GAFAS DE DESENFOQUE / BLURRING GLASSES

MANUAL DE INSTRUCCIONES
USER GUIDE

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ESPAÑOL
ENGLISH

GAFAS DE DESENFOQUE (UT VISIO POESIS)
/ BLURRING GLASSES (UT VISIO POESIS)

José Vicente Martín

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Visor de dioramas / Diorama viewer, 2014.

1. Ver la visión, la óptica como arte / See the vision, Optics as art

El interés por develar cuales son los articuladores que construyen la realidad es una constante en todas las culturas y épocas por las que la humanidad ha transitado. El ser humano se ha ido valiendo de los más diversos sistemas de representación de lo real para configurar mapas precisos con los que transitar sus propios paradigmas culturales.

En el caso de José Vicente Martín nos encontramos ante la ilustración de ese anhelo, un explorador de experiencias vividas a través del arte que desde un particular lugar observa y traduce los estímulos que le rodean.

Su trabajo conjuga dos vertientes complementarias, por un lado, nos ofrece un aspecto propio de la producción artística y por otro desarrolla una faceta académica vinculada al ámbito universitario.

Si nos detenemos a recorrer el mundo que ha ido construyendo a lo largo de los últimos 30 años nos encontramos ante retazos de un mismo buscador, pero advertimos que va mutando su percepción y como consecuencia varía el producto visual que nos ofrece, el cual se adapta a esa transfiguración interna.

Su obra, sobre todo pictórica, muestra en sus inicios una estética definida por formas basadas en un dibujo sintético, un estilo marcado por colores sobrios sin pretender ofrecer una mimesis exacta del referente, sino más bien sumergirnos en esa plasticidad propia para regalarnos los mensajes profundos que se destilan de sus composiciones y de sus elocuentes títulos. Conforme

The interest in revealing the articulators that construct reality is a constant in all cultures and periods that humanity has gone through. Humans have been using the most diverse systems of representation of what is real to configure precise maps with which to transit their own cultural paradigms.

In the case of José Vicente Martín, we find ourselves before the display of said desire, an explorer of experiences that are lived through art and who, from a particular place, observes and translates the stimuli that surround him.

His work combines two complementary aspects, on the one hand, it offers us an aspect of art production and on the other hand it develops an academic facet linked to the university environment.

If we pause to look at the world that he has been constructing over the last 30 years, we find remnants of the same seeker, but we notice that his perception is mutating and as a consequence the visual product he offers us varies, which adapts to this internal transfiguration.

His work, mainly in painting, shows in its beginnings an aesthetics that is defined by shapes based on a synthetic drawing, a style marked by sober colours without intending to offer an exact mimesis of the reference, but rather to submerge us in that plasticity to give us the deep messages that are distilled from his compositions and his eloquent titles.

As he advanced over time, he began to transit a terrain in which the conceptual idea underpins the materialisation of its pieces, which use this

ha ido avanzando en el tiempo, ha empezado a transitar un terreno en el que la idea conceptual sustenta la materialización de sus piezas, las cuales se sirven de esa base teórica para figurarse del modo más preciso y universal posible, ya no nos cautiva con su estética particular, sino que el hilo discursivo lo sostiene la idea en sí misma, nos sugiere que el objeto artístico está al servicio de las ideas artísticas y que éste debe obedecer a los patrones establecidos en esa idea del proyecto como constructo de lo real.

En esta nueva aproximación en la que el proyecto artístico como concepto ocupa el centro de su práctica, nos invita a una reflexión sobre el uso de la óptica en el contexto del arte.

Por ello los medios de los que se vale ya no son sólo la pintura, que caracterizó sus dos primeras décadas como artista, si no que ahora debe analizar y decidir que herramientas son las apropiadas para dar forma a sus obras, de este modo la fotografía, el dibujo, la instalación o toda una serie de aparatos propios de la arqueología de los medios, son puestos a disposición del proyecto como generador de nuevas realidades. Es esta última parte, la de los dispositivos pre-fotográficos, la que entronca con su faceta investigadora de índole más académica.

En este sentido empieza a interesarse por los registros gráficos que las herramientas ópticas consiguen. En su investigación académica desarrolla conceptos relacionados con las imágenes que estos dispositivos generan, llegando a la idea de que la representación visual de estos se ve reflejada en dos modos de resolución, uno que selecciona los rasgos específicos de la realidad a través del

theoretical basis to figure in the most precise and universal way possible, no longer captivates us with its particular aesthetics, but the discursive thread is sustained by the idea itself, suggesting that the art object is at the service of artistic ideas and that it must obey the patterns that are established in said idea of the project as a construct of what is real.

In this new approach in which the art project as a concept is in the focus of his practice, he invites us to reflect on the use of optics in the context of art.

For this reason, the means that he uses are no longer just painting, which characterised his first two decades as an artist, but he must now analyse and decide which tools are appropriate to give shape to his works, so that photography, drawing, installation or a whole series of gadgets from the field of media archaeology, are made available to the project as generators of new realities. It is this last part, the one of the pre-photographic devices, which connects with his research facet of a more academic nature.

In this sense, he begins to get interested in the graphic recordings that optical devices achieve. In his academic research he develops concepts related to the images that these devices generate, arriving at the idea that their visual representation is reflected in two manners of resolution: one that selects the specific features of reality through the use of the line, that is to say, that deems drawing and the emphasis on the contours as the most appropriate way to stand for the ideal of representation and another one in which the visual recreation is carried out through the mass (of colour) understood as the recording of the articulation units of the visual

uso de la línea, es decir, que sitúa el dibujo y el énfasis en los contornos como el modo más adecuado para representar el ideal de representación y otro en el que la recreación visual se realiza a través de la mancha entendida como registro de las unidades de articulación de la forma visual durante el proceso perceptivo, para lo que la pintura está más capacitada. La línea y la mancha se distinguen conceptualmente desde la oposición clásica entre lo racional y lo empírico lo que implica que cada uno de estos recursos cumpla mejor unas funciones que otras y se relacione directamente con aquellos sistemas pictóricos más deudores de una u otra concepción epistemológica. Estas distinciones entre mancha y línea y su concreción formal en la pintura se relacionan con conceptos teórico-prácticos como lo Acabado vs. Inacabado que puede vincularse a lo Enfocado vs. Desenfocado. Estas oposiciones formales-conceptuales también se encuentran en los distintos tipos de dispositivos de captura óptico-manual. Así las cámaras oscuras de sobre-proyección y las cámaras lúcidas tienen a potenciar los efectos lineales y a la reproducción de perfiles enfocados y las cámaras de retro-proyección traducen la rea-

shape during the perceptive process, for which painting is more apt. The line and mass (of colour) are conceptually distinguished from the classical dichotomy between the rational and the empirical, which implies that each of these resources performs some functions better than others and is directly related to those painting systems that are more indebted to one or the other epistemological conception. These distinctions between mass (of colour) and line and their formal realisation in painting are related to theoretical-practical concepts such as the Finished vs. the Unfinished that can be linked to the Focused vs. the Blurred. These formal-conceptual opposites are also found in the different types of optical-manual capture devices. Thus, the over-projection of the camera obscuras and camera lucidas have the ability to enhance linear effects and the reproduction of focused profiles, and the rear-projection cameras translate visual reality through spots and enhance blurred effects.

In this way, the current project "Blurring Glasses" is developed, whose formal concretion is a hybridisation between the concepts developed in his artistic facet and in his research work in the context of the Miguel Hernández University of Elche

Réplica de cámara oscura /
Replica of camera obscura,
siglo XVIII /***18th c.***

lidad visual a través de manchas y potencian los efectos de desenfoque.

De este modo se desarrolla el presente proyecto "Gafas de desenfoque" cuya concreción formal es una hibridación entre los conceptos desarrollados en su faceta artística y en su labor investigadora en el contexto del grupo de investigación de la Universidad Miguel Hernández de Elche "Lenguaje Óptico-Analógico y Recursos Digitales". Dicha investigación académica tuvo en sus inicios la necesidad de documentar, analizar, reconstruir-recrear y usar dispositivos pre-fotográficos. En este contexto se analizaron tanto dispositivos de representación (cámaras oscuras, de cajón y de campaña), como dispositivos de presentación (visores y cajas ópticas), mediante la construcción de réplicas y variaciones, así como a través de su uso práctico en la elaboración de imágenes gráficas y pictóricas. Esta investigación tuvo como principal resultado la patente "Visor de dioramas con enfoque selectivo" (número de patente 201100414, concedida con fecha 16/6/2014; inventores: José Vicente Martín Martínez, Iván Albalate Gauchía e Inocencio Galindo Mateo)

Dicho dispositivo se encuentra a medio camino entre los medios pre-fotográficos de representación, como son las cámaras oscuras, y los de visualización, como las cajas ópticas. Se trata de una caja óptica, dotada de lente, para la presentación y visualización de dioramas, maquetas a escala u otros objetos, que se sitúan en su interior, enfatizando su disposición en profundidad. Mediante dicho dispositivo, una especie de cámara oscura en cuyo interior se instala un diorama, el espectador puede modular la profundidad de campo, regu-

research group "Optical-Analogical Language and Digital Resources". Said academic research began with the need to document, analyse, reconstruct/recreate and use pre-photographic devices. In this context, both representation devices (camera obscuras, box body or tent) and presentation devices (viewers and optical boxes) were analysed by constructing replicas and variations, as well as by their practical use in the production of graphic and painted images. The main result of this research was the patent "Diorama viewer with selective focus" (original: "Visor de dioramas con enfoque selectivo") (patent number 201100414, granted on June 16, 2014; inventors: José Vicente Martín Martínez, Iván Albalate Gauchía and Inocencio Galindo Mateo)

This device is located halfway between the pre-photographic representation devices, such as camera obscuras, and the visualisation devices, such as optical boxes. It is an optical box, equipped with a lens, for the presentation and visualisation of dioramas, scale models or other objects, which are placed inside the box, emphasising its deep disposition. Through this device, a kind of camera obscura in which a diorama is placed, the viewer can modulate the depth of field, regulating the distance between the lens and the diorama, focusing and unfocusing the different depth planes in which the elements located inside the device are arranged.

Its technical field is framed within the optical devices for the presentation of visual information in three-dimensional support; exhibition systems and support for dioramas and models; viewers for art works that emphasise expressive values. This viewer is a simpler and more straightforward

lando la distancia entre la lente y el diorama, enfocando y desenfocando los distintos planos de profundidad en los que están dispuestos los elementos ubicados en su interior.

Su campo técnico se enmarca dentro de los dispositivos ópticos para presentación de información visual en soporte tridimensional; sistemas de exposición y soporte para dioramas y maquetas; visores de obras artísticas que enfatizan valores expresivos. Este visor es un instrumento más sencillo y directo que los recursos más sofisticados de las aplicaciones informáticas 3D para planificación de escenografías o para el diseño de espacios o de interiorismo. El visor de dioramas tiene un área de aplicación específica en la producción de dispositivos educativos y lúdicos para la presentación de dioramas y maquetas en museos, escuelas y otros programas formativos o exposiciones divulgativas. Así mismo tiene un área de aplicación más genérica entendido como un medio para la contemplación de creaciones artísticas, constituyendo parte de las mismas.

Así, el visor de dioramas combina aspectos propios de la representación del paisaje y de la cámara oscu-

instrument than the more sophisticated resources of 3D computer applications for stage planning or for designing spaces or for interior design. The diorama viewer has a specific area of application in the production of educational and recreational devices for presenting dioramas and models in museums, schools and other educational programmes or informative exhibitions. It also has a more generic area of application understood as a means for the contemplation of art creations, itself constituting a part of them.

Thus, the diorama viewer combines aspects of landscape representation and the camera obscura box, allowing the application of blurring effects that are not possible in the case of landscape (since the focus is infinite). Similar effects to those obtained when photographing landscapes with tilting or decentralised photographic lenses (Tilt-Shift, TS)

So, the concept of blurring instates itself as the main theoretical support of his work, as well as the reflection to which it leads us. A questioning of vision as a paradigm of the understanding of reality and how this subtle line between the visible and the invisible passes through his art work

Visor de dioramas, interior / Diorama viewer, ***inside***, 2014.

ra de cajón, permitiendo aplicar efectos de desenfoque que en el caso del paisaje (ya que el enfoque se produce al infinito) no son posibles. Efectos similares a los obtenidos con los objetivos fotográficos descentrables o basculantes (Tilt-Shift, TS) al fotografiar paisajes.

Así el concepto de desenfoque se instala como el principal sustento teórico de su trabajo, así como la reflexión a la que con ello nos conduce. Un cuestionamiento de la visión como paradigma de la comprensión de la realidad y cómo esa sutil línea que se ubica entre lo visible y lo invisible la traspasa a través de su trabajo artístico/investigador, llevando al límite la idea de percepción visual e invirtiendo el uso de los dispositivos que han servido de ayuda a una visión estandarizada, puesto ahora al servicio del arte y de su vertiente más controvertida.

Se nos ofrece un diseño no funcional, un objeto artístico que representa la idea de la visión y de la no visión como punto de partida a un terreno que el arte representacional ha usado como aval de su sustento teórico y que se ve en esta obra desplazado. Al mismo tiempo, nos acompaña a través de imágenes históricas en un recorrido por esos hitos propios de la óptica como ciencia y que han articulado los distintos modelos de comprensión del arte. En definitiva, nos encontramos ante un nuevo paradigma en el arte que recupera ciertas funciones con las que el arte había convivido antes de la Modernidad y que, en estos dos últimos siglos, ha intentado considerar la experiencia estética no como un hecho aislado, enajenado de la realidad, sino como algo consubstancial al mismo acto de ver.

and his work as a researcher, pushing the idea of visual perception to the limit and inverting the use of the devices that have helped a standardised vision, now placed at the service of art and its most controversial aspect.

We are offered a non-functional design, an art object that represents the idea of vision and non-vision as a starting point into a terrain that representational art has used as a warranty of its theoretical sustenance and that is seen in this displaced work. At the same time, it accompanies us through historical images in a journey through these milestones of optics as a science and which have articulated the different models of understanding of art. In the end, we are faced with a new paradigm in art that recovers certain functions with which art had coexisted before Modernity and that, in the last two centuries, has tried to consider aesthetic experience not as an isolated event, alienated from reality, but as something consubstantial to the very act of seeing.

2. Gafas de desenfoque (Ut visio poesis): exposición / **Blurring glasses (Ut visio poesis): exhibition**

Gafas de desenfoque (Ut visio poesis) se sitúa dentro de la categoría del diseño conceptual, planteando al espectador una reflexión de carácter especulativo a través de un objeto real concebido para su uso hipotético.

Las *Gafas de desenfoque* se inspiran, en cuanto a su concepción material, en los inventos de Anson Kent Cross, especialmente en su *Cristal para dibujar y pintar* de 1921, un dispositivo con forma de marco que contenía un cristal y dos lentes que desenfocaban el referente convirtiéndolo en manchas de color, uno

Blurring glasses (Ut visio poesis) *falls within the category of conceptual design, giving the spectator a speculative reflection through a real object conceived for hypothetical use.*

The Blurring glasses *are inspired, in terms of their material conception, by the inventions of Anson Kent Cross, especially in his* Drawing and Painting Glass *of 1921, a frame-shaped device that contained a glass and two lenses that unfocus the reference, turning it into stains of colour, one of the pedagogical principles on which the learning of naturalist painting is based.*

de los principios pedagógicos sobre el que se basa el aprendizaje de la pintura naturalista.

Las gafas se han construido a partir de un archivo digital utilizando una cortadora CNC, y se les han acoplado el mismo tipo de lentes que A. K. Cross utilizó en su *Cristal para dibujar y pintar* (1921). Así, las gafas permiten observar el mundo desenfocado y, siguiendo esta lógica, de un modo más estético. Como contrapartida, y de modo quizás no tan paradójico, producen cierto mareo y desorientación en el observador después de cierto tiempo por lo que no está recomendado su uso continuado.

Se presentan en dos tamaños, mediano y grande, junto con este manual de instrucciones.

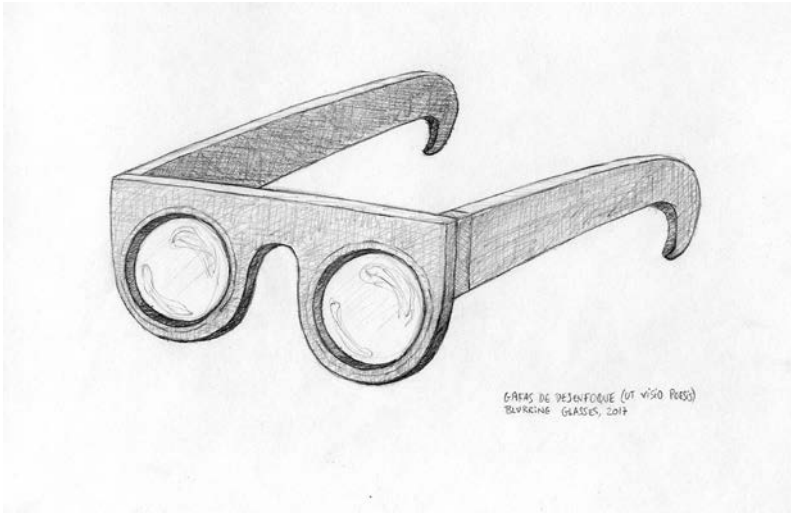
Las *Gafas de desenfoque*, como objeto especulativo, pretenden evidenciar el papel de la visión estética como modo enajenado de recepción del mundo que revela los andamiajes de la percepción y con ello el sentido de lo real -o, al menos, otro sentido distinto al del modo de percepción cotidiano-. También pretender ilustrar cómo el *dispositivo* se ha convertido en un concepto central del arte y la cultura contemporánea, entendido éste como una ampliación/recreación de los procesos perceptivos que integra en la obra de arte la experiencia del espectador situándola en el centro del proceso artístico.

The glasses have been constructed from a digital file using a CNC cutter, and have been combined with the same type of lenses that A. K. Cross used in his Drawing and Painting glass *(1921). Thus, glasses allow us to observe the world out of focus and, following this logic, in a more aesthetic way. On the other hand, and perhaps not so paradoxically, they produce a certain dizziness and disorientation in the observer after a certain time, hence its continued use is not recommended.*

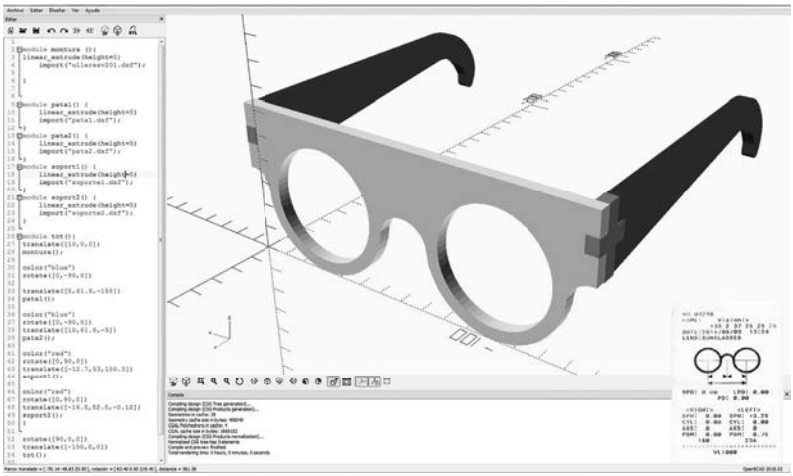
They come in two sizes, medium and large, together with this instruction manual.

The Blurring glasses*, as a speculative object, aim to show the role of aesthetic vision as an alienated way of receiving the world that reveals the scaffolding of perception and with it the sense of what is real – or, at least, in another sense that is different from the way of daily perception. It is also intended to illustrate how the* device *has become a central concept of contemporary art and culture, understood as an extension/recreation of the perceptual processes that integrates the spectator's experience in the work of art, placing it at the centre of the artistic process.*

Gafas de desenfoque (Ut pictura poesis) / Blurring glasses (Ut pictura poesis), 2017.
Madera, metal y vidrio, / *Wood, metal and glass,* 62 x 150 x 140 cm.



Gafas de desenfoque / Blurring glasses, 2017.
Grafito sobre papel / *Graphite on paper*. 30 x 20 cm.



Gafas de desenfoque, captura de pantalla del programa Openscad junto con nota con las indicaciones de las dioptrías. / Blurring glasses, *screenshot of the Openscad program together with a note with the indications of the dioptres*, 2016.
Impresión sobre vinilo / *Print on vinyl*, 200 X 150 cm.

3. Patentes de Anson K. Cross / Anson K. Cross' patents

Anson Kent Cross (1862-1944) fue un pintor y educador americano preocupado por inventar herramientas para el aprendizaje del dibujo y la pintura. Desde 1880 hasta su muerte en 1944 promovió una serie de sistemas y ayudas al entrenamiento de la visión que divulgó a través de manuales y de clases que impartió en distintas instituciones como la *Escuela de Bellas Artes del Museo de Boston* o su propia escuela de arte de verano en Boothbay Harbor, Maine, la Anson K. Cross Art School, donde impartía el curso de "*Entrenamiento visual*", durante las décadas de 1930 y 1940. También fue autor de diversos manuales de dibujo y pintura como su *Luz y sombra en carboncillo, lápiz y dibujo de pincel* (1887).

Los dispositivos cuyas patentes se muestran fueron probablemente construidos de modo artesanal para la

Anson Kent Cross (1862-1944) was an American painter and educator concerned with inventing tools for the learning of drawing and painting. From 1880 until his death in 1944, he promoted a series of vision training systems and aids that he disseminated through manuals and classes he taught at various institutions such as the Museum of Fine Arts School, Boston, *or his own summer art school in Boothbay Harbor, Maine, the Anson K. Cross Art School, where he taught the* "Vision Training" *course during the 1930s and 1940s. He was also the author of several drawing and painting manuals such as* Light and shade in Charcoal, Pencil and Brush Drawing *(1887).*

The devices whose patents are shown were probably handmade for the school as an aid to students, especially in the case of painting, since A.

escuela como ayuda a los estudiantes, especialmente en el caso de la pintura, ya que A. K. Cross opinaba que, del mismo modo que existían herramientas de ayuda al dibujo, se carecía de instrumentos similares en el caso de la pintura. En la revista *Cultural Maine*, el 25 de julio de 1940, A.K. Cross anunciaba sus clases del siguiente modo: "Esta escuela pone énfasis en los valores de forma y color. Los inventos para entrenar la visión permiten a los estudiantes ver y corregir sus propios errores (…)".

Uno de estos inventos, el *Cristal para dibujar y pintar,* 1921, en el cual se inspiran las *Gafas de desenfoque*, permite, según A.K. Cross, adiestrar al estudiante en la capacidad de ver masas de colores con el fin de evitar los detalles y poder así trasladar al lienzo una estructura básica de luces, sombras y colores, adquiriendo así *"la verdadera visión de los grandes pintores*".

Más tarde, en 1934, inventaría el *Visor de color y método para el estudio de la pintura o cámara de Vermeer*, que consiste básicamente en dos cámaras obscuras unidas por una bisagra que permiten comparar la imagen del objeto proyectada en un visor y la del cuadro que lo representa en el otro, pudiendo de este modo ir corrigiendo el cuadro *"hasta que la imagen de la pintura sea exactamente como la imagen por naturaleza"*.

Si bien el manejo de ambos instrumentos para los fines descritos en las patentes parece difícil y poco efectivo, desde el punto de vista conceptual resultan de gran interés.

K. Cross was of the opinion that, similar instruments to those existing as drawing aids were lacking in the case of painting. In Cultural Maine *magazine, July 25, 1940, A. K. Cross announced his classes as follows: "This school places emphasis on form and color values. Vision-training inventions enable students to see and correct their own mistakes (…)".*

According to A. K. Cross, one of these inventions, the Drawing and Painting Glass*, 1921, which inspired the* Blurring glasses*, makes it possible to train the student in the ability to see masses of colours in order to avoid details and thus be able to transfer a basic structure of light, shadows and colours to the canvas, to gain* "the true vision of the great painters".

Later, in 1934, he invented the Colour finder and method for the study of painting, Vermeer's Camera, *which basically consists of two camera obscuras joined by a hinge that allows the image of the object projected in one viewfinder to be compared with that of the painting represented in the other one, thus allowing the correction of the painting* "until the image of the painting is exactly like the image by nature".

While the use of both instruments for the purposes described in the patents seems difficult and ineffective, from a conceptual point of view they are of great interest.

Cristal para dibujar y pintar / Drawing and Painting Glass.
Patente americana nº / *American Patent n.* 1 387 439,
9 de agosto de 1921 / *August 9th, 1921.*

A. K. CROSS.
DRAWING AND PAINTING GLASS.
APPLICATION FILED OCT. 16, 1916.

1,387,439. **Patented Aug. 9, 1921.**

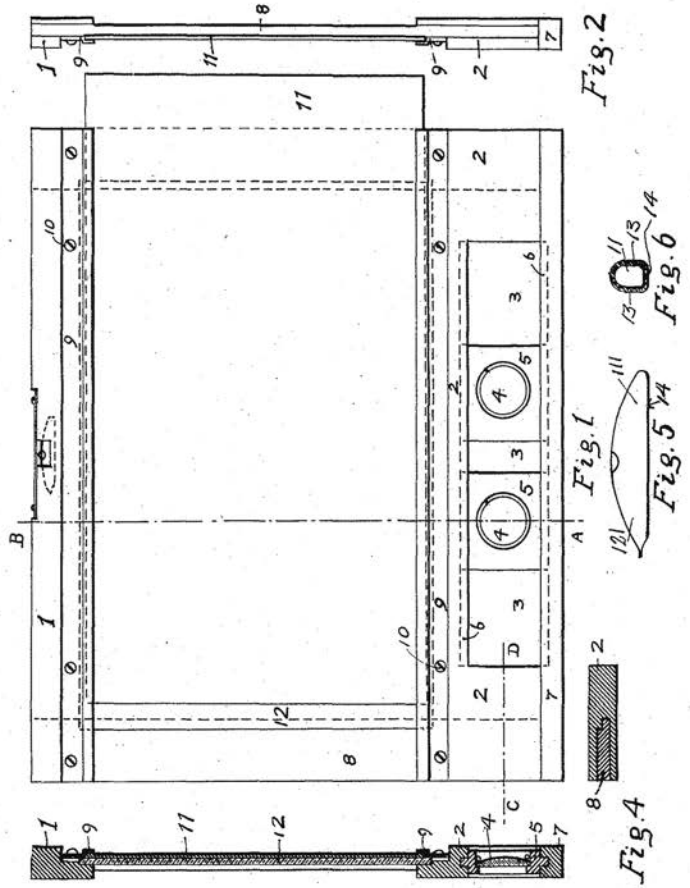


Fig. 2

Fig. 6

Fig. 5

Fig. 1

Fig. 4

Fig. 3

INVENTOR.
Anson K Cross
BY Wright Brown Quinby & May
ATTORNEYS.

UNITED STATES PATENT OFFICE.

ANSON K. CROSS, OF ASHLAND, MASSACHUSETTS.

DRAWING AND PAINTING GLASS.

1,387,439. Specification of Letters Patent. Patented Aug. 9, 1921.

Application filed October 16, 1916. Serial No. 125,834.

To all whom it may concern:

Be it known that I, ANSON K. CROSS, a citizen of the United States, residing at Ashland, in the county of Middlesex and State of Massachusetts, have invented new and useful Improvements in Drawing and Painting Glass, of which the following is a specification.

My invention relates primarily and generically to an instrument useful in the art of painting for correcting or testing the color values applied by the artist to the painting. Its object is to furnish a means which will enable artists and students to discover and correct mistakes in light and shade, and also in color. More specifically the invention relates to an addition for the purpose indicated to the drawing corrector disclosed in my patent granted October 15, 1912, No. 1,041,435, and has the further object in addition to that above stated, of making such drawing corrector a combined drawing and painting corrector as a complete and perfect instrument for enabling the untrained student to gain that perfect realization of nature's perspective appearances which has been the artist's lifelong ambition.

"Perspective" means the art of representing upon a plane surface the apparent forms and colors of objects behind this surface. Many ways of determining the lengths and angles of the lines upon the picture plane which will produce a true perspective have been discovered. Some of these ways are in the domain of theoretical geometry, and others, such as my invention of October 15, 1912, being in the line of such a practical demonstration of the picture plane as may be comprehended by those too young to study abstract science.

As far as I know no way of determining the apparent colors and values of objects behind the picture plane has ever been found which has been simple enough to be of use to the student in elementary schools. The result has been that while many art students have learned to draw well very few have learned to paint well, or at least have learned to do this in less than a life time of hard work. Thus artists and teachers generally believe that it is impossible to gain true vision in less than the life time of hard work in which the great artists of the past have discovered truth for themselves.

Though artists have used the camera, and the camera lucida, for the perspective of form they have not used them for making the perspective of colors behind the picture plane apparent to the student. Perspective changes the appearance of colors behind the picture plane just as much as it changes the appearance of the actual forms and my present improvement relates to the art of making these perspective changes in color as apparent to the casual observer as are the changes in form when this observer studies linear perspective with the aid of my drawing corrector.

Sir Joshua Reynolds in his discourses explained how the painter must see nature with the blurred vision of near sighted eyes but very few of the artists since his time have understood what he meant or gained the true vision of the great painters, for we inherit the vision of the scientist that looks for and sees only details. The student of painting fails to represent truly the few essential masses of light and dark and color because he exaggerates the importance of the details he sees in these masses.

The entire problem of the painter as far as it relates to nature's appearances is solved when the painter gains the power of visualizing appearances as if what he saw was in two dimensions only, and really existing on his chosen picture plane. Then forgetting the facts both of form and of color he sees instantaneously and correctly perspective effects and often paints a picture in one sitting with separate correct touches not needing change as to form or color.

The art of painting from nature will be no more difficult than that of painting from a copy when the student can be given a sure means for discovering how the actual colors of the objects behind the picture plane are often changed so as to appear entirely different colors. The student not provided with means for making the apparent colors on the chosen picture plane really objective can not progress rapidly.

I have found only one means of eliminating details not essential to the effect of a subject and of enabling the student to see the essentials upon his chosen picture plane, and this consists in the use of a convex lens of from ten to thirteen inches focal length. This is used by holding it far enough from the eyes for it to present a blurred picture of the chosen subject in which simply the

big masses of light and shade and color are seen, all details being purposely blurred away. The student uses this properly only when he looks at it, for if he tries to look through it at the object behind it, he will see detail by straining and injuring his vision and losing the blurred effect the lens is intended to present. When the student looks at this lens instead of through it he begins to see color appearance on the picture plane of the lens and thus he begins to see correctly. But even with this lens his problem is still most difficult and not to be solved without long years of study.

But if in place of one lens he uses two lenses held in the same plane, so that one gives a blurred picture of the subject and the other gives a blurred picture of his painting which is placed a few feet distant from the subject, he will be able instantly to see where they differ, if he looks at these lenses instead of through them at his painting and at nature. It is easy to compare two paintings but not easy to compare a painting of nature with nature. The two lenses simplify the problem by making the comparison simply that of two blurred pictures, both in the same plane, and the instant the student uses them rightly and looks at them instead of through them he begins to see with the painter's vision and discover wherein the blurred picture of his painting differs from the blurred picture of the subject.

We are born with the eyes of the scientist that see detail and it is natural for the student to look through one lens at his subject and then through the other lens at his painting but this vision will never give him the painter's eyes. To obtain these he must not focus his eyes upon either lens but must gaze with a focus as for distant vision, so as to see both equally and indistinctly; and this indistinct vision, increasing the blur given by the lenses suddenly results in a new vision—that of the painter—which sees appearances on a picture plane, in place of the facts behind this plane. The principal value of the lenses may thus be gained very quickly and result in a natural blurred vision that will enable the student to often dispense with the lenses.

This does not mean that the student will have no further use for the lenses for even the best artists often turn to the spirit level for tests of angles, and as a matter of fact many of the best painters are daily using my drawing and painting corrector as an aid both in the drawing and in the color of their paintings.

Before my invention criticism of color as to its truth has been purely a matter of feeling and so it is now, with the vast majority of artists and teachers who have not realized the possibility of a scientific test for the truth of color appearances. My invention thus fills the need of every teacher and artist and student for means for self criticism that are complete and exact for not only the simple form but also the more difficult color appearances.

To use the painting corrector both the subject and the painting must be in full light and if the painting is smaller than the subject it should be enough nearer the eye for it to blur in one lens of the same size that the subject blurs in the other lens.

Having thus shown how even the professional artist corrects his painting as to drawing by use of the spirit level and as to color by use of two magnifying glasses, I have in general terms described my invention of one instrument combining the spirit level and the lenses in the best form for general use.

I prefer to place the two lenses in the lower side of the frame of my drawing corrector. They may be inserted in two holes cut in the frame in which case the adjustment to cause one lens to reflect the subject and the other the painting may be made by varying the distance of the painting from the subject, or by varying the distance of the frame from the eye until the subject may be seen in one lens and the painting in the other lens, it being understood always that only one eye is to be used for both lenses the other being kept closed.

I prefer to insert the lenses in the frame so that their distance apart may be varied thus enabling the lenses to be moved in the frame so that one may cover the subject and the other the painting regardless of the distance at which the frame may be held from the eye.

My invention may be applied in many different ways for the student will profit equally from all ways which enable him to compare images produced side by side, one of his subject and the other of his painting. These images may be objective and visible to more than one observer or they may be visible only to the one eye at which the rays from both lenses converge.

A few details in improvements upon the construction of the patent of October 15, 1912, I have shown and claim.

The common carpenter's level is adjusted to read true only when its sides are in vertical planes. Even the best levels will not read true if they are revolved forward or backward while resting on one edge in a horizontal surface. In my drawing tablet the level must indicate the horizontal when the frame is inclined ten or twenty degrees away from the vertical. This makes the adjustment of the level a very difficult matter. I have therefore designed an improved form of spirit level tube in which the top only is curved in the usual manner while the sides are parallel vertical surfaces and the bottom at right angles to the sides. I insert

this tube in a recess so cut with a small circular saw that the tube fits closely therein. The plane of the curve of the tube is thus fixed parallel with the frame. Thus the adjustment of the level is simple and it will read true when the frame is vertical or when it is as much inclined as need be, to give a true picture of objects below or above the eye level, and a reasonable distance away.

In order to reduce the cost of the device to the minimum so that it may be furnished to the user at the lowest possible price, I have designed the construction of the frame to be such that the end pieces or short sides of the frame may pass bodily through the ends of the longer frame members without themselves being reduced at their ends, as hereinafter described in detail.

In my patent of October 15, 1912, the strips holding the glass in place were of wood and held in place by turning all the screws down as far as they would go. The glass was thus under tension all the time and would often break in transit. I have found that this direct pressure on the glass will cause it to break from atmospheric changes. To overcome this difficulty I now make the holding strip of spring metal or other material stiff enough to keep the glass from rattling but not to break the glass by pressure of the spring toward its center. I avoid any direct pressure of the central screws upon the glass, and obtain the required tension of the spring by slightly curving the strips when they are formed in the die, or by curving a straight strip by pressure of the two inner screws upon the strip, but not upon the glass.

I attain these objects by the mechanism illustrated in the accompanying drawing, in which—

Figure 1 is an elevation showing the rear of the tablet.

Fig. 2 is a right side view.

Fig. 3 is a section on line A—B.

Fig. 4 is a section on line C—D.

Fig. 5 is a side view enlarged of the spirit level tube.

Fig. 6 is a central cross section of the spirit level tube.

Similar letters indicate the same parts in all the views.

The upper side 1 of the frame is made as in my patent of October 15, 1912, except that the recess for the spirit level is preferably cut with a small saw instead of with a drill.

The under side 2 is preferably much wider than the upper side, and its central part is cut out to form the space 3 for the sliding lenses 4, 4. These lenses are held in blocks 5, 5 whose upper and lower sides are provided with ribs, as shown in Fig. 3, fitted to slide in grooves 6, 6 cut in the under side 2 of the frame and the upper side of the covering piece 7, which is screwed to piece 2 and holds the lenses in place.

The end pieces 8, 8 are held by means of glue and brads in the sides 1 and 2. They pass bodily through these sides in their full thickness, the mortises in the sides 1 and 2 being cut preferably with two circular saws, one of which is a little larger than the other, operating together at the same time.

The binding strips 9, 9, I prefer to stamp of metal, though celluloid or hard rubber or fiber may be used. I have shown screws 10 to hold these strips. The two outer screws in each strip are turned in as far as they will go and the spring tension of the strip is regulated by the inner screws. Said strips overlap respectively the top and bottom edges of a glass pane 12 which is set into grooves in the members of the frame, and by bearing on such edges, retain the plane in place. The lower edge of the upper binding strip, and the upper edge of the lower strip, are offset rearwardly sufficiently to provide runways adapted to admit the opposite side edges of a tablet, board, or card 11 of opaque material, such as cardboard, paper, or the like, which therefore may be slipped into place back of the glass pane to provide a background over which drawings may be made on the glass, and may be removed at will to permit a drawing so made to be compared with the subject by being held between the subject and the student's eye, in a manner fully explained in my aforesaid prior patent.

111 represents the spirit level, having a longitudinally curved and transversely convex top wall 121, plane parallel side walls 13, and a bottom wall 14, which may be straight, as shown, or convex. When this level is set into a groove or kerf properly located in the frame, as shown in the drawing, its flat sides give it the essentially correct position with respect to the lines of the frame, and it may be there permanently secured by an adhesive or other retaining means. A notch 15 cut in the frame enables the air bubble in the level to be seen when the frame is held with its top and bottom members horizontal. I do not claim the spirit level in this application but announce my purpose to protect it by a seasonably filed divisional application.

Having described the use of the improvement upon my patent of October 15, 1912, I will now describe the use of my perfected inventen from the start to the end of the painting which its proper use will enable the student to produce in a fraction of the time required when my invention is not employed.

The artist first composes the lines and masses of his subject so as to produce a pleasing composition. He does this by making a series of small sketches from which

he selects the best. When using my tablet he would draw these in outline upon the tablet and would correct each drawing by holding it up before the subject to see if its lines will cover those of the subject when the spirit level indicates that the tablet is held level. When correct each sketch would be transferred to paper of the same size as the tablet. When a satisfactory composition and sketch of the subject is finally obtained upon the transparent tablet this drawing is transferred to the canvas upon which the painting is to be made by enlarging its lines and forms by eye alone, or by the use of small squares drawn on or behind the transparent tablet and the same number of large squares drawn upon the canvas. The drawing upon the canvas is then made by placing its lines so they will intersect the squares upon the canvas in the same relative positions that the intersections come in the small sketch on the tablet.

A simpler test for the proportions of the larger drawing may be gained by holding the transparent tablet in front of and parallel with the canvas and at such a distance that it covers the canvas. In this position the lines of the drawing on the tablet will cover those of the correct enlargement upon the canvas behind the tablet.

When the enlarged drawing upon the canvas is satisfactory the colors are added in their proper places and when the canvas is covered the lenses are used to test the colors. Mistakes in colors are evident to even the beginner when one lens reflects the subject and the other the painting. Thus the student may correct each mistake until the color is perfect throughout the canvas.

A final test to see that the drawing has not been lost while obtaining the colors should now be made. The chief value of my invention lies in the fact that it makes it even easier for the student to learn to paint than to learn to draw and thus he may profitably study both drawing and painting at the same time and save many of the years of study usually required before true vision is possible.

In using the corrector for color testing the spirit level is equally as important as when used in connection with transparent tablet for testing the accuracy of the lines of a drawing. In either case the spirit level establishes the true horizontal and enables the student or artist to appreciate the relation of the color masses and outlines of the subject to the horizon. The spirit level is not used to level the frame when the drawing or painting is being made. In testing the drawings the frame is leveled in order that the student may observe whether or not the lines of the drawing bear the same relations to the horizontal and vertical (shown by the edges of the frame), as the lines of the subject bear. In connection with the test of a painting, the spirit level enables the student to hold an edge of the frame or holder horizontal, and with reference thereto, to observe the relation of the color masses. A successful painting consists in the combination of the right colors in the right places, and the spirit level in coöperation with the lenses helps the artist and student to accomplish this result by providing a reference line or frame for the preliminary study of the subject and the subsequent comparison of the painting and the subject.

My present invention in a painting corrector is not altogether dependent upon the combination with a drawing corrector, and therefore consists generically in the combination of means for producing blurred images of the subject and the painting with a spirit level and a holder having a reference edge or line. The frame typifies any such holder. For those who have outgrown the need of the transparent tablet as a drawing corrector, I prefer to combine the lenses and spirit level in a holder having a small rectangular opening which may serve as a finder through which the subject may be studied before the picture of it is painted.

The results of proper use of my invention prove that any one of average intelligence can learn to draw and paint truthfully. The art student must, however, realize that this truth alone does not often constitute a work of art and therefore I do not give any rules for the student. Final excellence is more a matter of true vision and artistic feeling than of that truth which may be gained by mechanical means of measuring and testing or by any specified method of work. Art is beyond merely truthful facts and the value of my invention to the artist lies in the fact that it enables him to overcome quickly all the difficulties involved in truthful drawing and painting, and thus makes him free to express himself spontaneously without thought or effort or unpleasant untruths.

My invention may be used as a mechanical aid to results on paper or canvas made before true vision has been gained but when thus used the chief value of my invention is lost for really good work is impossible as long as the student must depend principally upon mechanical aids and tests in place of the correct vision that my invention is intended to give.

The proper use of my invention is for the correction of vision even more than for the correction of drawings and paintings and thus correct visions should be attained by making an extended series of quick sketches for action, construction, and effect in place

of that finish and detail which too often occupies the attention of the beginner so that he often never learns to see and draw truly.

Having described my invention, I claim:

1. A painting corrector comprising a spirit level and means for producing side by side two blurred images, one of the subject and the other of its representation, and a frame in which said elements are so mounted that the spirit level indicates the correct leveling of both the frame and the image-producing means.

2. A drawing and painting corrector comprising a spirit level, a transparent tablet, means for producing side by side two blurred images, one of the subject and the other of its representation, and a frame in which said elements are mounted, the spirit level being so placed as to indicate at the same time the correct leveling of both the frame and the image-producing means.

3. A drawing and painting corrector comprising a spirit level, a transparent tablet with an opaque tablet behind it, means for producing side by side two blurred images, one of the subject and the other of its representation, and means for mounting and holding said elements so that the spirit level may indicate the correct leveling of the last named means and the image-producing means.

4. A painting corrector comprising a spirit level, adjustable means for producing side by side two blurred images, one of the subject and the other of its representation, and a frame in which said elements are so mounted that the spirit level indicates the correct leveling of both the frame and the image-producing means.

5. A drawing and painting corrector comprising a frame, a transparent tablet in said frame, lenses adapted to transmit blurred images of a subject and a painting of such subject respectively, said lenses being mounted in the frame with provision for adjustment toward and away from one another, and a spirit level fixed to the frame and positioned to indicate the correct leveling of said frame and thereby of the tablet and lenses.

In testimony whereof I have affixed my signature.

ANSON K. CROSS.

Visor de color y método para el estudio de la pintura. Cámara de Vermeer /
Color finder and Method for the study of painting, Vermeer's Camera.
Patente americana nº / *American Patent n. 1 973 921.*
18 de septiembre de 1934./ *September 18th, 1934.*

Sept. 18, 1934. A. K. CROSS 1,973,921

COLOR FINDER AND METHOD FOR THE STUDY OF PAINTING

Filed March 2, 1933

Fig. 1

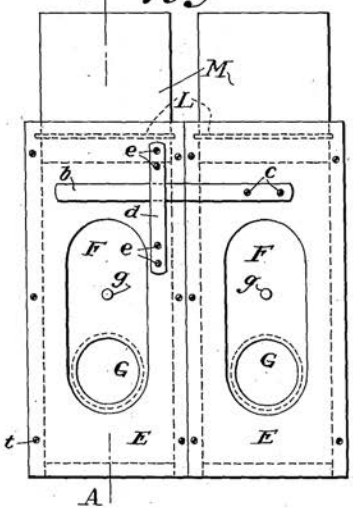


Fig. 2

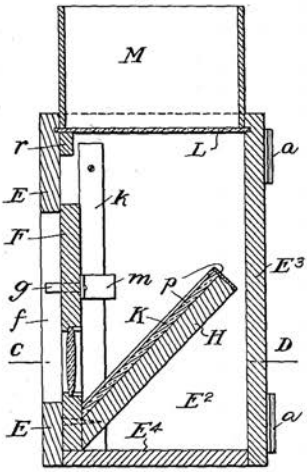


Fig. 4

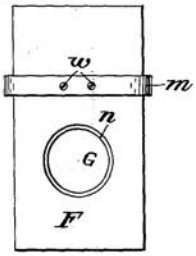
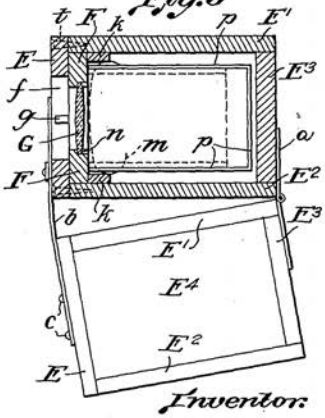


Fig. 3



Inventor:

Anson K. Cross

Patented Sept. 18, 1934 1,973,921

UNITED STATES PATENT OFFICE

1,973,921

COLOR FINDER AND METHOD FOR THE STUDY OF PAINTING

Anson K. Cross, Boothbay Harbor, Maine

Application March 2, 1933, Serial No. 659,341

9 Claims. (Cl. 88—24)

This invention is to perfect the methods for self-instruction in drawing and painting, for which Patents Nos. 491,160 and 1,387,439 were issued to me February 7, 1893 and August 9, 1921. It is not to supplant the inventions claimed in these patents but is to be used in connection with the inventions of both these patents to give a final and more accurate test of the finished painting than is possible by use of the earlier inventions.

This invention provides the third step in the process by which the student discovers his own mistakes with his own eyes quicker and better than when he relies on an instructor who does not use these vision-training devices.

The first step in this new process consists in the use of the method broadly claimed in the patent of 1893 for teaching freehand drawing in outline. By this method the drawing is made freehand without the customary pencil measurements and tests and without tracing or other aids until the drawing is as perfect as the eyes can see. The drawing is made with a special crayon on a tablet of clear window glass instead of on paper. A sheet of cardboard is behind the glass while the student is making the drawing in order that the student may not see objects behind the glass and may readily see the lines he makes on the glass. When the sketch is completed in outline only it is tested by withdrawing the card behind the glass and holding the glass up between the eye and the object so that the drawing appears to cover the object. A correct drawing will cover the object perfectly and failure of any lines to cover the corresponding lines of the object is instantly seen. The errors are corrected, not by tracing new lines, but by making new sketches until a drawing that covers perfectly is secured. This method produces such amazing results that efforts have continued to this time to find an equally effective way to enable a student to see values and color without the aid of an instructor.

On August 9, 1921 the patent on a drawing and painting glass was issued for a new method of correcting paintings by use of two lenses. One of these lenses produces a blurred image of the object and the other a blurred image of the student's painting of this object.

These images are compared by looking at the lenses as if the images were painted on the lenses and there was nothing behind the lenses. By this simple means students gain the blurred vision for effects and masses that Sir Joshua Reynolds said is the essential for success. These lenses enable students who use them properly to gain in months what they have often failed to gain in years by old methods of study.

To gain the true vision for values and color that distinguishes the work of the great painters from that of the student or amateur is such a difficult problem that even the best painters failed to realize the value of Vermeer's paintings for hundreds of years while the average painter, the student, the amateur and the public always see with the natural vision of the scientist that studies details one by one and never sees transient effects of color or of light and shape.

Seeing, for all except the few who have gained the painter's vision, is more an act of the mind than of the eye for the untrained eye sees the facts that the mind knows. By usual methods it takes talented art students a score of years to learn to see apparent colors instead of the local colors of the objects.

For this reason some students fail to use the lenses properly to see apparent colors on their surfaces instead of the actual colors on the objects behind the lenses. They look through the lenses and see facts while they think they are looking at the lenses. This happens because by usual methods the student compares his painting which has two dimensions with his model which has three dimensions. To reduce three dimensions to their appearance on a plane is so difficult that most students never succeed in seeing appearances on a picture plane even when the painting is life-size and the picture plane as far away as the model.

Students who cannot paint from nature often have little difficulty in copying paintings that others have produced because the comparisons are on the two dimensions of a plane surface both for the painting and the copy. Since it is comparatively easy to copy a picture it should be as easy to paint from nature if a way can be found by which the student compares an image of his model or still-life subject with an image of his painting and is not influenced by seeing the actual subject when he compares the two images.

To produce images of the object and the painting of the object two cameras may be used, one to image the object and the other to image the painting. A photographer will readily compare the two images on the ground glass screens of the cameras and see how the image of the painting differs in light and color from the image of the object.

The images on the ground glass of the camera are inverted and difficult to compare. In order that the student and amateur may see and com-

pare the two images readily they should be upright. To obtain upright images I employ two boxes each containing a lens, a mirror at an angle of 45 degrees with the lens and a screen of ground glass at right angles to the plane of the lens and at 45 degrees to the plane of the mirror. Means for focussing the image are provided, also means for shading the ground glass from light that will weaken the image. The two boxes are hinged together so that one may be pointed at the model and the other at the painting. This invention enables students to forget the facts of color and see color appearances on the picture plane of the ground glass.

The student who has made and tested a drawing by the method of the earliest patent, and who has then made a painting by reproducing the colors seen by use of the lenses of the patent of 1921, finally tests the painting by comparing an image of the painting produced on one of the finders with an image of the model produced on the other finder. He quickly sees differences in light or in color and corrects his painting by changing it until it will produce an image that is like that made by his model. When comparing the details of his painting both images should be in sharp focus. When comparing the masses of light and dark and color to see the effect of his painting both images should be equally blurred.

It is necessary to use the inventions of the earlier patents before using the device shown in this application, because the ground glass cuts out some of the light and some of the color. It gives, however, enough of both light and color to enable the student to see wherein his painting lacks the light and color of nature and it teaches him to see on a picture plane that is near at hand, so that in a short time he can use the lenses properly to see all of the light and color that they reveal.

Though this camera finder is the only speedy means to true vision for many students it cannot be used while the student is painting as successfully as the lenses, because it is too heavy to be held in one hand and because it does not show all the light and color of the object. The lenses can be held in one hand so that the student sees the effect of his subject on one lens and the effect of his painting on the other lens. They may be thus held during the entire period of the sketch. The camera finder is, however, necessary after the painting has been completed by use of the lenses. In this final test the loss of some light and some color is an advantage, for any lack of contrast of light and dark and color in the sketch is more readily seen when the light is diminished.

Students who use all of these inventions properly soon become able to draw and paint by vision and feeling, discarding the customary measures and tests. After a few months of practice their eyes will be truer than any tests and the frequent use of all these inventions will generally become unnecessary.

To enable all students in public, elementary and art schools, and all art lovers in their own homes to profit by this method the simplest possible mechanism should be provided in order that drawing and painting may become a fourth R, to make life more beautiful and spiritual for all, art expression more natural and effective for the born artist and the products of all our factories more saleable, because art training insures better-workmen for all industries and greater beauty in all manufactured articles.

I attain these objects by the mechanism illustrated in the accompanying drawing, in which Figure 1 is a front view of the entire device; Figure 2 is a vertical section through one finder on the line A—B; Figure 3 is a bottom view of both finders, one finder being shown in section on line C—D, except that the sliding part holding the mirror is not shown in section; Figure 4 shows the vertical sliding part holding the lens in elevation as seen from the right of Figure 2. Similar letters refer to similar parts throughout the several views.

This finder consists of two equal boxes or cases each adapted to hold a lens, a mirror and a ground glass screen. The boxes are hinged together by hinges at the rear sides so that one box may be directed at the model and the other at the painting. On the front of one box a flexible friction band *b* is secured by means of screws *c*. This band passes under a spring strap *d* which is secured by screws *e* to the other box. The tension of the spring *d* may be adjusted by the screws *e* to create any desired amount of friction to hold the two boxes at the desired angle. These boxes are made of five pieces of wood or other suitable material, E, E^1, E^2, E^3, E^4. They are securely fastened together by glue and brads except the front E which is secured to the sides of the boxes by screws *t*.

The ground glass L is inserted in grooves cut in the sides of the box. The front of the box is removeable so that a broken ground glass may be readily replaced, and also to permit the mirror K and the inner surface of the lens G to be cleaned. The lens G is inserted in a slide which is moveable vertically between the front of the box E and cleats *k* that are fastened to the inner surfaces of the sides of the box.

The mirror K is supported by the piece H which is at an angle of 45 degrees with F and is fastened by screws to the slide F. The lens G is held in place by a ring *n* and the mirror is held upon the plate H by angle strips *p* of metal which are fastened to the edges of the plate H.

The slide F is moved up or down to focus the lens for a sharp or a clear image on the ground glass by the pin *g*. The slide is held in position by the spring *m* which is secured to the slide by screws *w*. A cleat *r* is fastened to the top of E to prevent the slide F from striking the ground glass.

To protect the ground glass from light outside the finder a tube M extends to any desired distance above the ground glass. The inside of the box and all wood and metal parts within the box and also the inside surface of the tube M above the box should be painted or stained a dead black. The box and its sliding parts may be made of metal or composition and the construction may be changed materially without departure from this invention.

Instead of separate boxes hinged together one larger box may be used and the lenses and mirrors adapted to swing about pivots, so that the images will be produced upon one piece of ground glass. Instead of ground glass an opaque white screen can be used and lenses and mirrors arranged to project images of the object and the painting upon this screen, which will not reduce the light and color of the images. This construction will be large and very expensive and no better for visual training purposes than the use of the blurring lens while painting and the use of this finder to correct the finished sketch.

The purpose of this invention is not a mechani-

cal aid to be always used in the making of pictures, for worth while results can never come as long as measures, tests and mechanical aids must be used. Good painting requires a truth of vision that discards all aids and allows free expression. This invention is designed to develop a truth of vision that will soon discard all aids. The light and color lost by use of the ground glass do not lessen the value of the invention, which is intended to be used to compare the image of the painting with the image of the object, for both images lose light equally and when they are alike the painting must be true to nature.

I claim:

1. In a camera for artists' use a camera for projecting an upright image of a distant object upon a screen of translucent material, and a similar camera pivotally connected to the first camera for projecting an upright image of a painting of the object upon an adjacent screen of translucent material on the same plane as the first screen, in order that the two images may be readily compared.

2. In a camera for artists' use two cameras adjustably connected and having their respective translucent screens adjacent to each other whereby the projected images may be relatively compared so that one may be directed at an object at the left of the camera and the other at a painting of the object at the right of the camera, a lens in the front of each camera, a mirror at an angle of 45° with the lens and the top of each camera, and a translucent screen in the top of each camera to receive the image projected by the lens and reflected by the mirror.

3. In a camera for artists' use two cameras hinged together at their rear edges and having their respective translucent screens adjacent to each other whereby the projected images may be relatively compared so that they may be pointed at an object and a painting of the object in an angular field of 90°, a lens in the front of each camera, a mirror within each camera at an angle of 45° with the lens and the top of the camera, a translucent screen in the top of each camera and means for focussing the image projected by the lens through vertical motion of the lens and the mirror.

4. In a camera for artists' use two equal cameras adjustably connected and having their respective translucent screens adjacent to each other whereby the projected images may be relatively compared, to point in different directions at an object and a painting of the object, a lens adapted to slide in the front of each camera, a mirror behind each lens at an angle of 45° with it, means for moving the lens and the mirror, means for holding the lens and mirror at any desired distance from the top of the camera and a translucent screen in the top of each camera to produce an upright image projected by the lens and reflected by the mirror.

5. In a camera for artists' use two cameras adjustably connected and having their respective translucent screens adjacent to each other whereby the projected images may be relatively compared so that they may be pointed at different objects as an object and a painting of the object, a lens and a mirror attached to a slide adapted to vertical motion in the front of each camera, means to move the slide, means to hold the slide at any desired level, a translucent screen to receive the projected image in the top of each camera and means to prevent light external to the camera from falling on the screen.

6. In a camera for artists' use two cameras hinged together at their rear edges and having their respective translucent screens adjacent to each other whereby the projected images may be relatively compared so that they may be pointed at different objects as an object and a painting of the object within an angular field of 90°, means to hold the two cameras at any desired angle with each other, a slide adapted to hold a lens at the front of each camera and a mirror at an angle of 45° behind each lens, means to move the slides for focussing the lenses, means to hold the slides at any desired position and a translucent screen to receive the projected image in the top of each camera.

7. In a camera for artists' use in the study of values and color two equal cameras hinged together and having their respective translucent screens adjacent to each other whereby the projected images may be relatively compared, means for holding them at any desired angle with each other so that they may be pointed at an object and a painting of the object, a slide adapted to vertical motion in the front of each camera, a lens in each slide, a mirror secured to each slide at an angle of 45°, means to move the slide, means to hold the slide at any desired position, a translucent screen to receive the projected image in the top of each camera and means to prevent light external to the camera from falling on the screen.

8. A new method for art study consisting of drawing freehand, without any measurements, tests or theories, on a transparent tablet when an opaque screen is behind the tablet, testing and then correcting this drawing by removing the screen and viewing the object through the drawing on the transparent tablet to discover and correct the errors shown by failure of the lines of the drawing to appear to cover those of the object behind the drawing, painting the corrected drawing by reproducing from memory while painting from the object the colors imaged upon the ground glass of one camera and correcting the painting by painting or repainting from the object until it will produce the same image on one camera that the object produces on the other camera.

9. A new method for the study of painting in which the object is observed through a blurring lens while the painting is seen through a second and equal blurring lens, the observing and the painting by continued and uninterrupted use of both lenses, continuing until the blurred image of the painting seems to reproduce exactly the colors and values of the blurred image of the object as seen on the other lens, when the final test is then applied of comparing an image of the object produced on the ground glass of one camera with an adjacent image of the painting produced on the ground glass screen of another camera pivotally connected to the first camera so that the two screens are in the same plane in order that differences in the two images may be seen and the painting corrected until its image equals in every respect that produced by the object.

ANSON K. CROSS.

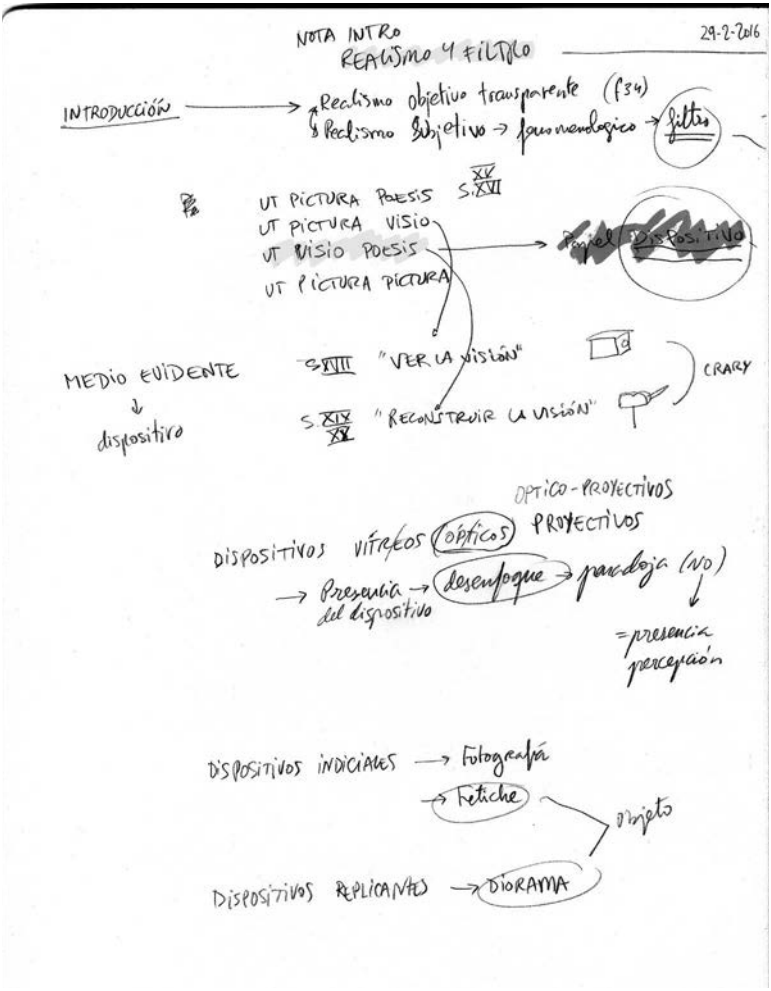
4. Notas manuscritas / Handwritten notes

El proceso que ha dado lugar a las *Gafas de desenfoque* responde a una doble dimensión material y teórica/conceptual, recogiendo por una parte nuestra experiencia práctica en la construcción de réplicas y variaciones de cámaras oscuras y cajas ópticas y por otra, el estudio y reflexión que hemos realizado de modo paralelo sobre la evolución del arte en los últimos siglos y el papel de los dispositivos (ópticos) en ese devenir.

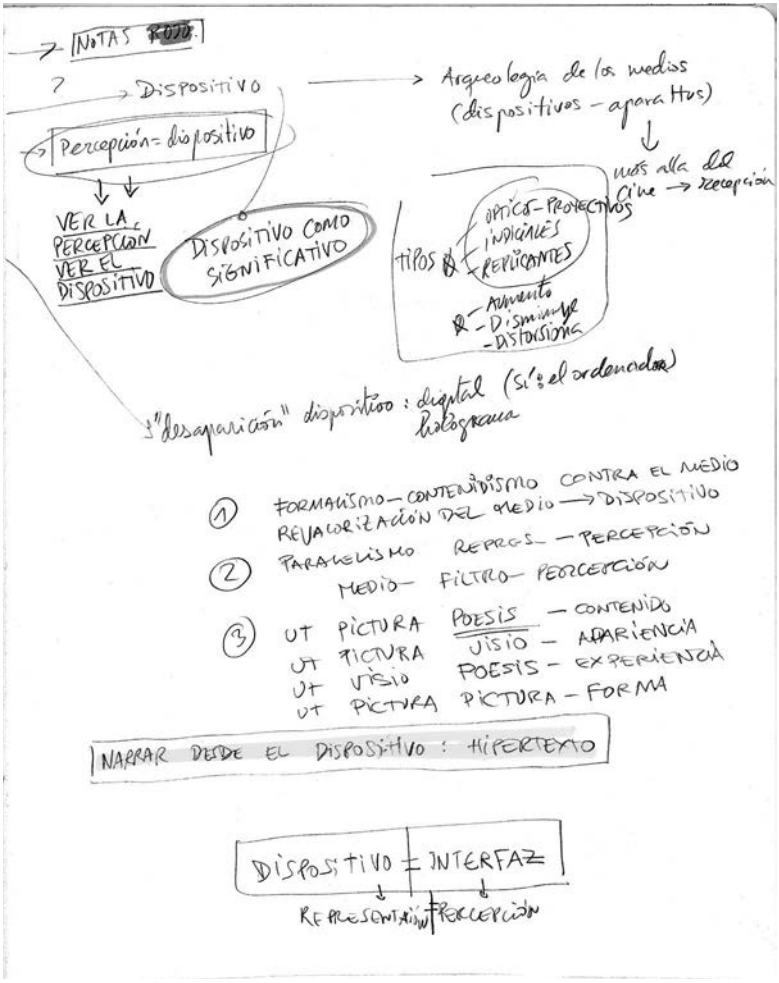
Las notas manuscritas expuestas recogen este proceso de análisis del desplazamiento en los usos y modos de las prácticas artísticas, el cambio de la función y significado del arte y el papel del espectador en el proceso artístico. Finalmente esta reflexión se ha materializado en el diseño de un objeto que permitía visualizar de un modo más inmediato e intuitivo esa transformación y el papel central del dispositivo en la cultura artística contemporánea.

The process that has given rise to the Blurring glasses *responds to a double material and theoretical / conceptual dimension, on the one hand gathering our practical experience in the construction of replicas and variations of camera obscura and optical boxes and, on the other hand, the study and reflection that we have done, in a parallel way, about the evolution of art in recent centuries and the role of (optical) devices in that evolution.*

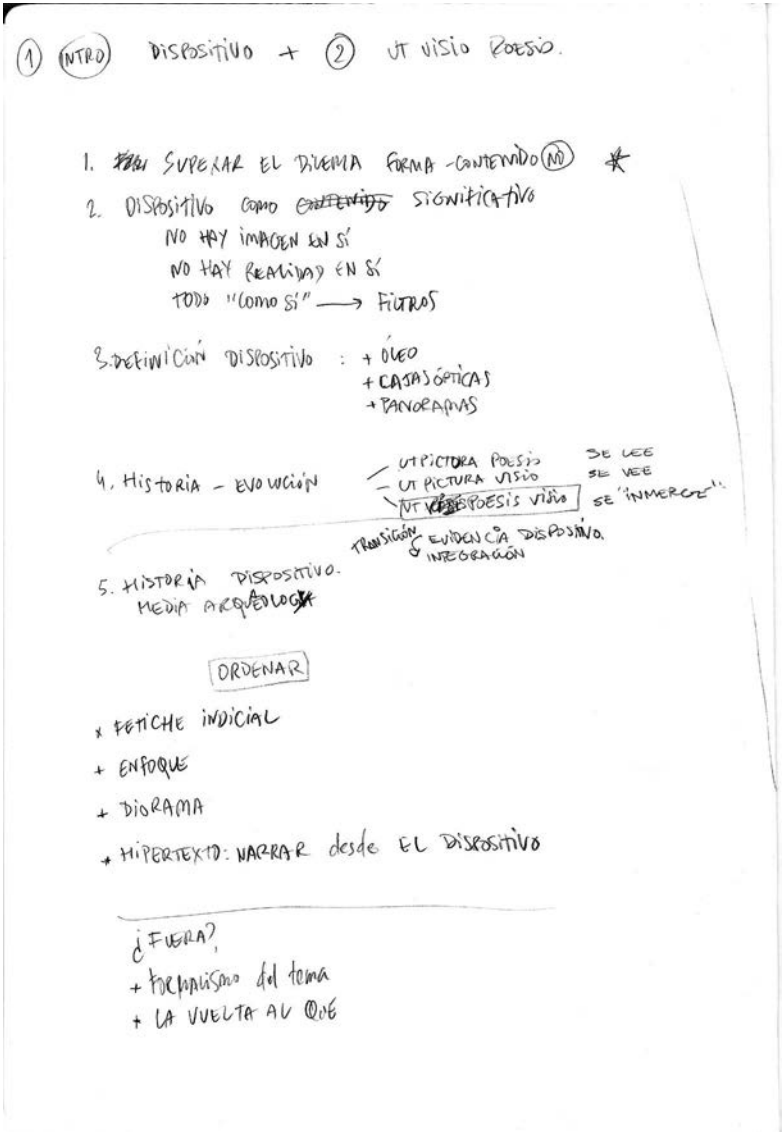
The exhibited handwritten notes collect this process of analysis of the displacement in the uses and modes of art practices, the change of function and meaning in art and the role of the spectator in the art process. Finally, this reflection has been materialized in the design of an object that managed to visualize that transformation and the central role of the device in the contemporary art culture in a more immediate and intuitive way.



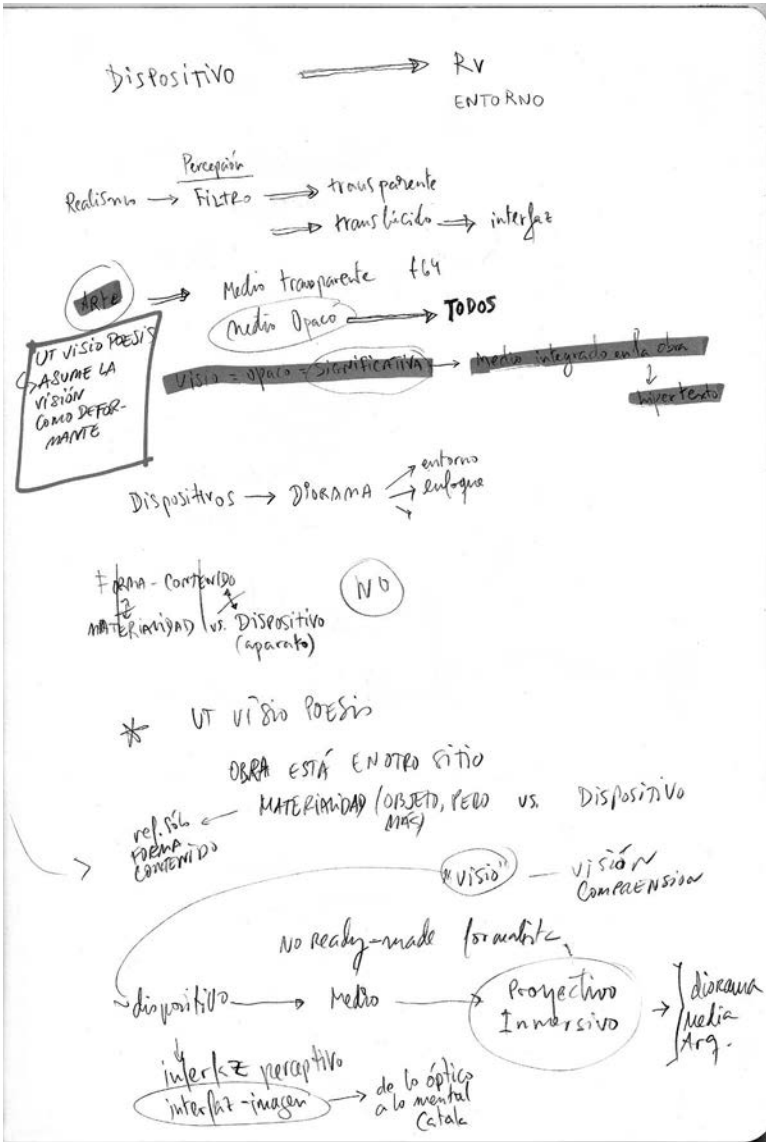
From left to right and from top to bottom:
Note intro / ***Realism and filter*** */ Objective Realism transparent (f34) / Subjective Realism -> phenomenological -> Filter / UT PICTURA POESIS 15th 16th c. / UT PICTURA VISIO /* ***UT VISIO POESIS*** */ Obvious media / 17th c. "See the vision" / Crary / Device / 19th c. / 20th c. / "Re-build the vision" / Optical - projective / Vitreous Optical Projective devices / Presence of the device / Blur / Paradox (NO) / = presence of perception / Indexical devices > Photography / ->* ***Fetish*** */ object / Replying devices ->* ***Diorama***



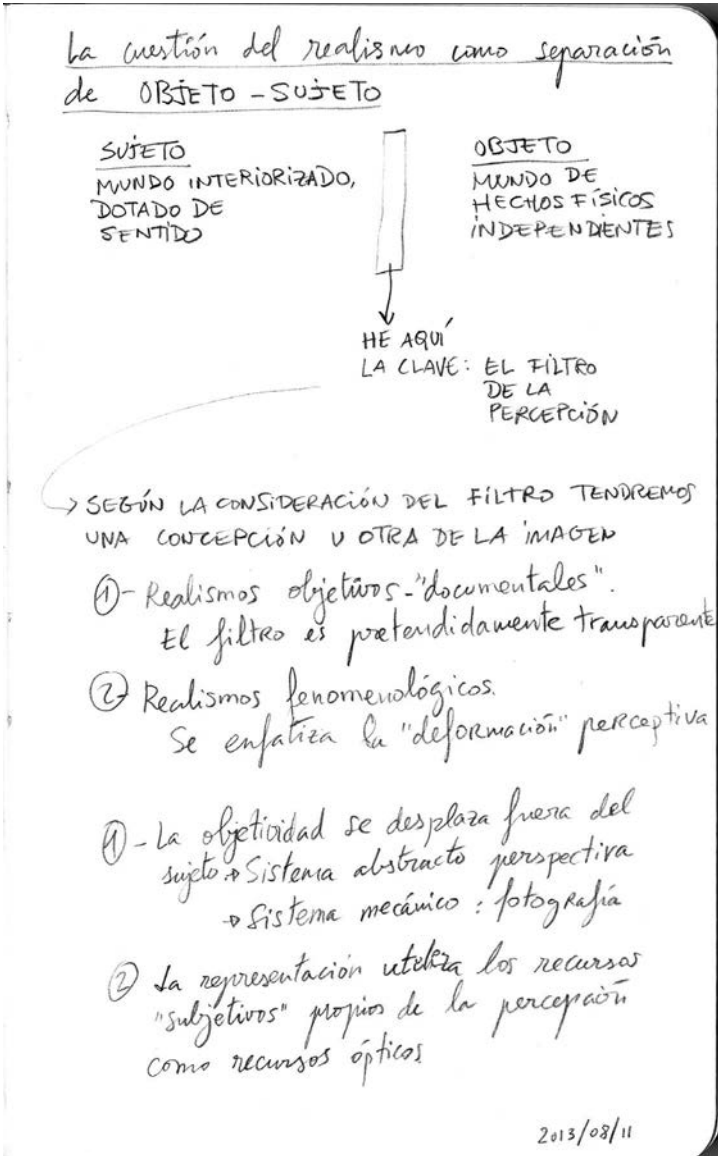
From left to right and from top to bottom:
Red Notes / DEVICE -> Media archaeology (devices - apparatus) / Perception = device / SEE THE PERCEPTION / SEE THE DEVICE / ***Device as meaningful*** */ Types -> Optical Projective -> Index -> Replying / -> Magnifying -> Diminishing -> Distorting / Disappearance device (Yes: the computer) / Hologram / 1. Formalism <-> Contentism Against the media / Revaluation of the media -> Device / 2. Parallelism Representation <-> Perception / Media -> Filter -> Perception / 3. Ut Pictura Poesis - Content / Ut Pictura Visio - Appearance / Ut Visio Poesis - Experience / Ut Pictura Pictura - Form /* ***To tell from the device: Hypertext*** */ Device = Interface / Representation = Perception.*



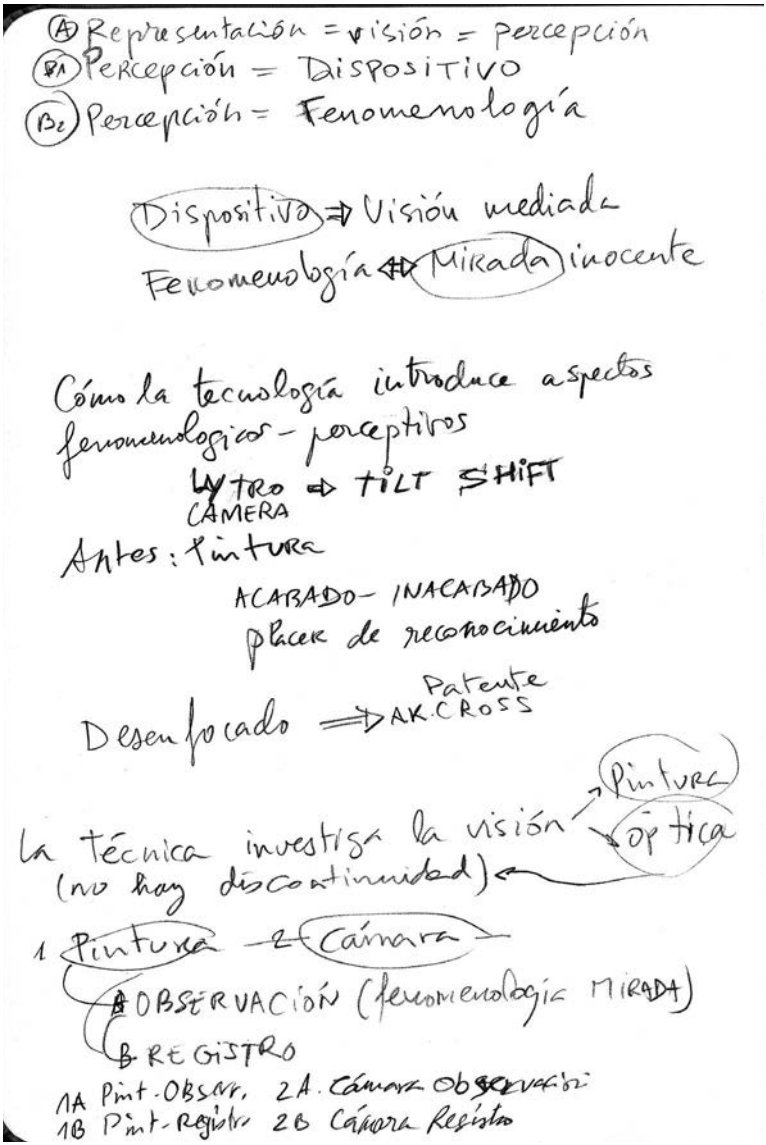
From left to right and from top to bottom:
1 Intro Device / 2 Ut visio Poesis / 1. To go beyond the dilemma / Form content no / 2. Meaningful device / There is no image itself / There is no reality itself / Everything as if -> Filters / 3. Device definition: + oil + optical boxes + panoramas / 4. History - Evolution - Ut pictura poesis it's read - Ut pictura visio it's seen - Ut poesis visio / It is immersed / Transition / Evidence device / -> Integration / 5. History Device / Media archaeology / To order / + index fetish / + focus / + diorama / + Hypertext: to narrate from the device / Out? / + Formalism of the subject / The return to what



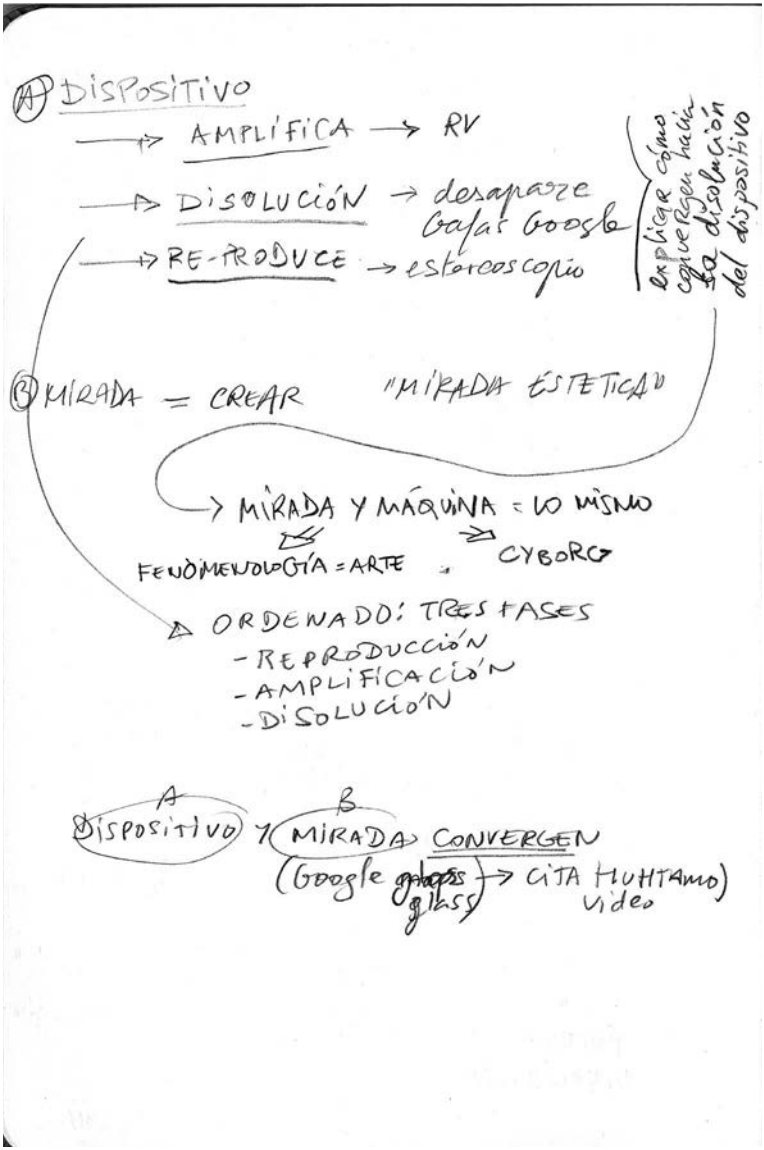
From left to right and from top to bottom:
Device -> VR environment / Perception / Realism -> Filter -> Transparent / -> Translucent -> Interface / Art / Transparent media / ***Ut visio Poesis -> it assumes the vision as deforming*** */ Opaque media -> All / Visio = opaque = meaningful -> Media integrated in the work -> Hypertext / Devices -> Diorama -> Environment -> Focus / Form - Content <-> Materiality vs. Device / NO / * Ut visio Poesis / Work is in another place / Reference only < materiality (object, but vs. device more) /* ***"Visio"*** *- Vision / Comprehension / No formalist "ready-made" / Device -> Media ->* ***Projective / Immersive*** *-> Diorama / Media Archaeology / Perceptive interface /* ***Interface - Image*** *-> From de optical to the mental* Catalá



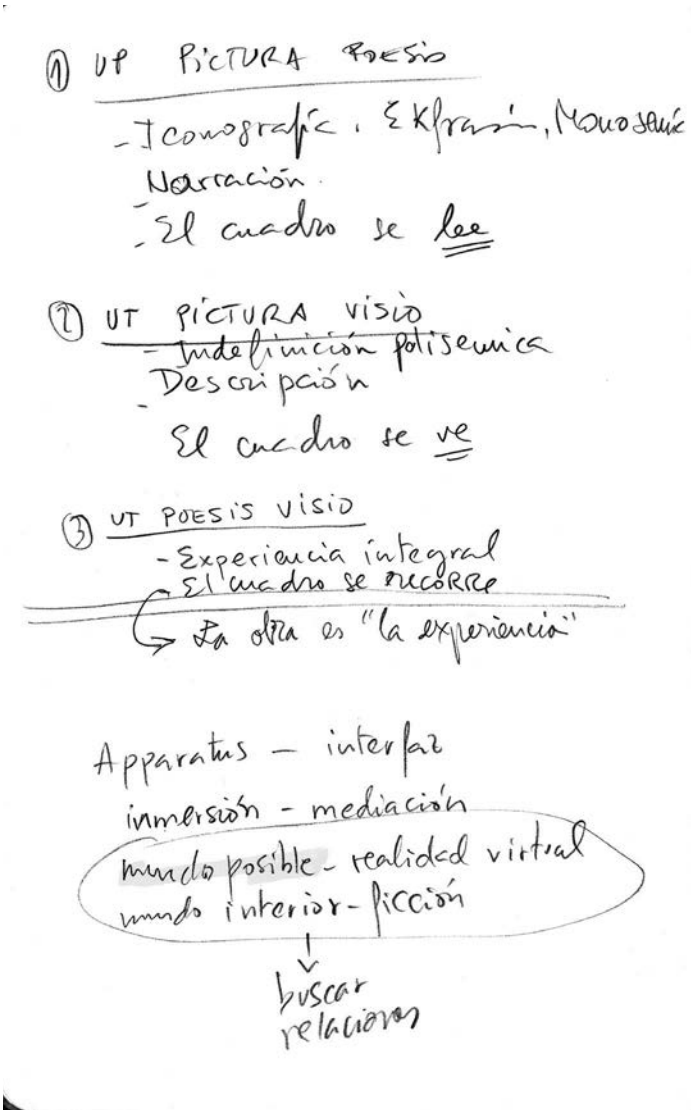
From left to right and from top to bottom:
The question of realism as separation / From object - subject / Subject [] Object / Inner world endowed with meaning [] World of independent physical events -> Here is the key: the perception filter / According to the consideration of the filter we will have a conception of the image / (1) -Objective Realisms - "documentaries" / The filter is allegedly transparent / (2) - Phenomenological realisms / The perceptual deformation is emphasized / (1) - Objectivity moves outside the subject. abstract system. perspective. Mechanical system: Photography / (2) - Representation uses the "subjective" resources of perception as optical resources



From left to right and from top to bottom:
*A. Representation = vision = perception / B1. Perception = Device / B2. Perception = Phenomenology / **Device** -> Mediated vision / Phenomenology <-> Innocent **Look** / How technology introduces phenomenological - Perceptual aspects / Lytro camera -> Tilt Shift / Before: painting/ finished - unfinished / Recognition pleasure / Blurred -> Patent A. K. Cross / The technique investigates vision -> **Painting** -> **Optics** (there is no discontinuity) / **Painting** **Camera** / Observation (Phenomenology Look) / Record / 1A. Painting Observation 2A. Camera Observation / 1B. Painting Record 2B. Camera Record*



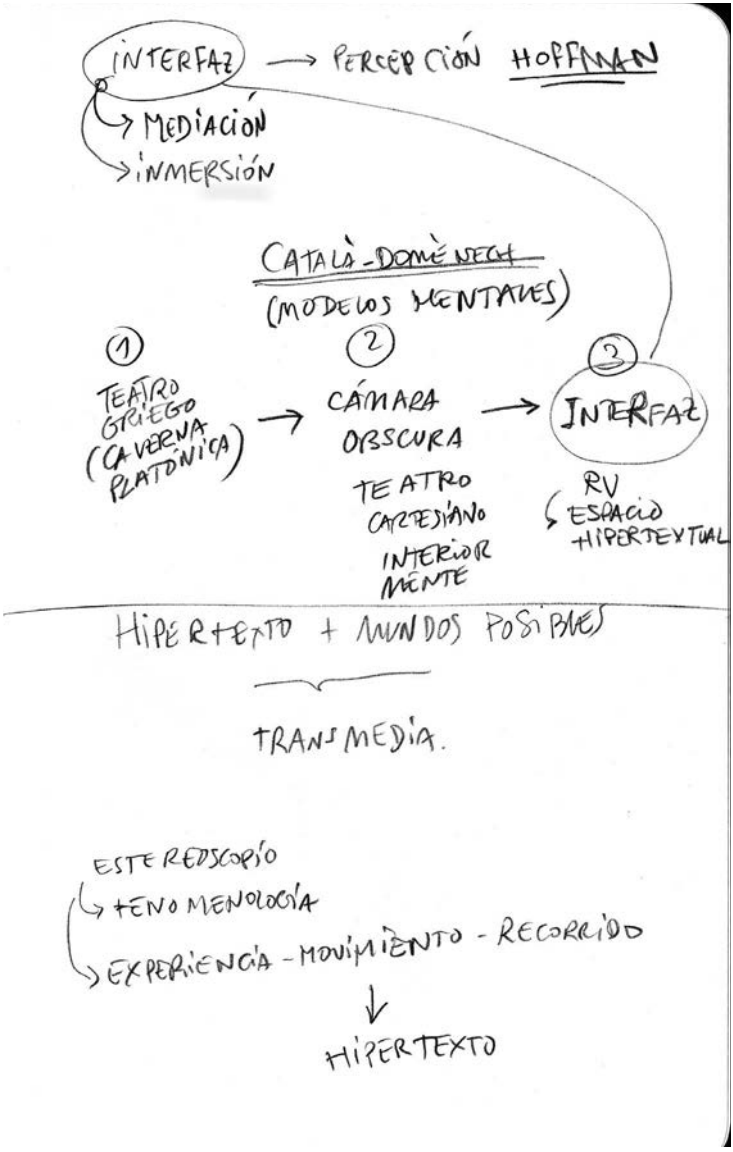
From left to right and from top to bottom:
A. Device / -> Amplifies -> VR / -> Dissolution -> Disappears Google glasses / -> Re-produces -> stereoscopic} Explain how they converge towards the dissolution of the device / B. Look = Create / "Aesthetic look" / Look and Machine = the same / -> Phenomenology = Art / -> Cyborg / Ordered: Three phases / - Reproduction / - Amplification / - Dissolution / A. ***Device*** *+ B.* ***Look*** *converge / (Google glasses) / -> Huhtamo's quote) / Video*



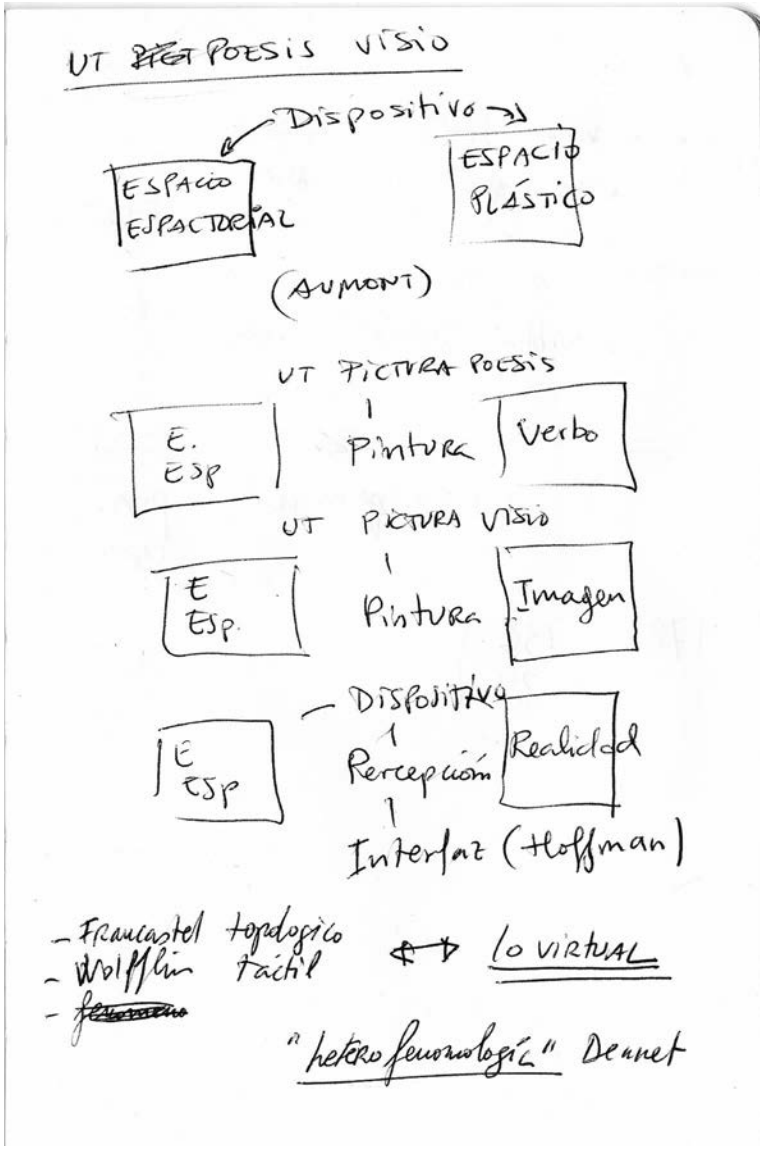
From left to right and from top to bottom:
*1. UT PICTURA POESIS / - Iconography. Ekphrasis. Monosemy / - Narration / - The picture is read / 2 UT PICTURA VISIO / - Polysemic indefiniteness / - Description / The picture is seen / 3 UT VISIO POESIS / - Integral experience / - The painting is travelled / -> **The artwork is "the experience"** / Apparatus - interface / Immersion - Mediation / **Possible World** - Virtual Reality / Inner World - fFction /> / Search / Relationships*

From left to right and from top to bottom:
*Technical change, Thought model / 1 [1] (A) TEXTUAL > UT PICTURE POESIS / (B) VISUAL > UT PICTURE VISIO / (C) IMMERSIVE > UT POESIS VISIO / **Apparatus > physical** > 1st Movement / **Interface > Virtual** 2nd Movement. / -> Virtual = Phenomenological / > Medium Density / [2] Blur [6] Media Archaeology / 3rd Movement. History + speech / > Hypertext / [5] 4th Movement. Macro - Micro (replicas) Duplicate the real / -> Diorama [3] / -> [4] fetish*

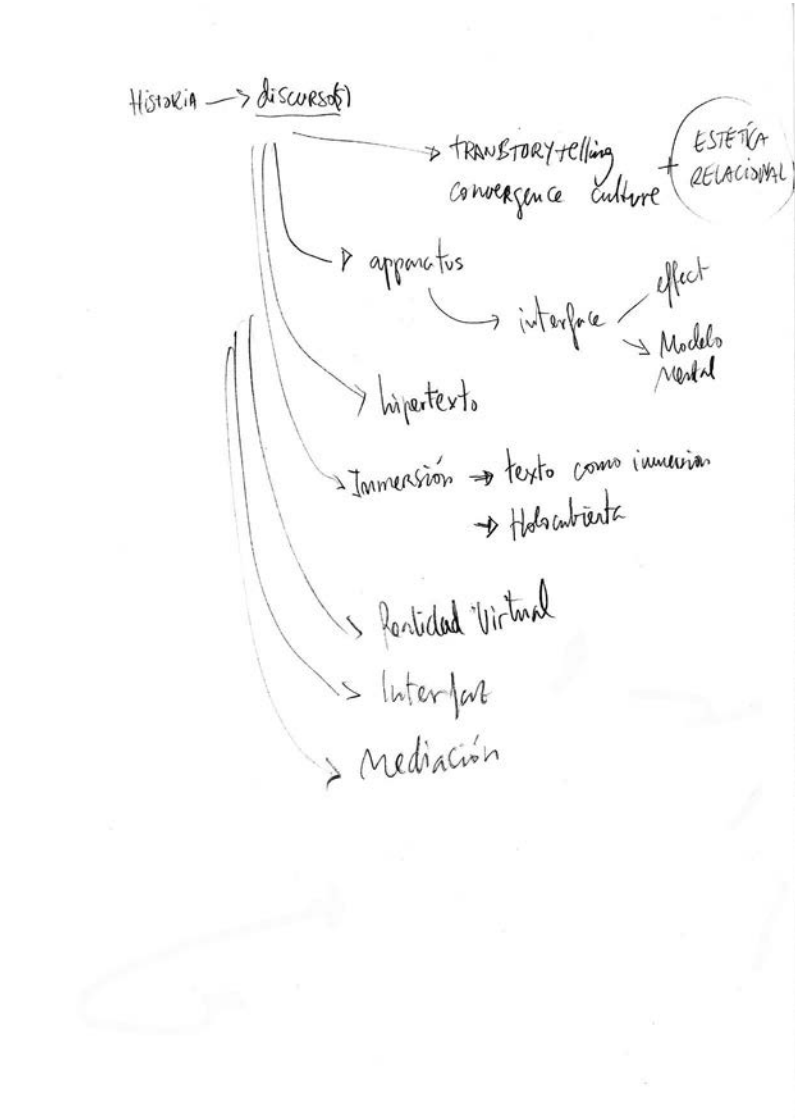
From left to right and from top to bottom:
Crary / Homogeneous field / **Transcendental unity Kant 18th** *->* **Camera obscura** *-> Formalism (Kraus) / -> Attention / -> Punctual. Sublime (I)* **Abstract Eye ->** */ Heterogeneous nature of the eye and the field (fovea) / -> Scattered, temporal, fluctuating (I) >* **Stereoscope** */ ->* **Incarnate eye** */ ->* **Camera lucida** *-> /* **Camera obscura** *<->* **Stereoscope** */ -> Blurring glasses*



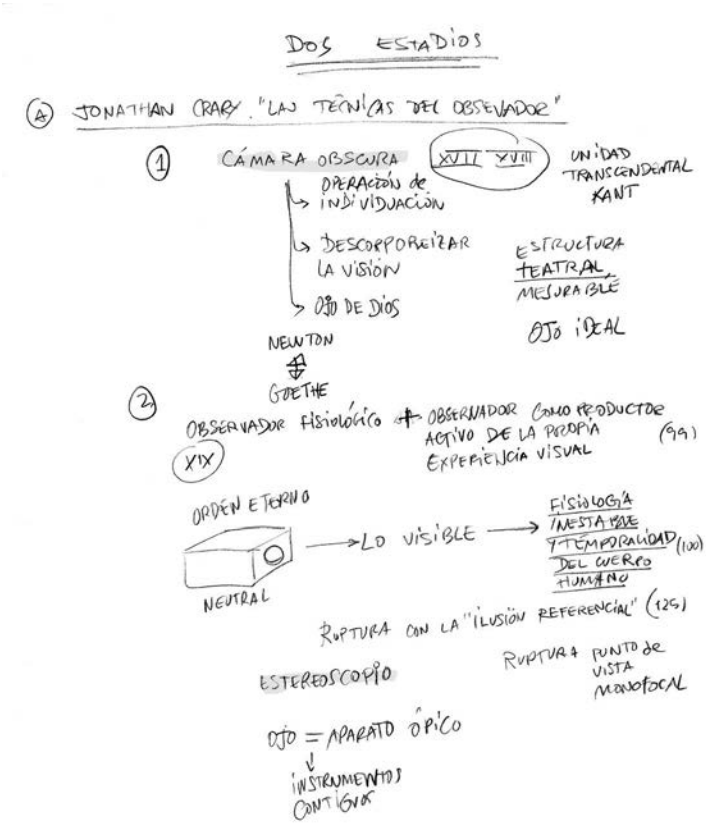
From left to right and from top to bottom:
Interface */ > Mediation /> Immersion / -> Perception Hoffman / Català - Domenènech / (Mental Models) / (1). Greek theatre (Platonic cavern)> (2). Camera Obscura / Cartesian theatre / Inner mind > (3).* ***Interface*** *VR -> Hypertext space /* ***Hypertext*** *+ Possible Worlds / | Transmedia / Stereoscope / Phenomenology / Experience - Movement - Journey / -> Hypertext*



From left to right and from top to bottom:
*Ut pictura visio / Device / -> **Viewer Space** / -> **Plastic Space** / (Aumont) / UT PICTURA POESIS / -> **Viewer Space** / Painting / **Speech** / UT PICTURA VISIO / **Viewer Space** / Painting / **Image** / Device / **Viewer Space** / Perception / **Reality** / Interface (Hoffman) / - Francastel Topological / - Wolffin Tactile <-> The Virtual / "Heterophenomology" Dennet*

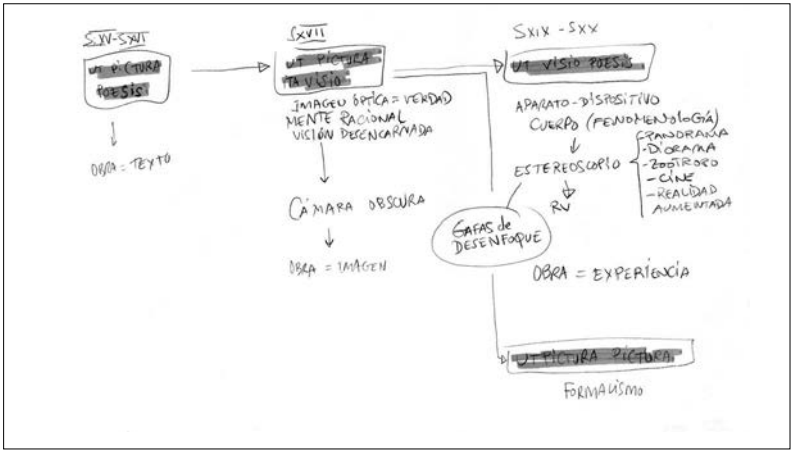


From left to right and from top to bottom:
Story -> Discourses / -> Trans-storytelling / Convergence culture + Relational aesthetics / -> Apparatus -> Interface -> Effect -> Mental model / -> Hypertext / -> Immersion -> Text as immersion -> Holodeck / -> Virtual reality / -> Inferface / -> Mediation



From left to right and from top to bottom:
*Two / (A) Jonathan Crary. "Techniques of the Observer" / (1) Camera Obscura 17th 18th c. / Transcendental Unity / -> Operation of individuation / To disembodiment vision / Eye of God / Measurable theatrical structure / Ideal eye / Newton <-> Goethe / (2) Physiological Observer 19th c. + Observer as producer of the own visual experience (99) / Eternal Order / Neutral / -> The Visible / -> Unstable Physiology / Temporality of the human body / Rupture of the "referencial illusion" (125) / **Stereoscope** / Rupture of the monofocal point of view / Eye = optical device / -> Contiguous instruments*

5. Línea de tiempo / Timeline



Las *Gafas de desenfoque (Ut visio poesis)* deben entenderse como una manera de ilustrar y comprender intuitivamente el modo contemporáneo de producción y percepción artística, inscribiéndolo en una hipotética línea temporal de la historia del arte. Junto con los estadios anteriores se pretende visualizar una evolución en el concepto de arte a través de la Era Moderna entendida ésta como la que tiene su origen en el Renacimiento.

En un primer momento nos encontramos con una concepción del arte sintetizada en la sentencia latina *Ut pictura poesis -Como la pintura, así es la poesía-,* que es utilizada por la teoría del arte aproximadamente desde el siglo XV y pervive hasta el siglo XVIII, y que genera imágenes de fuerte contenido narrativo y/o alegórico. De modo genérico, el arte es entendido como ilustración de reper-

The Blurring glasses (Ut visio poesis) *should be understood as a way of illustrating and intuitively understanding the contemporary way of art production and art perception, inscribed in a hypothetical timeline of art history. Together with the previous stages it is intended to visualise an evolution in the concept of art through the Modern Age understood as the one that has its origin in the Renaissance.*

At first, we find a conception of art synthesised in the Latin motto Ut pictura poesis *-As is painting so is poetry-, which is used in art theory approximately since the fifteenth century and survives until the eighteenth century, and which generates images of strong narrative and/or allegorical content. Generically, art is understood as an illustration of conventional iconographic repertoires of verbal nature that make up a kind of dictionary*

torios iconográficos convencionales de carácter verbal que conforman una especie de diccionario donde se registra el sentido de cada una de las imágenes. El célebre tópico de Horacio -*Como la pintura, así es la poesía*- atraviesa la crítica de arte del Clasicismo y marca el debate sobre la comparación de las artes y la búsqueda de un substrato común. Nos interesa aquí el enfoque que también se le dio a la frase durante el Renacimiento humanista para asimilar el estatus del pintor al del poeta, acercándolo así a las artes liberales, y dotándolo de un carácter erudito, derivado de la necesidad de conocer el entramado simbólico que la pintura ilustraba (Lee, 1967). Los repertorios iconográficos del estilo de la "Iconografía" de Cesare Ripa (1539) ilustrarían este modo de entender el arte.

En un segundo estadio, a partir del siglo XVII, de modo coetáneo al

in which the meaning of each of the images is recorded. Horace's famous truism – As is painting, so is poetry– *crosses the art critique of Classicism and marks the debate over the comparison of the arts and the search for a common substratum. We are interested here in the approach that was also given to the phrase during the humanist Renaissance in order to assimilate the status of the painter to that of the poet, thus bringing him closer to the liberal arts and endowing him with a scholarly character, derived from the need to know the symbolic framework that painting illustrated (Lee, 1967). The iconographic repertoires of the "Iconography" style of Cesare Ripa (1539) would illustrate this way of understanding art.*

In a second stage, from the seventeenth century onwards, concurrent with the previous one, and especially in certain contexts such

modo anterior, y especialmente en determinados contextos como los Países Bajos, nos encontramos con otra concepción del arte que funcionaría bajo la sentencia *Ut pictura (ita) visio -Como la pintura, así es la visión-*. En este caso, se compara la pintura con la visión y se espera de ella que reproduzca de alguna manera la imagen que dibuja la realidad en nuestro ojo. Los avances de la óptica barroca, tanto en términos teóricos y prácticos, y de la fisiología del ojo contribuyen a entender este carácter mediador -y distorsionante- de la visión y establecer un paralelismo entre imagen retiniana y cuadro (Alpers, 1983). De este modo, el cuadro se entiende situado en la frontera entre la realidad vista y realidad representada. Este modelo que sitúa a la pintura como registro empírico del proceso visual encuentra en la pintura holandesa del siglo XVII una expresión elocuente y marca una tendencia en el arte moderno vinculada a los movimientos naturalistas (realismo / impresionismo). La cámara oscura, ejemplificaría este modelo desde su supuesta neutralidad tecnológica: un sistema descriptivo-empírico que funciona a modo de testigo incorpóreo que asiste a re-presentación mecánica y trascendental de la objetividad del mundo (Crary, 1990).

El tercer momento que es ilustrado por las *Gafas de desenfoque* y que hemos denominado *Ut visio poesis -Como la visión, así es la poesía-*, alude al momento histórico actual en el que la obra de arte es entendida como un dispositivo generador de experiencias.

De este modo la combinación de los pares generados por las dos

as the Netherlands, we find another conception of art that would function under the motto Ut pictura (ita) visio -As is painting, so is vision. *In this case, the painting is compared with vision and is expected to reproduce in some way the image that reality draws in our eye. Advances in baroque optics, both in theoretical and practical terms, and in the physiology of the eye contribute to understanding this mediating –and distorting– character of vision and establishing a parallelism between the retinal image and the painting (Alpers, 1983). In this way, the painting is understood to be located on the limits between the seen reality and the represented reality. This model that places painting as an empirical record of the visual process finds an eloquent expression in 17th century Dutch painting and marks a trend in modern art linked to naturalist movements (realism / impressionism). The camera obscura would exemplify this model from its supposed technological neutrality: a descriptive-empirical system that functions as an incorporeal witness that assists in the mechanical and transcendental re-presentation of the world's objectivity (Crary, 1990).*

The third moment which is illustrated by the Blurring glasses *and that we have named* Ut visio poesis .As is vision, so is poetry-, *alludes to the current historical moment in which the art work is understood as a device generating experiences.*

In this way, the combination of the pairs generated by the two previous mottos, Ut pictura poesis *and* Ut pictura visio*, generate the two basic tendencies of modern/contemporary art. On the one hand, we would have*

anteriores sentencias, *Ut pictura poesis y Ut pictura visio* generan las dos tendencias básicas del arte moderno / contemporáneo. Por una parte, tendríamos *Ut pictura pictura*, como la tendencia propia del formalismo, del objeto estético desfuncionalizado y enajenado del mundo y, por otro, *Ut visio poesis*, que ilustra el modo relacional del dispositivo fenomenológico.

Los interfaces y dispositivos óptico-proyectivos que la modernidad ha generado ilustran esta voluntad de re-crear / cuestionar la experiencia perceptiva. La linterna mágica de Athanasius Kircher, el diorama de Daguerre, el panorama, el mutoscopio y el kinetoscopio, herederos de las cajas ópticas en el camino hacia el cinematógrafo, las máquinas de realidad virtual, todos estos aparatos aluden a la voluntad de diseccionar la atención perceptiva (Crary, 1999) y de integrar la experiencia del espectador hasta disolverla en la propia obra.

El visor estereoscópico ilustra este carácter intangible de la obra de arte contemporánea, convertida en experiencia perceptiva que transciende la materialidad del dispositivo que la genera y cuya esencia no reside ya en un objeto de contemplación sino en los procesos perceptivos y de sentido que el espectador acomete, siendo, en última instancia el resultado de este proceso inefable, no compartible, oculto tras la fenomenología del dispositivo.

Ut pictura pictura*, like the tendency of formalism, of the aesthetic object removed from function and alien to the world and, on the other hand,* Ut visio poesis, *which illustrates the relational mode of the phenomenological device.*

The optical-projective interfaces and devices that modernity has generated illustrate this willingness to re-create / question the perceptual experience. The magic lantern of Athanasius Kircher, the diorama of Daguerre, the panorama, the mutoscope and the kinetoscope, heirs of the optical boxes on the way to the cinematograph, the virtual reality machines, all these devices allude to the will to dissect the perceptive attention (Crary, 1999) and to integrate the experience of the spectator until dissolving it in the work itself.

The stereoscopic viewer illustrates this intangible character of the contemporary art work, converted into a perceptual experience that transcends the materiality of the device that generates it and whose essence no longer resides in an object of contemplation, but in the perceptive and meaningful processes that the spectator undertakes, and which is ultimately the result of this ineffable, non-sharing process, hidden behind the phenomenology of the device.

6. Ut Pictura Poesis

Siglos XV-XVI (XVIII) / *15th-16th (18th) c.*

ARTE = TEXTO / *ART = TEXT*

Di Cesare Ripa. 31

ARTE.

particolarmente si vede espressa nel dipingere, & nello scolpire; ilche si mostra nel pennello, & nello scarpello, & perche in alcune altre non imita, ma supplisce à i defetti d'essa, come nell'Agricoltura particulare, però vi s'aggiunge il palo fitto in terra, quale con la sua drittura fa, che per vigor dell'arte cresca il torto, & tenero arboscello.

ASTINENZA.

DONNA che con la destra mano si serri la bocca, & con l'altra mostri alcune viuande delicate, con vn motto, che dica.

NON VTOR NE ABVTAR.

Per mostrare, che il mangiare cose delicate fa spesso, & facilmente precipitare in qualche errore, come l'astenersene fa la mente più atta alla contemplatione, & il corpo più pronto all'opere della virtù, & però diceasi esser l'astinenza vna regolata moderatione de' cibi, quanto s'appartiene alla sanità, necessità, qualità delle persone, che porta all'animo eleuatione di mente, viuacità d'intelletto, & fermezza di memoria, & all

Cesare Ripa. *Iconología* / Iconology, 1593.

Ut Pictura Poesis

Nicolas Poussin. *El rapto de las sabinas* / The Rape of the Sabine Women, 1638-37.

Saavedra Fajardo. *Empresas políticas* / Political emblems, 1640. Empresa / *Emblem 59.* "Para adquirir y conservar es menester el consejo y el brazo". / *"In order to acquire and preserve, we need advice and an arm".*

Ut Pictura Poesis

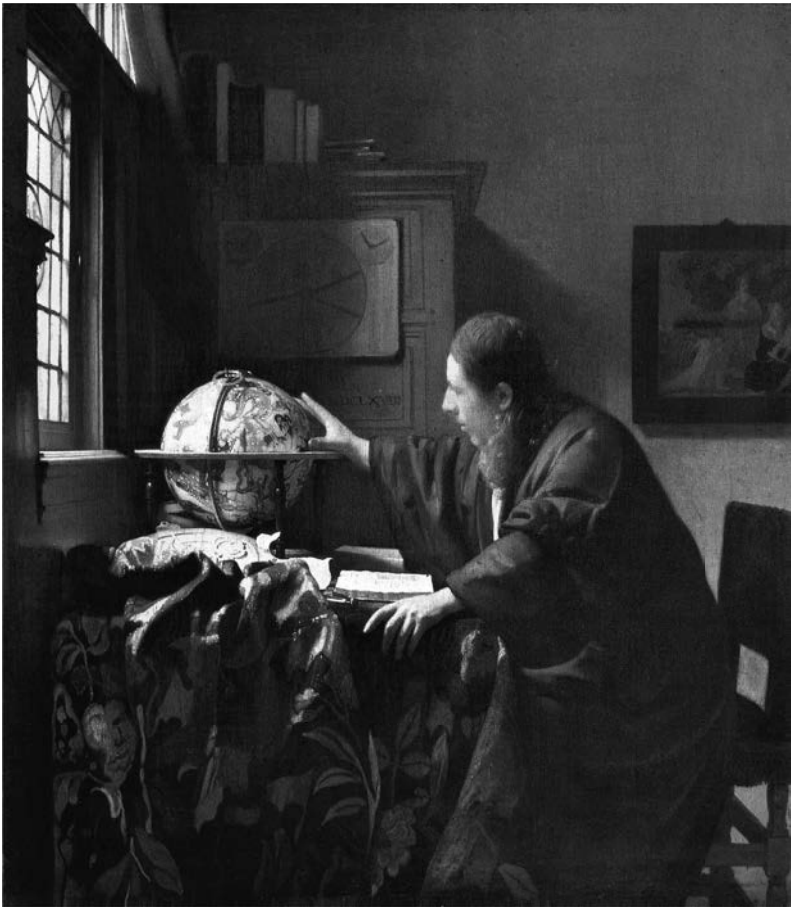
Rubens. *Las consecuencias de la guerra* / Consequences of war, c. 1637-40.

Amictia.
Manuscrito de principios del s. XV. /
Manuscript of the early 15th c.

7. Ut Pictura Visio

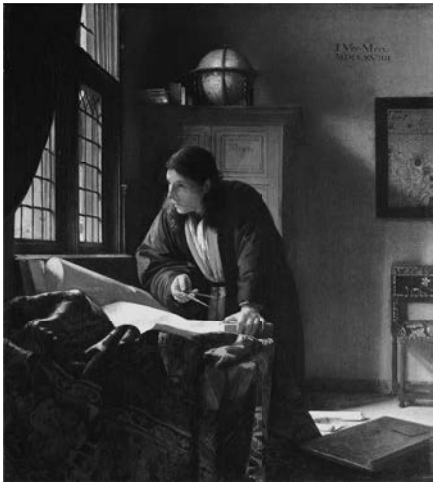
Siglos XVI-XVII (XIX) / *16th-17th (19th) c.*

ARTE = IMAGEN / *ART = IMAGE*

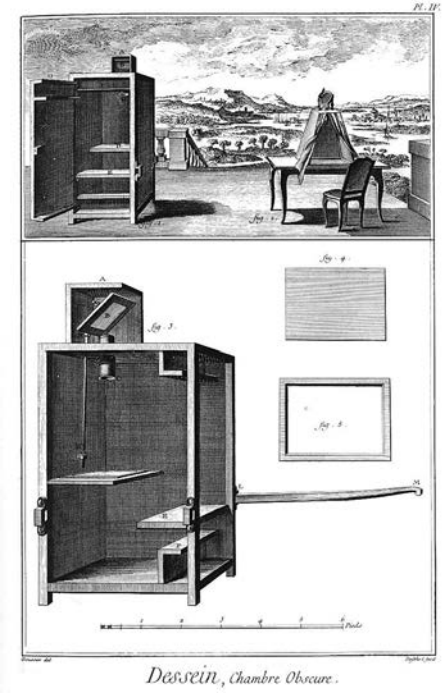


Johannes Vermeer. *El astrónomo* / The Astronomer, 1668-9.

Ut Pictura Visio



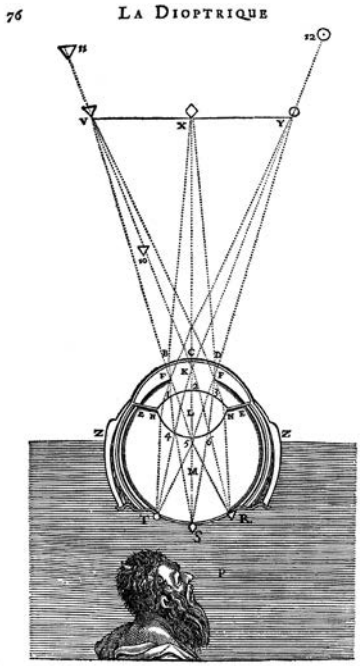
Johannes Vermeer.
El geógrafo / The Geographer, 1668.



Diderot y D'Alembert,
Enciclopedia / Encyclopedia, 1750.

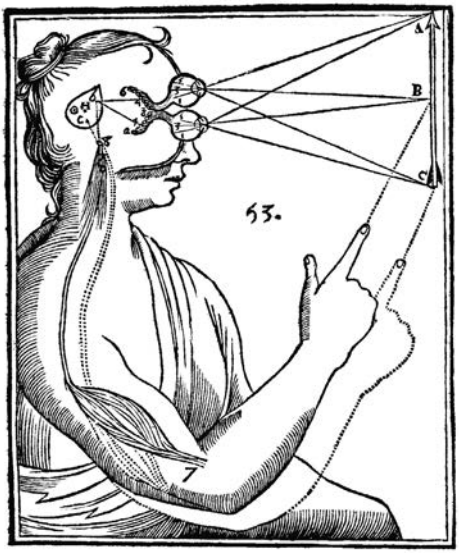
Ut Pictura Visio

Diego de Velázquez.
Vieja friendo huevos /
Old Woman Frying
Eggs, 1618

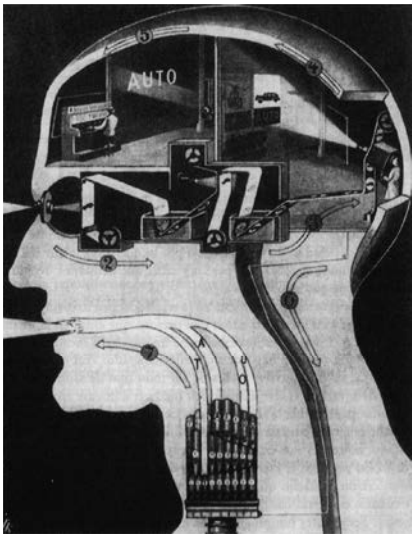


René Descartes.
Diagrama de la refracción ocular /
Diagram of ocular refraction.
Discurso del método /
Discourse on the Method, 1637.

Ut Pictura Visio



Descartes.
Dióptrica / Dioptrics, 1637.



Fritz Khan.
La vida del hombre /
The life of man, 1929.

8. Ut Visio Poesis

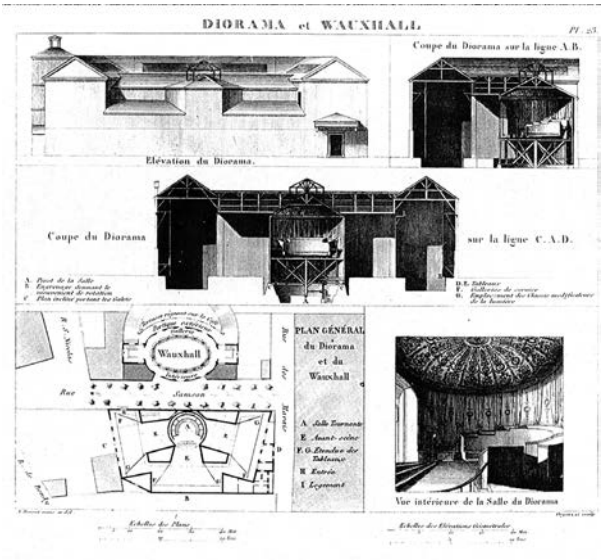
Siglos XIX-XX / *19th-20th c.*

ARTE = EXPERIENCIA / *ART = EXPERIENCE*

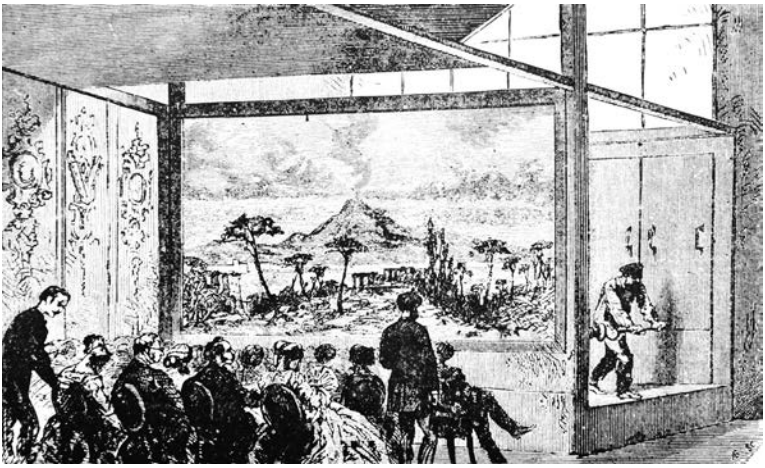
Visor estereoscópico / *Stereoscopic viewer*, c. 1900.

Visor estereoscópico / *Stereoscopic viewer*, c. 1960.

Ut Visio Poesis



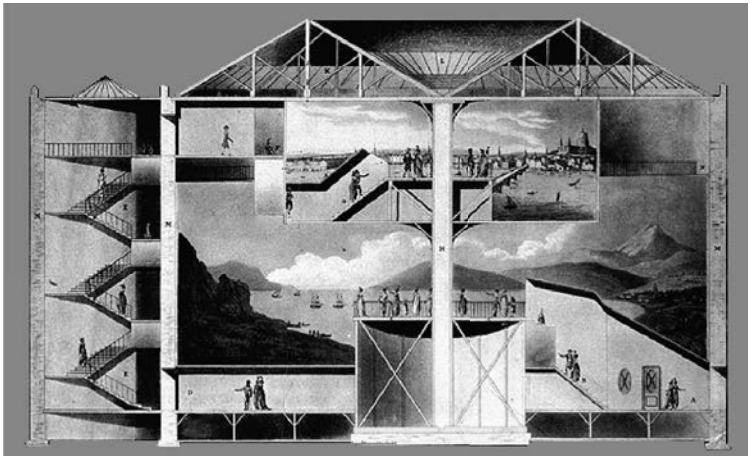
Diorama en Wauxhall / Diorama in Wauxhall, Paris, 1837.



Diorama de Daguerre y Bouton / *Daguerre & Bouton's diorama,* 1823.

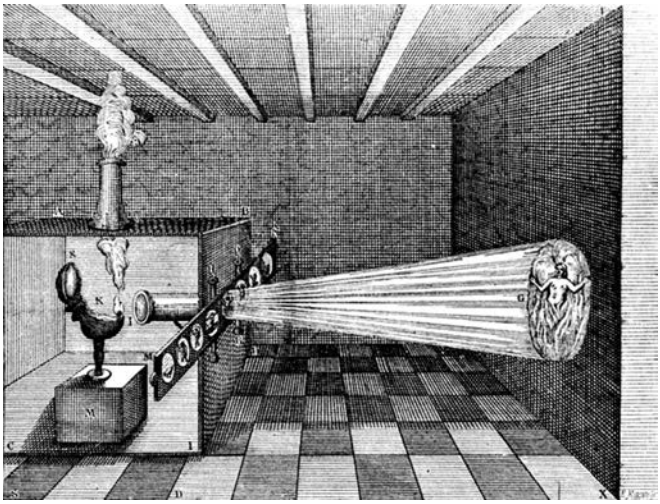
Ut Visio Poesis

Panorama Bourbaki / *Bourbaki Panorama*, Luzerna, Suiza / *Switzerland*. 114 x 15 m. Guerra franco-Prusiana / *Franco-Prussian War* (1870-71).

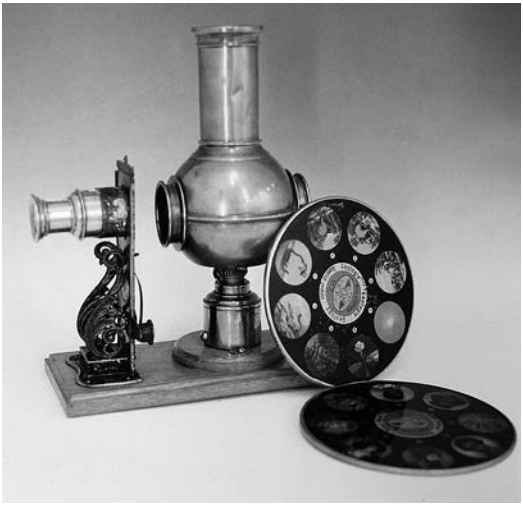


Robert Mitchell, Panorama en Leicester Square / *Panorama in Leicester Square's,* Londres / *London*, 1801.

Ut Visio Poesis



Athanasius Kircher,
Linterna mágica en / *Magic lantern in Ars Magna Lucis et Umbrae*, 1646.

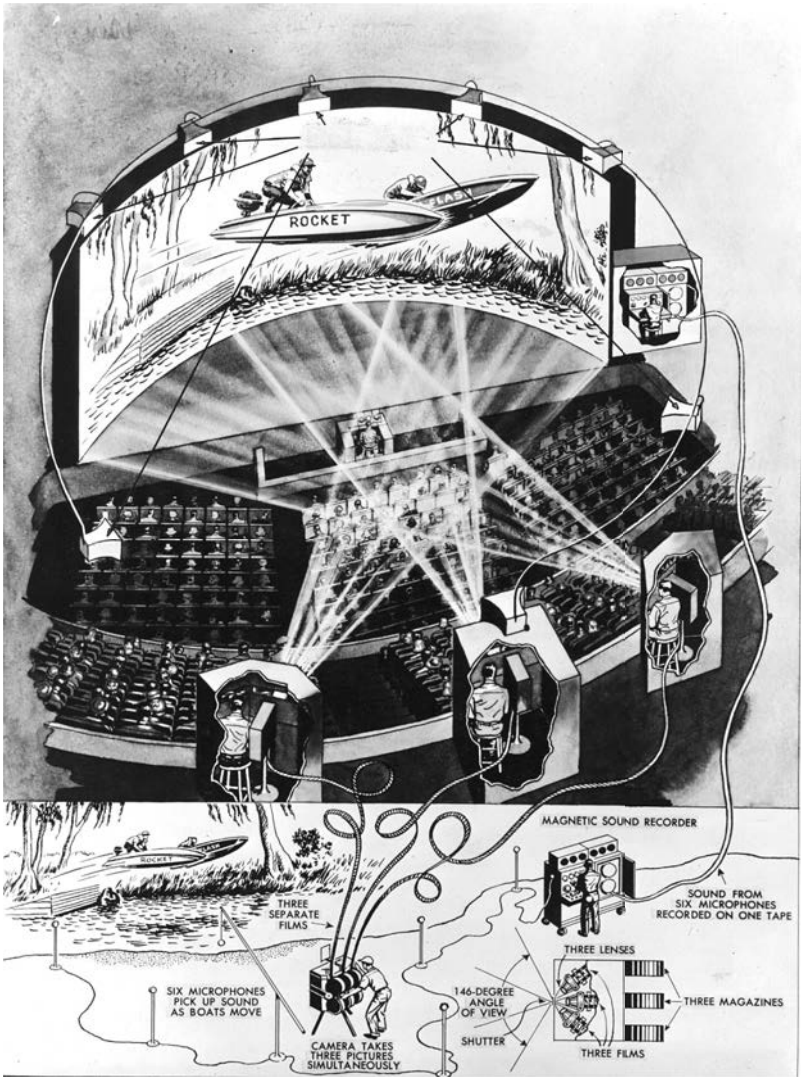


Linterna mágica / *Magic Lantern,* Ernst Planck, Alemania / *Germany*, 1895.

Mutoscopio / *Mutoscope*, New York, 1894.

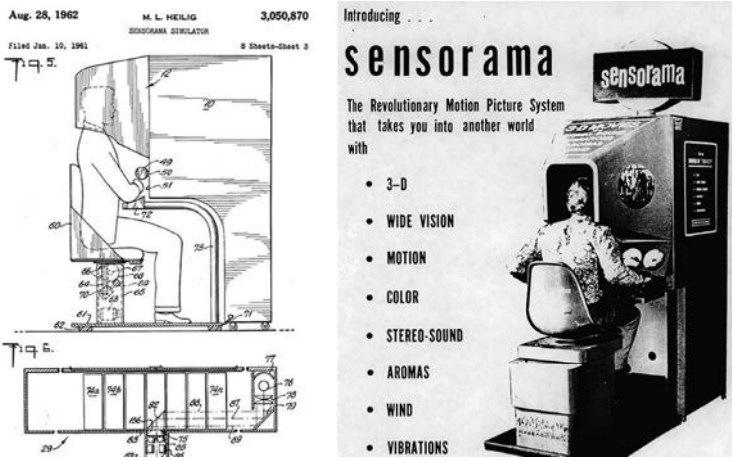
Kinetoscopio / *Kinetoscope*, inventado por / *made up by* Edison, 1888-1892

Ut Visio Poesis



Fred Waller. *Cinerama*, c. 1960.

Jeffrey Shaw, *La ciudad legible* / The Legible City, 1988-91.
Instalación interactiva / *Interactive installation*.



Sensorama, 1962.

9. Curriculum Vitae

José Vicente Martín (Melilla, 1968) ha centrado su carrera profesional en la práctica, la enseñanza y la investigación en arte.

Realiza estudios de Licenciado en Bellas Artes (1986-1991) y Doctor en Bellas Artes (1996) en la Facultad de San Carlos, Universidad Politécnica de Valencia. Completa su formación con una estancia en la School of Visual Arts de New York en 1995.

Su trayectoria como artista se ha centrado en una pintura figurativa que pretende interrogarse sobre la naturaleza de lo real, registro que ha ido ampliándose progresivamente a otros medios artísticos como la escultura, el dibujo o la instalación.

Ha realizado distintas exposiciones individuales entre las que destacan las realizadas en la Galería Buades de Madrid (1995), Club Diario Levante de Valencia *(Bien vale la huida,* 1993), Universidad de Valencia (*El hombre menguante*, 1995), la Galería Cuatro de Valencia (*Mentiras a medida*, 1998), la Galería Muelle 27 de Madrid (*Mundo de J.V. Marjov*, 2003), el Espai d'Art "La Llotgeta" de Valencia (*Homúnculos y demonios*, 2006) y la Lonja del Pescado de Alicante (*Memorial*, 2017)

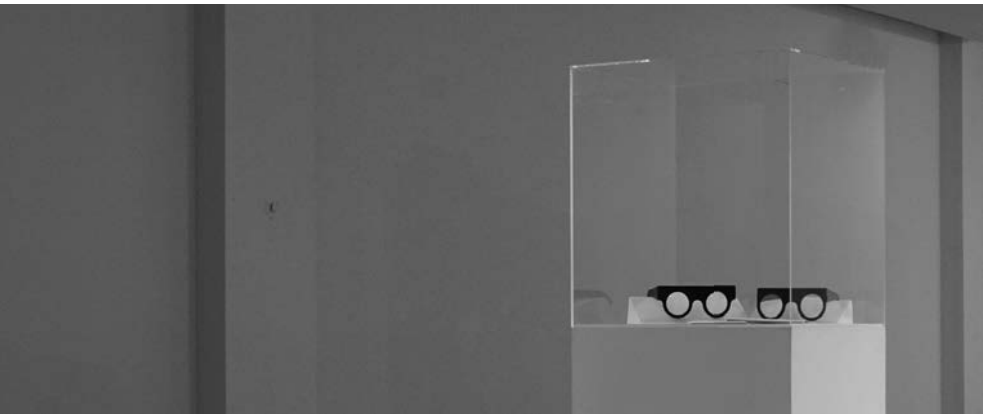
Entre las exposiciones colectivas destacan la *Muestra de Arte Joven* (Madrid, 1993), *Muelle de Levante* (Valencia, 1994 / Madrid, 1995), *Plural. El arte español ante el siglo XXI* (Madrid, 2002) o *Imago Mundi. Spain Identity / Modernity. Luciano Benetton Collection* (Málaga-Venecia, 2015) entre otras muchas.

Su obra ha sido referenciada por críticos de arte y teóricos como Juan Manuel Bonet, J.R. Danvila, Miguel Fernández-Cid, Horacio Fernández, Inocencio Galindo, Fernando Huici, Vicente Jarque o David Pérez.

Es miembro fundador del colectivo La Mutua Artística (www.lamutuaartistica. com).

Es profesor e investigador en la Facultad de Bellas Artes de Altea, Universidad Miguel Hernández de Elche.

www.josevicentemartin.com



José Vicente Martín (Melilla, 1968) has focused his career on the practice, teaching and research in art.

He studied Bachelor of Fine Arts (1986-1991) and PhD Doctor of Fine Arts (1996) at the School of San Carlos, Polytechnic University of Valencia (Spain). He also studied at the School of Visual Arts in New York (USA) in 1995.

His career as an artist has focused on a figurative painting which aims to wonder about the nature of reality, media that have been expanding progressively to other ones such as sculpture, drawing or installation.

*His artworks has been exhibited at several individual shows, highlighting Galería Buades in Madrid (1995); Club Diario Levante of Valencia (*The flight is worth it*, 1993); University in Valencia* (The shrinking man*, 1995); Gallery 4 in Valencia* (Custom-made lies*, 1998); Muelle 27 Gallery in Madrid (*World of J.V. Marjov*, 2003), the Espai d'Art "La Llotgeta" in Valencia* (Homunculi and demons*, 2006) and the Fish Market of Alicante* (Memorial*, 2017).*

Some of the collective exhibitions he has taken parts are: Muestra de Arte Joven *(Madrid, 1993),* Muelle de Levante *(Valencia, 1994 / Madrid, 1995),* Plural. The Spanish art in the 21st century *(Madrid, 2002) or* Imago Mundi. Spain Identity / Modernity. Luciano Benetton Collection *(Málaga-Venecia, 2015), among many others.*

Critics of art and theoreticians as Juan Manuel Bonet, J.R. Danvila, Miguel Fernández-Cid, Horacio Fernández, Inocencio Galindo, Fernando Huici, Vicente Jarque and David Pérez have referenced his artwork.

It is a founding member of the collective The Mutual Society of Art (www.lamutuaartistica. com).

He is a professor and a researcher at Miguel Hernández University of Elche.

www.josevicentemartin.com

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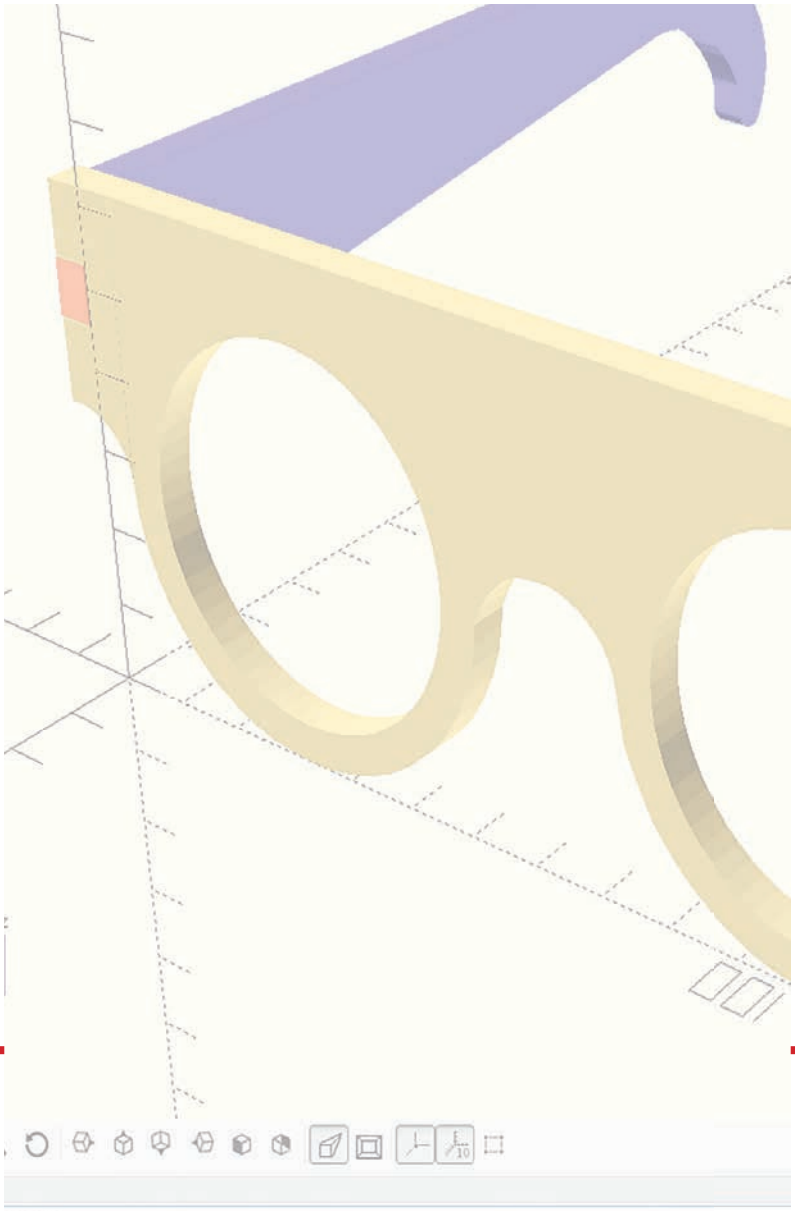
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