extent, satisfaction at the near completion of their task.

If the spectator is shown what it is like to be in that state, that expression is said to be *expressive*. This is because it successfully communicated to a spectator an aspect of the emotion expelled from the character.[18] Gentileschi depicted the struggle of the beheading in the way Judith grips the sword -- she is not holding the sword but gripping it, forcing its weight to tear into the thick muscle of Holofernes' neck. It is clear that Gentileschi is not merely expressing the emotions of Judith, chambermaid, and Holofernes. This is only a portion of what she is doing. The spectator realizes the painting as a whole expresses the emotions of the "implied maker".[19] The spectator accesses these emotions in what Robinson calls the "point of view" from which the content of the painting is represented.[20] To Robinson, point of view expresses the emotions of a maker "seeing the world" in a particular way.[21] Yet, I am hesitant to relate her notion of point to view to the notion of perspective that I am modeling this account from.

Fig. I

The expression of the painting as a whole provides us with a complex, multidimensional belief about the content depicted (i.e. subjects: Judith, chambermaid, Holofernes; situation: beheading). Prominence is the perceptible manifestations (gestures, actions) that signal an emotion (inner state the subject is experiencing). Such manifestations are diagnostic of this emotion. Intensity serves as the features that communicate something about what it's like to be in that inner state, as it "sticks out" from neutral body language.[22] Cen-

trality are the features that foster a point of view the painting as a whole expresses. In *Judith*, the gestures indicating that Holofernes is utterly horrified are less central than the gestures indicating Judith's triumph over her partial beheading. So far, the complex thoughts surrounding certain depicted subjects in *Judith* strongly adhere to dimensions of prominence and centrality. It appears that Robinson's 'point of view' from expression and expressiveness actually functions as *characterizations* rather than a perspective.

Perspective is an open-ended disposition to characterize.[23] From the characterizations in *Judith*, the spectator acquires a multidimensional belief about a given subject in the painting. The spectator did not extract a broader interpretive principle that yields sets of complex, multidimensional thoughts about depicted subjects and events in *Judith*. The characterization of Holofernes does not equip the spectator with an ability to characterize any other subject in the picture, like Judith or her chambermaid. Only if the spectator is able to cohere characterizations to a broader interpretive principle, then the spectator is said to grasp a perspective.

This is not to say that characterizations are pointless to the spectator. Characterizations not only influence our interpretation of particular features, but also guide our emotional and evaluative responses to entire subjects and situations.[24] They help spectators grasp how certain information is collected and structured. As stated earlier, the resources I discuss

operate as tools for extracting a perspective. An individual resource does not have to single-handedly extract a perspective, but rather, contribute to this process of determining a perspective. An individual resource, like expression and expressiveness, may help the spectator gradually construct a perspective by evaluating the products of its perspective. Therefore, expression and expressiveness are useful resources for extrapolating a perspective.

I have demonstrated that expression and expressiveness operate as characterizations, which are products of perspective. In the following section, I will discuss elements available that constitute style. Style, in the account later provided, is a method of cohering these various elements together to construct a subject. I will argue that because these elements constitute style, style conveys a perspective.

B. Style

Robinson provides an account of style, one that is not deeply entrenched in literary works. Ultimately, style is a "way of doing something and expressive of a personality" in a relatively consistent fashion.[25] The very nature of expression dictates that inner state x is expressed (trait, emotion, attitude, etc) into outer manifestation y (behavior, action).[26] Robinson claims that we are able to construct a personality from this outer behavior. Outer behavior holds a "trace" of an inner state of mind, character, or personality.[27] However, this personality is one of an implied maker. An implied maker is constructed solely from the "evidence" of the art

object.[28] In other words, a spectator hypothesizes the kind of person who would create the given artwork, this constructed person referred to as an implied maker.[29]

Certain elements constitute style in a particular piece. Though, Robinson does not argue for a set of elements that, if present, always constitute style.[30] This is because the presence of an element may contribute to style in one work, but its presence in another work does not guarantee a contribution to style. Elements are context-dependent. Hence, why there is no definitive checklist of elements a picture must have to possess style. For example, brushstrokes are a pertinent element in constructing the style of most van Gogh pieces. Yet, when viewing the work of his contemporary Paul Cézanne, brushstrokes are present in his work, though not central in constructing that work's style.

Up to this point, a work is said to have style when its various elements cohere into a whole that contribute to the overall expression of a cohesive personality.[31] It is the relation amongst these elements that prevents a taxonomy of elements from being formed, how each element matters to the spectator is crucial for constructing a personality from the piece. I believe these elements can be likened to 'features' from Camp's account of characterization. Such elements do not appeal to just one dimension of salience, or prominence.[32] The centrality of features, how these features matter and connect to each other are essential in forming complex,

intuitive beliefs about a subject -- in this case, the personality of the implied maker.[33] I will now introduce the distinction between general and individual style.

On one hand, when a work obeys certain techniques that are shared amongst a group of makers at a given point in history, it is said to possess a general style.[34] For example, abstract-expressionism is a general style of painting. This style is constituted by brushstrokes and other mark-making that meets its aim of providing an impression of spontaneity.[35] On the other hand, individual style is present in a work when it contains certain striking features. The key component here is that these striking features not only indicate the general era it belongs to, but signals a unique individual of that era. One is able to distinguish a Rothko from a Pollock because there are elements, like brushstrokes, color palette, texture, and so on, that correspond to that particular individual.

Elements in pictures embody either characterizations or perspective. How a spectator picks up on style in pictures determines whether or not they pick up the work's inherent perspective. In other words, by the end of this process, if the spectator fails to grasp a perspective, they have encountered a piece that merely embodies characterizations. In the next section, I will make the case that works possessing general style ultimately yield characterizations. Afterwards, I will demonstrate that works possessing individual style yield perspectives.

General Style and Characterizations

When a spectator picks up a style by picking up certain features, they are in reality constructing an implied personality. Robinson argues this is not the case in instances of general style. However, I propose that spectators are still able to construct a personality with works possessing general style.

For example, impressionism is a general style of painting that valued our experience and feeling of the natural world rather than accurate depiction. To meet this aim, there are certain techniques most impressionist painters utilized to capture light and color in a manner that reflects our visual experience of it. They abandoned formal realist methods that forbid textured paint on canvas and any excessive mark-making. Works produced in accordance with the impressionists' techniques embody a particular collective style of that era. Looking at Pierre Auguste-Renoir's *Dance at Le moulin de la Galette* (Fig. 2), his loose brushstrokes and vivid use of color are representative of that era's general style: that of the impressionists.[36]

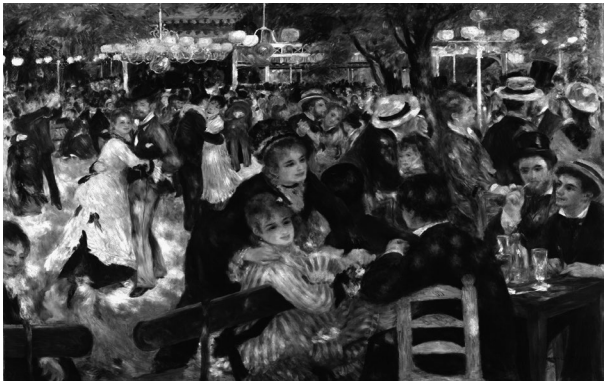

Fig. II

Despite general style possessing some striking "formal or expressive" elements, Robinson maintains that these elements do not express the personality of an implied maker.[37] Works with general style carrying an "anonymous air" about them, as if they weren't made by any one unique individual but a generic collective.[38] From this definition, general style does not express an 'individual personality' of an implied maker. It cannot be the case that general style fails to express *any* personality of *some* implied maker. A spectator does not look at Renoir, gather elements that express certain values, emotions, and attitudes, and fail to "sum up" these traits into a personality.[39] Contrary to Robinson, I argue that general style expresses the personality of a *type* of maker. General style differs from individual style not because one fails to express a personality. The difference remains in that a spectator has less traits to construct a personality from. Consequently,

the spectator constructs a personality of a *type* of maker, a stereotype, rather than an *individual* maker.

Camp compares characterizations to stereotypes.[40] When a spectator constructs the personality of a *type* (e.g., prototype, stereotype) of maker, the spectator yields a complex, intuitive, multidimensional thought about the maker. General style provides a spectator access to a small set of attitudes, interests, and traits (inner states expressed from outer actions) that they must cohere. It also provides complex characterizations about different subjects and situations, more so than the spectator appealing to expression and expressiveness. Expression and expressiveness provide characterizations about a single inner state: emotion.

In cases of general style, the spectator is able to pick up style by picking up on some traits to construct a type of maker. However, this is not yet grasping a perspective. The elements that motivate this subject are ultimately facets of a characterization about this type of subject. When the spectator is constructing an implied individual from these elements, the spectator is extracting a perspective. In the following section, I will argue that only in instances of individual style is when a spectator is actually grasping a perspective.

Individual Style and Perspective

When a spectator is constructing a personality of an implied maker "with a number of traits", that spectator is construct-

ing the personality of a maker with individual style.[41] Individual style licenses the spectator to construct an agent who consistently notices information and prioritizes information. They connect information and features to cohere in accordance to values and principles expressed in the work. As the spectator constructs the personality of this agent, they are in reality picking up an open-ended disposition to interpret. Through this process of construction, the spectator is essentially extracting an inherent perspective in the picture.

One possible concern is that individual style might only yield characterizations and not a perspective. This constructed personality of an implied maker is construed from depicted subjects and events in the picture. It follows that personality is thus sourced from characterizations within a picture. So, individual style merely provides complex intuitive thoughts and is not itself a tool for thought. Perhaps individual style is enriched with more characterizations than that of general style, but it is not yet embodying a perspective.

First, it is important to keep in mind that a disposition to interpret may be exemplified by a person, event, or scene.[42] So, it is possible for a perspective to be embodied by a constructed personality of an implied maker. Being embodied by a personality does not warrant that it must always be a characterization. That being said, not just any personality conveys a perspective. This personality must serve as a tool for generating thoughts. To be a tool for thought is to maintain the *sorts* of features a spectator notices, the *sorts* of explanatory

connections they draw, and the *sorts* of predictions and evaluative responses they tend to have.[43] To best understand how individual style operates as a tool for thought, I will now illustrate what this process would look like for a spectator.

The Starry Night (Fig. 3) displays a coherent set of values, emotions, attitudes, and other qualities of the mind that expresses an individual maker of the work.[44] The personality of the implied maker adheres to impressionist ideals and parses information about the world accordingly. As a spectators coheres these sets of attitudes, values, and characterizations, they are developing the individual personality who would notice, assimilate, and evaluate the subjects and situations within the picture. The uniformity of mark-marking with the sky and landscape anchors an interpretive principle: there is movement in the natural world and our man-made world, and so there should be no discrepancy between how one orients the two. This is exemplified in bold patterning of various vibrant shades of yellow and curling rays of starlight that are echoed in the depiction of the forests surrounding the town, the houses nestled in the field, and the rolling mountains. These distinctive elements embody characterizations. We acquire complex beliefs about these depicted subjects. At the same time, we are grasping a broader ability to interpret information outside of that specific characterization. We are able to cohere these characterizations in such a way that we understand the mindset, the *perspective*, of the maker who devised the entire scene.

Fig. III

In short, there are certain elements the spectator picks up on. When looking at *Starry Night*, these elements are color, texture, brushstrokes, depicted objects, and so on. These elements are distinctive. When lining it up to other impressionist works of that era, like a Renoir or Monet, it is clear that the artist stands as an individual. Their techniques, while undoubtedly belonging to the impressionist era, orient elements of the scene in highly specialized and unique ways. It is apparent from this broad assortment of distinctive elements that this work possesses individual style. From these striking elements, the spectator is informed of numerous traits of the kind of maker of this piece. The maker finds solace in the man-made world just as they do in the natural world. Yet, this maker does not consider himself a part of either world. Rather than providing a spatial point of view

that anchors spectators within these worlds, we are observing them from a distance.

In summary, I have argued that individual style facilitates the extraction of a perspective. Individual style constructs a rich personality that licenses spectators to cohere characterizations. As they cohere characterizations, they are also reconciling an expressed set of attitudes, values, and other qualities of mind belonging to this implied maker. The spectator is able to abstract away from the particular features of content and extract an overarching disposition to interpret: a tool for thought.

However, style especially facilitates the extraction of perspective when its constitutive elements are discernable to its spectator. With impressionist works, the picture is still representational despite deviating from a stricter realist representation. It is easy to identify rolling mountains and nestled houses when there is enough resemblance between the real world objects the spectator is familiar with and the depicted elements in the picture.

Let's consider abstract works, as abstract-expressionism is dominant in modern art. A spectator is then confronted with abstract elements that do not bear a strong resemblance to real-world objects. They cannot so easily identify a style, as I have defined it, from these abstract elements. How then are spectators going about extracting an abstract picture's

perspective? In the following section, I introduce the role of title in extracting the perspective of modern artworks.

C. Title

Pre-modern art consisted of mostly representational work: still lifes, portraits, biblical and mythological narrative paintings. As naturalism was the primary aim of pre-modern art, titles often stated what the object of accurate depiction was. Odds are, if you painted a still life of grapes, cheese, and wine, the title of the picture would most likely be *Still Life of Grapes, Cheese, and Wine*.[45] Titles can be advantageous as a resource for extracting perspective, particularly in modern pictures. I take modern pictures here to include work that falls under abstract expressionism, cubism, expressionism, any that falls after the age of the impressionists.

To evaluate the role of titles in extracting perspectives, it would be best to identify how titles operate. Charles Forceville builds an account of pictorial metaphor in the context of advertisements. While modern art is not in the ballpark of advertisements, the relation between text and image in an advertisement is structurally analogous to what goes on in artistic pictures. Text and picture operate as metaphor does with text and image, it is an "understanding or perceiving one kind of thing in terms of another kind of thing," typically characterized as 'A is B'.[46] However, what a metaphor communicates is determined by the identity of the communicator, addressee, and the subcultural context of the picture.[47]

This subcultural context echoes upon Catherine Abell's argument that a cooperative principle is enacted between maker and spectator via picture. This cooperative principle enacts a set of assumptions to help the spectator understand the intentions of the maker. Such assumptions include the maker conveying what they believe to be true, for which they have adequate evidence, is making a relevant contribution, is unambiguous, and avoids obscurity.[48]

This particular set of assumptions seems to conflict with the objective of most makers of modern art. A quick glance at de Kooning, Demuth, Duchamp, or any maker of the twentieth century, shows that they are flouting these maxims. It is clear from their pictures alone that these makers are not trying to be brief, relevant, or avoid obscurity. Most spectators would be unsure where to begin, how to interpret features that bear little to no resemblance to aspects of the real world.

Ultimately, this is where titles come in. Titles operate like metaphors in that we are understanding the image, A, in terms of B, the title. Now while 'A is B' seems to imply a unidirectional mapping of properties, in the case of abstract pictures, there is a bidirectional mapping of properties. As the spectator tries to understand the picture in terms of the title, the title will influence what they will notice, attend to, and evaluate in the picture. For example, knowing the title of de Kooning's piece is *Composition* allows the spectator to select certain features (relevant properties of compo-

sition the title singles out) and impose it onto the maker's mark-making and vice versa.

In some cases, titles operate as frames in addition to metaphors. Frames are vehicles for communicating perspectives. When a frame expresses a perspective, "it unifies it into a more cohesive whole".[49] Titles crystallize a perspective into an explicit form.[50] They function as an intuitive principle for "attending to, explaining, and responding to a range of subjects" as the spectator encounters new information in the picture.[51]

There are instances in which perspectives are not "adequately expressed" by frames, as perspectives are open-ended and can yield many interpretations.[52] Similarly, titles may fail to capture the perspective in a way that aids the spectator in extracting that perspective. If the spectator were to look solely at the title and picture of Demuth's *I Saw 5 in Gold*, the title fails to crystallize an open-ended disposition to interpret the piece. In this case, the title only seems to prime the spectator's attention to one particular feature, the gold 5's.

In the case of modern art possessing a general style, a spectator would most likely construct the kind of maker from a particular era that would create this piece. While there is no denying that abstract artwork possesses a style, should it possess a general style, it does not aid the spectator in extracting its perspective. When the title of the piece aids the

spectator to understand the abstract picture, the title most likely crystallizes the work's inherent perspective. For these sorts of abstract pieces, the title ultimately guides the spectator's way of noticing, evaluating, and responding to abstract features in the picture. So far, I demonstrated that titles serve as a helpful resource to extract a perspective when the picture is not reasonably representational.

I have provided an account of resources for spectators to access perspective in picture. By likening how a perspective functions to that of a narrator in literary works, I will discuss the role of perspective in pictures. In doing so, I explain why it is imperative that a spectator picks up a work's inherent perspective.

II. Role of Perspective in Picture

Perspective is an intuitive disposition to notice, assimilate, and evaluate information. It is an open-ended interpretive principle. In literary works, a reader utilizes the narrator to grasp a perspective inherent in a literary work. Essentially, the narrator *is* a point of view. Without being embodied as a character, the narrator ultimately coheres a series of subjects, events, and various relations between the two. The reader notices certain elements the narrator attends to when describing persons and events. When doing so, they are in fact constructing the narrator's perspective.

Perspective, much like the narrator in a literary work, an-

chors a spectator to a holistic interpretation of the picture. Unlike literary works, spectators do not have access to an explicit guide that coheres all the available information into a presupposed taxonomy. In a sense, the spectator takes on the role of the narrator. They must actively reconcile information about depicted subjects and situations in a given picture. Yet, they cannot cohere this information any way they choose. Elements within a picture are context-dependent. Evaluating these elements outside their specific picture can yield wholly different interpretations of depicted information within the scene. As a result, a spectator *fails* to construct a cohesive perspective when imposing their own perspective on a picture. Hence, it is crucial that a spectator extracts the work's inherent perspective.

The role of perspective is to guide the spectator in truly understanding the scene of a picture. Understanding a picture is not merely understanding its features in isolation. To understand a picture is to understand how these features best connect and relate to each other. These connections do not solely foster individual thoughts about a given feature, but provide the very tool that *produces* these thoughts. In a similar vein, this distinction is comparable to that between characterization and perspective. Picking up an inherent perspective is akin to trying on a different mindset. When evaluating a picture, extracting the inherent perspective ensures a comprehensive interpretation of the picture, unblemished from biases of the spectator's own perspective.

Conclusion:

Camp's notion of perspective is particularly useful in demarcating when a spectator successfully picks up a perspective rather than a characterization. I have demonstrated that spectators can access an inherent perspective of a picture by appealing to available resources, specifically, expression and expressiveness, style, and title.

With this notion of perspective, a spectator acquires characterizations when utilizing expression and expressiveness, as well as general style. Individual style, in works that are reasonably representational (discernible to the spectator), is particularly helpful in extracting an inherent perspective. When constructing an individual maker, a spectator is able to abstract away from the particular features of content and extract an overarching tool for thought. As a resource, style can only help a spectator so much. Encountering modern, non-representational works of art often require appealing to a different resource. Title of an artwork can guide which elements the spectator notices, assimilates, and evaluates in a picture. Hence, titles can crystallize a perspective in these cases.

Additionally, I have argued that in the case of pictures, perspective functions similarly to that of a narrator in a literary work. Meaning, it is imperative that a spectator extract a picture's perspective in order to truly understand the relations

between elements in the piece. Engaging with an artwork is an active process. The spectator takes on the role of a literary narrator when they cohere the information available in picture. However, they cannot cohere the information any way they like. In doing so, they are often imposing their own perspective when noticing, assimilating, and evaluating elements and their relations in a scene. They are not extracting the work's inherent perspective, and so they sport a limited and often inaccurate interpretation of the picture. Thus, the spectator must be cautious to ensure they are picking up the inherent perspective of a picture.

Notes

1. Gregory Currie, Narration, Imitation, and Point of View, eds G.L. Hagberg and W. Jost (Wiley, 2009), 337.
2. Ibid., 332.
3. Ibid., 335.
4. Currie goes into depth about these resources available in literary works, but for the purposes of my paper, I will focus on resources that are apt for pictures.
5. Picture refers to both paintings and photographs. While I utilize paintings for my examples in this paper, my account is also applicable to photographs.
6. Currie makes a similar distinction in his account of point of view. He claims that at times, the point of view of a narrator may imitate the point of view of a particular character. In these instances, narrators "do not really narrate from any point of view other than their own" (Ibid, 336).
7. Elisabeth Camp, Perspectives and Frames in Pursuit of the Ultimate

Understanding, (New York: Oxford University Press, 2019), 19.
8. Ibid., 24.
9. Ibid., 25.
10. Ibid., 19.
11. Ibid., 20.
12. Camp references salience in the way Amos Tversky defines it, as a "function of diagnosticity and intensity" (Elisabeth Camp, Perspectives in Imaginative Engagement with Fiction, (Wiley, 2017), 80). Diagnosticity relates to how useful that feature is for classifying objects as part of a certain category. Intensity relates to how that features 'sticks out' within a given background. This is essentially when features have a high signal-to-noise ratio, like having really curly hair or thick eyebrows.
13. Camp, Perspectives and Frames in Pursuit of the Ultimate Understanding, (New York: Oxford University Press, 2019), 20.
14. Perspectives are more stable if there is substantial stability in the "sorts of features the agents tend to notice, the sorts of explanatory connections they tend to draw, and the sorts of predictions and emotional and evaluative responses they tend to have".Ibid., 26.
15. Jenefer Robinson, "Expression And Expressiveness In Art", (The British Society of Aesthetics, 2007), 30.
16. Ibid., 30.
17. Ibid., 30.
18. Ibid., 30.
19. Ibid., 23.
20. Ibid., 30.
21. Ibid., 24.
22. Elisabeth Camp, Perspectives in Imaginative Engagement with Fiction, (Wiley, 2017), 80.

23. Camp, Perspectives and Frames in Pursuit of the Ultimate Understanding, (New York: Oxford University Press, 2019), 24.
24. Ibid., 81.
25. Jenefer Robinson, Style and Personality in the Literary Work, (Duke University Press, 1985), 228, 230. We are not inclined to say Sally has a flamboyant style of dressing should she sporadically dress flamboyantly. While her clothes may differ from day-to-day, they should be consistently expressing a particular feature of her personality (in this case, flamboyance) in order to qualify as style.
26. Ibid., 229. In this paper, expression is utilized to expel a broad net of imperceptible inner states, like mind, character, trait, belief, into outer perceptible behavior.
27. Ibid., 229, 234.
28. Ibid., 234.
29. When hypothesizing an implied maker, a spectator does not need prerequisite knowledge about the actual maker to make this construction. A spectator does not need knowledge of the maker's personal life in order to figure out the style of their work.
30. Robinson, Style and Personality in the Literary Work, (Duke University Press, 1985), 241.
31. Ibid., 237.
32. Ibid., 242. While Robinson likens a salient element to a "striking" feature of the work, how she uses salience is most likely in reference to Camp's notion of intensity, or high signal-to-noise ratio.
33. Camp, Perspectives in Imaginative Engagement with Fiction, (Wiley, 2017), 80.
34. Robinson, Style and Personality in the Literary Work, 238. Robinson pulls her account of general style from Wollheim's "Pictorial Style: Two

Views". She compares general style to 'school' or 'period' styles. These styles are points in history, certain eras, where makers shared a certain way of doing things (i.e., honoring certain conventions and techniques practiced during that time.

35. Tate. "Abstract Expressionism – Art Term."

36. By vivid use of color, I mean utilizing a bright color palette to exaggerate the effect of warm sunlight peeking through overarching trees and pouring onto the clothes of the people gathered.

37. Robinson, Style and Personality in the Literary Work, (Duke University Press, 1985), 239.

38. Ibid., 239.

39. Ibid., 231.

40. Camp, Perspectives in Imaginative Engagement with Fiction, (Wiley, 2017), 79.

41. Robinson, Style and Personality in the Literary Work, (Duke University Press, 1985), 231.

42. Camp, Perspectives in Imaginative Engagement with Fiction, (Wiley, 2017), 78.

43. Camp, Perspectives and Frames in Pursuit of the Ultimate Understanding, (New York: Oxford University Press, 2019), 26.

44. Robinson, Style and Personality in the Literary Work, (Duke University Press, 1985), 247.

45. Dutch painters of the seventeenth century are a good example of this. Some titles of works by high-profile artists of this era: Still Life with Lobster and Fruit, Abraham van Beyeren; Moses Striking the Rock, Abraham Bloemaert; A Woman Playing the Theorbo-Lute and a Cavalier, Gerard ter Borch the Younger; A Young Woman at Her Toilet with Maid, Gerard ter Borch the Younger, etc.

46. Charles Forceville, Pictorial Metaphor in Advertising, (Taylor & Francis, 1994), 108.
47. Ibid., 163.
48. Catherine Abell, Pictorial Implicature, (Wiley, 2005), 60.
49. Camp, Perspectives and Frames in Pursuit of the Ultimate Understanding, (New York: Oxford University Press, 2019), 27.
50. Ibid., 27.
51. Ibid., 28.
52. Ibid., 27.

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Fig. I, Gentileschi, Artemisia, Judith Beheading Holofernes, oil on canvas. 1610, The Uffizi, Florence,https://artsandculture.google.com/asset/judith-and-holofernes-artemisia-gentileschi/oQF3gDEYNkutBA?hl=en.

Fig. II, Renoir, Pierre-Auguste, Dance at Le Moulin de la Galette, oil on canvas, 1876, Musée d'Orsay, Paris, https://artsandculture.google.com/asset/dance-at-le-moulin-de-la-galette/rQEx7CtGiKE3yg?hl=en.

Fig. III, van Gogh, Vincent, The Starry Night, oil on canvas, 1889, Musée D'Orsay, Paris, https://en.wikipedia.org/wiki/The_Starry_Night.

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