

1: Essay: Art as Imitation in Plato and Aristotle | Literary Fruit

*The Imitation of Nature [John Hyman] on www.enganchecubano.com *FREE* shipping on qualifying offers. Hyman (philosophy, The Queen's College, Oxford) examines the relationship between vision and painting in order to root out certain philosophical confusions that are embedded in the historiography of western art.*

In his article, Natural history collections – why are they relevant? Little research is carried out on the collections simply because of the nature of the specimens and their context. Researchers have previously used our objects for comparative research e. So what are our collections used for apart from being an important record for the county? We use the natural history collections in as many different ways as we can. They play a very important role in engaging with the public and are a favourite collection on open days and among the most commonly asked for objects by artists. Although in modern terms at least art inspired by natural history collections can be rather self-absorbed, art and natural history have formed a strong bond over many thousands of years. Some of it stunning; some of it not. The following is a selection and you can make your own mind up. Ernst Haeckel was an eminent German biologist and naturalist among other things who discovered, described and named thousands of new species, mapped a genealogical tree relating all life forms and coined many terms in biology including ecology, phylum, stem cell and the kingdom Protista. *Historia Naturae*, Suita It presents a short, eight-part history of nature, presenting a each group through a different piece of music. Jan van Kessel specialised in small-scale pictures of subjects from the natural world such as floral still lifes and allegorical series showing animal kingdoms. Obsessed with picturesque detail, he worked from nature and used illustrated scientific texts as sources for filling his pictures with objects represented with almost scientific accuracy. Paul Bush is a British experimental film director and animator who created the video below. The museum-ee voice-over is interesting and the sequence of the insects almost makes the dead specimens seem alive again. Alexander Semenov , a Russian marine biologist and underwater photographer, studies sea life through camera lenses. Some animals are too small, some spend their life burrowed in the seafloor, and some live in the dark depths where nobody can dive. Scientists, like Alexander Semenov above , often use artistic methods to learn about and document observations in nature. Working through scientific topics and themes from a completely different angle can make the absorption of said information much easier and effective as well as show the collections in a different light. At the University of New Mexico, the biology and art departments seem to collide in order to undertake some interesting workshops. Students have to create an art piece using museum specimens or images thereof that address how a species may respond to climate change. They then choose one particular response to climate change e. Raising awareness of climate change using art and natural history collections as tools. Example poster by Julia Anderson for the above module. Engaging the public with natural history through art is often fascinating for those on both sides of the craft table. The Heritage Open Days offer a chance for people of any age to come in and see exactly what we as a service do. But what else has the Hereford Museum Service done using and art as a conduit? It is an annual, creative learning programme, started by the National Gallery , using one museum artefact, specimen, painting or building as the inspiration for cross-curricular learning. This project encourages exploration of the object across many disciplines and from different perspectives. This years Take One€! project is on display at Hereford Cathedral now. Some produced straight art works, others illustrated the investigation process involved like here. The artist, Jason Hodges, has recently done some workshops with young children. He showed them how to make masks inspired by natural history specimens we chose some Papilio butterflies and South American beetles. It was these methods of discovery that he hoped to impart to the children he worked with. Artists often use the natural history collections for work they are doing; many of them come from the Hereford College of Art. I recently helped one such artist, Joe Horton , as he photographed some of our local wildlife specimens. He hopes his image s will be chosen to feature in a calendar that aims to shake off the traditional view of the county whilst showing an aspect of it that is seldom seen. Joe and his model after an afternoon of photography. Note the buzzard and the hedgehog: Research is an incredibly important use of natural history collections around the world. Having that baseline of information is vital. However, the breadth

of learning opportunities available through using natural history collections in ways discussed in this post should not be underestimated. I hope that when they get home they ask their parents for more facts about other creatures or processes. I hope that the parents become more fascinated and actively seek out such knowledge themselves. I enjoy finding out how artist see our specimens and the ways in which they can interpret them.

2: The Imitation Of Nature | Somatic

At first glance, mimesis seems to be a stylizing of reality in which the ordinary features of our world are brought into focus by a certain exaggeration, the relationship of the imitation to the object it imitates being something like the relationship of dancing to walking.

His genius proves to be universal. Let me therefore make a case for a conscientious study of his original writings and encourage genuinely original architects and artists to learn from authentic sources. Abandon yourselves, dear readers, to the *plaisir du texte*. The first principle of imitation would thus be to study the originals – to study them radically as first works and to consider them as if nothing was to come after. Nothing is more invigorating and refreshing in times of confusion than to go back to origins. Learning is always a quest for original knowledge: It is not that the principles of architecture reach into an immemorial past, but that their origin is forever present. What something is, as it is, we call its essence or nature. The origin of something is the source of its nature. Amidst the debate on the aesthetics of fragments and the poetics of conceptual and constructional inconsistency and confusion, there are imperative reasons for reclaiming the Classical ideals of integrity, harmony, beauty and reason, for questioning the reality of modern architectural production and ideology and re-establishing the legitimacy of architecture as an artistic and intellectual discipline. This means celebrating originality as a nostalgia for origin rather than opting for the euphoria of amnesia. Origin refers, of course, to historical and geographical as well as mythological and cultural realities but in a truly generative way. The true forms of origin are reconstructed by a process of imitation as originals. By its constant reflection of origin, imitation becomes the legitimate source of originality. Establishing a creative dialogue between origin and originals, it allows for invention of permanence and permanence of invention. In a context of continuity, originals themselves become legitimate objects of imitation. They represent the immense patrimony of architecture, the most genial and original inventions of mankind, accumulated through millennia of imitation. This nature of imitations is the reality of architecture. However, one crucial question remains unanswered: Many treatises have investigated these beginnings and constructed a theory of origin. Architecture is without a model in nature. Architecture is not a survival issue. In the beginning, man found shelter in places which nature offered him graciously. Later, these different places were synthesized in the invention of architecture. Forms, spaces, materials and natural laws were all assimilated in this immediate confrontation with nature. Nature is thus at the beginning of architecture. Sky, sun and stars, elements, geology, the flora and fauna, elaborate structures and complex shapes, and last but not least, all those natural shelters which existed as a part of the natural world long before man appeared: Has it also raised the nostalgia of architecture? Man must have tried very early to materialize and symbolize his relationship with nature. It is the order of nature which becomes its archetype and genius. Imitation thus becomes the creative process synthesizing universe and nature into temples, houses, palaces, monuments and cities. The invention of architecture through the imitation of nature means then the original and imaginative synthesis of constructive, formal, harmonious, functional and ecological principles inherent in nature. It is, however, the most radical and inspiring way of exploring the nature of architecture, emphasizing the mythical character of origin. What we reconstruct with the primitive hut has no memory; it itself becomes the original paradigm for architecture, the poetical evidence of archaic memories. The primitive hut is a mythical, philosophical and artistic reconstruction, an original model which can be imitated and is thus the very nature of architectural invention. Imitation is a truly inventive and creative process which combines the seriousness of true scholarship, the talent of true art, the intelligence of true inventiveness, the skills of true craftsmanship and the imagination of true creativity. Its objective is to create something new out of the synthesis of an original model. Imitation is the reconstruction of an original, whereas a copy is merely a reproduction of a precedent. Imitation is based on the critical, selective and inventive process of a living tradition, whereas the copy is concerned with the mechanical and literal replication of originals. Imitation addresses both essence and form, whereas a copy is interested only in appearance. Imitation is not concerned with similitude or dissimilarity: A pastiche is a partial and imperfect copy, a simplified reproduction of dominant stylistic and compositional

elements that lacks, however, the rigor and discipline of a real copy. Though a copy is interested only in appearance, it is a reproduction requiring the seriousness and skill of the craftsman, whereas pastiche is not so much interested in appearance as in the impression of appearance. For the pasticheur, anything is good enough to recreate impressions there are, of course, true and false impressions, good and bad pastiches. Imitation in architecture deserves more attention in contemporary discussion. Architecture is expressive of civilization and its condition, at the same time both articulating memory and defining place. Architecture has to depend on tradition, as appropriated by imitation. Neither *Zeitgeist* nor *genius loci* can be grasped by individuals or groups in specific periods without a historical distance. Too often, these poetical concepts are used for narrow historical interpretations and speculations. Any project in any historical period necessarily deals with time and place, and expresses its contemporary or modern situation. Both time and place transcend the limitations of the present and address the complexity of history and mythology. Tradition is history with a project, not history as an undifferentiated description of the past. It refers to the intelligence and creativity of past generations, as well as to memory of the past and of the future. Imitation mediates actively between traditions and reconstruction. It contributes to the constant enrichment of architecture and city building by new originals. It is concerned with the nature of things, their true appearance, and it reestablishes economy, propriety and beauty as the first principles of architecture. Imitation actualizes the modernity of tradition in the context of reconstruction in which ecological, economic, humanistic and cultural concerns are intelligently integrated. The True, the Fictive and the Real London: Martin Heidegger, *Poetry, Language, Thought*, trans. Mircea Eliade, *The Sacred and the Profane: The Nature of Religion* Harcourt, Inc.

3: Ceramics Imitating Nature By Elena Zaychenko | Bored Panda

1. Art as "Imitation of Nature" The imitation theory is traditionally alleged to maintain that the artist copies or reproduces things, people, and events from reality, making an image which is an "imitation" of them.

The morning breeze was gentle on my skin and its smell was so sweet like that of morning rose. I could not help but wonder how beautiful and alluring nature could be as if someone like an artist had designed it. Even the architectural buildings along the street were so appealing to my senses and I admired the beautiful work of art the painter did on the wall. I enjoyed the beautiful sensations and feelings it evoked in me. Little did I know that at that moment of contemplation I was carrying out an aesthetical appraisal of nature and works of art which is the task of philosophy of art. In fact, if we give ourselves to works of art, dwell on it, reflect on it, allow ourselves to face honestly our own feelings about it if really we do these things, we can imaginatively recreate or represent what life is through the work of art in question. This seems to explain why various definitions have been given to the concept of art by different scholars. Thus, works of art as objects of contemplation could give us the whole picture of what life is. According to Fichte, art is nothing but the self-expression or actualization of the ego. In other words, art is born by a total subjective spirit which is the isolated ego, while for Kant it is the creative genius. However, in aesthetical studies and in the study of philosophy of art the concern is with the understanding and appreciation of beauty in a work of art. Emphasis is laid on that feature which is common to all works of art or beautiful things. Why for instance do we refer to a painting, a sculpture, or a building as beautiful? What makes a piece of music sensational, appealing and enjoyable? What is in a movie, film or a dance that makes it good, creative and beautiful? What informs the description of a piece of poetry, drama or prose as interesting, creative and therefore beautiful? Why do we often say that nature is beautiful? Is this beauty inherent in these objects or is it independent of the objects? These and numerous other questions attend any meaningful discussion in the field of aesthetics or philosophy of arts. The above questions expose the various forms of art that we have and any attempt towards answering these questions will be dependent on our conception of the meaning of art. Then, we must ask, what is this thing called art? What role does art play in our knowledge, understanding and interpretation of reality? Is it imitational role, representational role or both? How does this role affect our conception or view of reality? This chapter shall therefore begin by attempting a clarification of the concept of art. In doing this, effort will be made to delineate the various forms of art namely: The point shall be made that these are all artistic activities and are geared towards the representation of reality. Further, the concept of imitation and representation will be clarified. It will be argued that art is both representational and imitational. It is imitational in the sense that it x-rays or reflects a particular aspect of reality with which a given work of art is concerned. It is not imitational in the sense of copying or mimicking. The point will be made that art is a useful activity, whose representation, reflection and imitation of reality influences our thought and perception of the universe and presents us with a view of reality that appears to be comprehensive, improving our knowledge and understanding. Hence, in representing, reflecting and imitating reality, art influences our thought and perception of the universe and presents us with a view of reality that appears to be comprehensive, improving our knowledge and understanding. Finally, we shall draw a conclusion based on our analysis of these concepts in relation to works of art as imitation representation, reflection of our inner self and worldview concerning aspects of reality. Certain difficulties abound in the attempt to define that term art. Some of the definitions given are narrow and myopic signifying nothing. Others, apart from not being widely acceptable exclude most of the things which fall within the scope of the term and include things outside the ambit of the term art. And this creates a lot of problems in understanding the concept of art. Most scholars define art solely from its source whereas other definitions emanate from its role, functions, nature, features, etc. This definition in our thinking is too wide as it includes more than is necessary. Following this definition one can speak of art of masonry, art of weaving, art of writing, art of speech, art of politics, art of war, etc, as part and parcel of the concept of art. It is not in this loose sense that we employ the concept of art in this essay. Schopenhauer, in the modern period of philosophy, has it that art is an insight into reality. According to him,

reality at its core is will. The objective world as idea is merely the outward side of the will, only the appearance of the real world. What Schopenhauer does here is to show what happens when the mind fixes its attention on the platonic ideas and contemplates them for their own sake, that is, as independent of the desires of the will. For him, it is through this type of contemplation that art comes into being. This is the cognitive aspect of art. On the contrary, thinkers like Schiller, Spencer and Grooms have argued that art is a form of play. In defining art, they traced the origin of art. For Schiller, the genesis of art is to be sought in the play- impulse, and play for him is the expression of superfluous energy. But the spirit of play is also expressed in the imagination of man. As a result, these scholars identify a relationship between play and aesthetic activity in which both are identical. The play impulse will result in a resemblance or image of reality which the artist freely constructs. Play of imagination for them becomes aesthetic after adequate control and regulation. This is the active aspect of art. Art has also been conceived as the expression of feeling and desire. By this it is meant that art and aesthetic experience are primarily concerned with the expression and intensification of human feelings, desires and wishes Bronstein et al According to this conception of art, art is primarily the language of feeling; it is a means by which people transmit feeling in the same way as by speech they transmit thought. It is important to note at this point, that it is not only through art that feelings are expressed. Human feelings can also be expressed through their actions and behaviours just as we can express our thought by other means such as writing as well as behaviour and not only by speech. Thus, this definition of art as expression of feeling, is one sided and does not reflect the true nature of art. Benedetto Croce is answering the question as to what is art, stated thus: The artist produces an image or a phantasm; and he who enjoys art turns his gaze upon the point to which the artist has pointed, looks through the chink which he has opened and reproduces that image in himself For instance, it has been argued that this conception of art implies that art has nothing to do with physical fact. It is a thing of the mind and of the intellect and thus denies certain determined colors or relations of colors, certain definite forms of bodies, certain definite sounds and relations of sounds, etc, as part of art. This observation, in our understanding is correct and true. Do they cease to be art? Hence, art is not just mere intuition or fancy as Benedetti Croce would have us believe, but include the concrete representation and expression of these, in the physical world in form of such objects or works as identified earlier. For them, an indispensable feature of art is its ability to convey information in an evaluative aspect. The imagination is the important faculty which the artist uses. Samuel Taylor Coleridge for instance, described imagination as the power to transform the raw data of the senses into something new. According to Aristotle, art is the realization in external form of a true idea and is generated out of the natural pleasure humans take in their minute ability to imitate and imagine as well as the pleasure humans feel in recognizing likeness. The concept of art as imitation shall be discussed later on in this discourse. Recognizing the difficulty involved in defining the concept of art D. Parker stated thus; No definition of solving a thing as art can be wholly adequate; yet a good definition should at least seize the distinctive characteristics of art, and thus make the mind more vividly aware of art against the background of things that are not art Continuing, he observed and rightly too, that art is a very complex and also a very special sort of thing that requires correspondingly complex formulae to do it justice. According to him, the reason for this assertion is because most of the statements that men have made about art are true enough, but unfortunately they are also true of many other things, or else leave out of account aspects of art equally essential. According to him, art deals with larger issues and penetrates the surface of things such that nature derives from art and art derives from nature. In his words If at this point I seem to be heading for the question what is art? I must take another tackâ€"which is that the boundaries have shifted in such a way that one cannot talk about art and nature as if they were two separate domains In what seems to be a corroboration of the above view, R. According to him, that nature imitates art is two timid a dictum. Nature is a product of art and discourse. From the above analysis of different definitions of art, how then are we to define art? In order to serve our present purpose, we must state very clearly that a good definition of art must state the conditions that are both necessary and sufficient for a thing to qualify as art or work of art. When this is done a good answer to our question what is art? Would have been given. However, Paul Ziff, Morris Weitz and William Kennick claimed that art or work of art does not have any necessary and sufficient conditions that must be satisfied in order for something to be a member of the class of works of art.

The problem with this view of art is that, it tends to lead to a situation where everything would be labeled art or work of art, because there is a sense in which everything resembles every other thing. Here art is not only used to refer to fine art but also other kinds of art which we can call useful art. It is in this sense that we refer to poetry, drama, prose, music, dance, sculpture, etc, as works of art. Thus, any art which does not express, represent or imitate reality cannot be interpreted and has therefore lost its significance as a work of art. At this point, Theodore M. For our purpose, this paper identifies three major forms of art namely visual, literary and audio art. Visual art refers to those artistic activities which are perceptible with the sense of sight such as dance, movies or films, paintings, sculptures, wood works, architecture, etc. That is aesthetic emotion experience. And in accordance with our earlier observation that there must be a necessary and sufficient condition for a thing to pass as art or work of art. Clive Bell rightly stated that; If we can discover some quality common and peculiar to all the objects that provoke aesthetic emotion we shall have solved what I take to be the central problem of aesthetics.

4: Plato and Aristotle on Art as Imitation (Mimesis)

To say that all art is an imitation of nature, though, is a mistake. Artists create as a means to express themselves. Nature sometimes inspires artistic creation, but artists do not imitate nature.

Some questions naturally spring from this broad theory of art, for example: How is it being imitated, is the imitation a straight copy, a distortion or an improvement in some way? Both Plato and Aristotle, the foremost philosophers of their time, arrived at widely different answers to the questions above. Their differing views on mimesis, as outlined principally in *The Republic* and *The Poetics*, were thus partly a consequence of their differences in their ontological and epistemological views of the world. There are other factors, too, which complicate the matter. Many stories, Plato is saying, are not imitations of any reality but are outright falsities, on the grounds that since gods and heroes are by definition better than men, they cannot perform such atrocious acts as shown for example in Homer and Aeschylus the examples in *Republic*. Such portrayals provide justification for men to commit such acts themselves, and therefore these misrepresentations of gods and heroes are harmful to a general populace. Such poetry, then, is lies and may be an imitation, but it is not an imitation of any truth and therefore must be condemned. Imitation proper appears in the *Republic* in Book III, where Plato begins to consider the more complicated case of poetry concerning men. Here Plato shows a preference for straight narrative, in that by simply narrating events the poet may avoid entirely the explicit imitation of those characters he is speaking of, and the actors, too, can avoid placing themselves in a situation where they would imitate the evil acts of evil characters as they would perhaps not normally do. When, however, imitation is used as a form of diction, Plato comes to the conclusion that any such imitation which mimics men who are not of upright and intelligent nature is undesirable in the ideal city. Plato therefore seems to cover the case of his own dialogues, where he speaks through the mouths of Socrates, Adeimantus and Glaucon. Furthermore, where that imitated character has undesirable traits, the imitation is to be avoided. And later, in Book X, Plato claims that most poetry of necessity contains evil men in order to produce interest and pleasure, and this too forms a basis for a wide-ranging condemnation of poetry. Plato then begins a detailed discussion explaining imitation from first principles – its mechanism and its relation to truth. The argument is based largely on the theory of Forms and certain relations between the art of poetry and painting. All imitation, Plato argues, has little connection with truth; poets work in a similar way to a painter, who imitates the appearance of a bed which in turn is made by a craftsman from an idea in nature and therefore the work of God. Furthermore, the imitator, being so far removed from the truth, can have little knowledge of what he imitates so can thus have little conception of the inherent goodness or badness of his work. Rather it is their function to deceive: His conceptualisation of both the political state and the individual soul separates reason and will operations of the mind from pleasure and the passions occupations of the senses. In the doctrine of the Line the similar attributes of knowledge vs. Since poetry appeals to the more illusory sense perception, it is placed lower in the scale; it cannot therefore have any access to the Forms, the highest reality possible. As with painting, so with poetry, says Plato; he does not treat poetry on its own terms. Certainly these arts use very different methods and it is difficult to conceive their functions as identical as Plato makes out. Plato takes the object of imitation to be the same in both; that is, they imitate appearances of things which are essentially static, not active. Knowledge however is located within the various crafts shipbuilding, generalship etc. Poetry is imitative and corrupting and its purpose is simply to give pleasure to an audience. Plato says little of a possible didactic end in poetry; some imitations, he admits in Book III, are not harmful, such as those which portray morally good men performing morally good actions. As to a didactic end in poetry, this too Plato addresses. Plato uses this in a sustained attack on Homer *Republic*, X, p Thus Plato covers the case where there is a moral structure within poetry itself; that is, evil actions that are clearly portrayed as evil actions and to be condemned. All too often, though, poetry shows unjust men prospering while good men suffer. In Books II and III this claim can hardly be justified, however; Plato does not condemn all imitation, but that imitation which is harmful to the moral character of the receiver, namely the representations or misrepresentations of gods, heroes and men which show them to be evil or acting without proper decorum. But in Book X he sees

poetry, and indeed the imitative arts in general, as generally corrupting: In *The Poetics* Aristotle examines poetry on its own terms; he pays much more attention to such aspects as genres and specific metres than did Plato. He in one sense narrows down the object of imitation. Plato used a theory concerning the painter, who often imitates static objects such as a bed, and whose creations are necessarily static, and extended this theory to poetry. But Aristotle argues from what would seem to be an obvious premise yet one that seems to be ignored by Plato: Where Plato argued against poetry from its relation to truth embodied in the theory of Forms, though, Aristotle makes some similar arguments in relation to nature. Aristotle classifies genres in relation to their means of imitation, instead of the usual distinctions made according to prose, verse or metre. Thus the object of imitation in tragedy are men who are better than us, and in comedy men who are worse. Clearly Aristotle is conceiving imitation as a different process from Plato. The medium of imitation is taken to be three-fold: While Aristotle nowhere makes a clear exposition of his theories on the mechanism of imitation from first principles as does Plato in *Republic X*, there is enough material in *The Physics* to construct a coherent account. However, I shall attempt to show that there is a direct and illuminating correlation between concepts in *The Physics* with those of *The Poetics*, whether many of the parallelisms were consciously intended or not. Firstly there is the conceptual notion of form and matter as integral parts of objects of nature. Aristotle places much more importance on form than matter, in opposition to the majority of pre-Socratic philosophers the Ionians, for example, who sought the basic substance from which all objects in the universe were fashioned. Furthermore, the changes of nature are teleological: Each step in this continuous chain is necessary for the sake of the end, and no step occurs simply by chance, but by a cause or combination of causes. As well the plot must be a unity, such that if any event were removed the plot would be irreparably damaged; it must be complete and entire, and of reasonable size. Importantly, however, Aristotle recognises that the study of matter is not completely subservient to *eidōs*, or form: Which is not to say that Aristotle did not turn the full force of his analytical mind upon the subject, merely that his observations on poetry are consonant with his over-all theory of *Becoming*. As well, that art and nature imply each other. Useful arts complete nature by supplying her deficiencies in the sense that they move further along the teleological chain to realise an end; applying this principle to fine arts leads to difficulty. Fine arts such as poetry rather imitate nature in the sense that they do not complete her, as do the useful arts, but imitate the teleological process whereby nature moves toward a specific end. Both fine and useful art, then, are alike in that they resemble nature in their teleological motivations and both are subject to mistakes and limitations such as are found in nature. The objects of imitation are the actions of men, and the poets can imitate men as they are or better or worse than they are. It follows from this that the poet has it within his power to imitate real or imagined events; as S. Plato claims that poets have but scant knowledge of that which they imitate since they merely reflect as a mirror does, and indeed knowledge is an antidote against the lies of the poet. And these parts must, of necessity, form a coherent totality since poetry is understood through sense perception. Just because events must display verisimilitude does not mean that they should directly reflect life as it is commonly conceived. Poetry, then, is an imitation of the actions of men, dealt with in a universal way, bringing about pity and fear and the catharsis of same. Poetry and drama, being forms of art and thus imitations of nature in the above sense, imitate this process of change. Imitation need not be a straight copy of reality or of transcendent forms; its goals are the aims of the artist who may envision things not as they are but as they could be or should be. Neither is *mimesis* simply a distorted symbolic representation of reality; its domain is the possible and the probable. In *Ion* Plato argues that the poet, or the imitator, can have no knowledge of what he imitates, an argument that is based largely on the division of knowledge into professions. The charioteer, the physician, and the general are given as examples of people who have an intimate knowledge of their craft because they are aware of the uses to which it will be put. Whether they are correct upon certain details such as the intricacies of the art of charioteering an example put to Ion in *Ion* p17 is irrelevant according to Aristotle: The faults with art occur within art itself, says Aristotle “the only fault is to represent things inartistically; in other words, a fault with the imitation itself. Here, then, I am willing to offer my own definition of imitation as it is used by Aristotle in *The Poetics*: In fact, the best art imitates nature in all of the ways that Aristotle outlines in the *Physics*, and as I have attempted to show in the exposition above. Indeed,

imitation is what defines a poet: Oxford; Oxford University Press, Translated by Allan H. Gilbert in Literary Criticism: Wayne State UP, The Greek and Roman Critics. University of Toronto Press, Oxford University Press, Outlines of the History of Greek Philosophy.

5: Art as Imitation and Re-Creation

Robert Rauschenberg, Monogram, Art imitates reality, like the objects of everyday scenario or the images of nature. The results may not be exactly the same as the real world because.

Plato[edit] Both Plato and Aristotle saw in mimesis the representation of nature , including human nature, as reflected in the dramas of the period. In *Ion*, he states that poetry is the art of divine madness, or inspiration. As Plato has it, truth is only the concern of the philosopher. As culture in those days did not consist in the solitary reading of books, but in the listening to performances, the recitals of orators and poets , or the acting out by classical actors of tragedy, Plato maintained in his critique that theatre was not sufficient in conveying the truth c. He was concerned that actors or orators were thus able to persuade an audience by rhetoric rather than by telling the truth b. Socrates warns we should not seriously regard poetry as being capable of attaining the truth and that we who listen to poetry should be on our guard against its seductions, since the poet has no place in our idea of God. Those who copy only touch on a small part of things as they really are, where a bed may appear differently from various points of view, looked at obliquely or directly, or differently again in a mirror. Art is not only imitation but also the use of mathematical ideas and symmetry in the search for the perfect, the timeless, and contrasting being with becoming. Nature is full of change, decay, and cycles, but art can also search for what is everlasting and the first causes of natural phenomena. Aristotle wrote about the idea of four causes in nature. The first, the formal cause , is like a blueprint, or an immortal idea. The second cause is the material cause, or what a thing is made out of. The third cause is the efficient cause, that is, the process and the agent by which the thing is made. The fourth, the final cause, is the good, or the purpose and end of a thing, known as *telos*. Poetics is his treatise on the subject of mimesis. Aristotle was not against literature as such; he stated that human beings are mimetic beings, feeling an urge to create texts art that reflect and represent reality. Aristotle considered it important that there be a certain distance between the work of art on the one hand and life on the other; we draw knowledge and consolation from tragedies only because they do not happen to us. Without this distance, tragedy could not give rise to catharsis. However, it is equally important that the text causes the audience to identify with the characters and the events in the text, and unless this identification occurs, it does not touch us as an audience. Aristotle holds that it is through "simulated representation", mimesis, that we respond to the acting on the stage which is conveying to us what the characters feel, so that we may empathise with them in this way through the mimetic form of dramatic roleplay. It is the task of the dramatist to produce the tragic enactment in order to accomplish this empathy by means of what is taking place on stage. In short, catharsis can only be achieved if we see something that is both recognisable and distant. Aristotle argued that literature is more interesting as a means of learning than history, because history deals with specific facts that have happened, and which are contingent, whereas literature, although sometimes based on history, deals with events that could have taken place or ought to have taken place. Aristotle thought of drama as being "an imitation of an action" and of tragedy as "falling from a higher to a lower estate " and so being removed to a less ideal situation in more tragic circumstances than before. He posited the characters in tragedy as being better than the average human being, and those of comedy as being worse. Michael Davis, a translator and commentator of Aristotle writes: Imitation always involves selecting something from the continuum of experience, thus giving boundaries to what really has no beginning or end. Thus the more "real" the imitation the more fraudulent it becomes. Mimesis shows, rather than tells, by means of directly represented action that is enacted. The narrator may speak as a particular character or may be the "invisible narrator" or even the "all-knowing narrator" who speaks from above in the form of commenting on the action or the characters. He distinguishes between narration or report *diegesis* and imitation or representation *mimesis*. Tragedy and comedy, he goes on to explain, are wholly imitative types; the dithyramb is wholly narrative; and their combination is found in epic poetry. When reporting or narrating, "the poet is speaking in his own person; he never leads us to suppose that he is any one else"; when imitating, the poet produces an "assimilation of himself to another, either by the use of voice or gesture". In ludology , mimesis is sometimes used to refer to the self-consistency of a represented world, and the availability of

in-game rationalisations for elements of the gameplay. In this context, mimesis has an associated grade: This usage can be traced back to the essay "Crimes Against Mimesis". Dionysian imitatio Dionysian imitatio is the influential literary method of imitation as formulated by Greek author Dionysius of Halicarnassus in the 1st century BCE, which conceived it as technique of rhetoric: Coleridge begins his thoughts on imitation and poetry from Plato, Aristotle, and Philip Sidney, adopting their concept of imitation of nature instead of other writers. His middling[citation needed] departure from the earlier thinkers lies in his arguing that art does not reveal a unity of essence through its ability to achieve sameness with nature. Coleridge instead argues that the unity of essence is revealed precisely through different materialities and media. Imitation, therefore, reveals the sameness of processes in nature. Luce Irigaray[edit] The Belgian feminist Luce Irigaray used the term to describe a form of resistance where women imperfectly imitate stereotypes about themselves so as to show up these stereotypes and undermine them. He describes how a legendary tribe, the "white Indians", or Cuna, have adopted in various representations figures and images reminiscent of the white people they encountered in the past without acknowledging doing so. Taussig, however, criticises anthropology for reducing yet another culture, that of the Cuna, for having been so impressed by the exotic technologies of the whites that they raised them to the status of gods. Girard notes the productive potential of competition:

6: Imitation | Definition of Imitation by Merriam-Webster

All art is an imitation of nature. -Seneca. The 10th Annual Atomic Holiday Bazaar! Hello patient people! This post is mainly for our local area here in Sarasota, Florida but we are also working on a follow-up post that is relevant for everyone.

Consider carefully the following quotation. Then read the assignment below it and plan and write your essay as directed. Do you agree with this statement? Plan and write an essay in which you develop your position on this issue. Support your point of view with reasoning and examples taken from your reading, studies, experience, or observations. Nature consists of the most beautiful creatures and scenery. We see many artists try to capture what they see in the form of sculptures, paintings, drawings, and film, as well as other various forms of media. To say that all art is an imitation of nature, though, is a mistake. Artists create as a means to express themselves. Nature sometimes inspires artistic creation, but artists do not imitate nature. There are similarities between nature and art because artists also tend to copy what they see is perfection. Also, besides nature, there are other influences of inspiration to artists, such as the events in their lives. When you go to a museum, you can see many renderings of landscape sceneries, plants, animals, and people. Also, when you are just learning a new task, or just starting a new job, you will require training. It is someone with the expertise and the knowledge. In life, there are always those people you meet that are successful in your eyes. They know more, have more experience than you. They are the greatest people to learn from. In art that applies as well. Artists imitate better artists to get to where they want to be. Mother Nature is the greatest artist of all. The world is filled with her sculptures and creations. For an artist trying to improve his work, She is the best teacher, the greatest artist to imitate. Each flower, each animal, is so unique and detailed. Being surrounded in Mother Nature, away from the people and the city, can also have an effect on people. It can change people. In the city, it has been proven that people are less prone to obesity because they walk more and have busier lives than people who live in the country. The studies that have been done to prove this reveal the different lifestyles of different parts of the country. An artist who lives in the city, taking a vacation in the countryside, will change. Artists create as a means of self expression. The mediums and materials they use are all ways of expressing thought and emotion. All art is not an imitation of nature. Nature is just one form of inspiration. Artists are also inspired by their environment and events that affect their lives. There are things in his paintings that cannot be seen in nature. It is from his imagination that those paintings were created. Posted by Miss E at.

7: Mimesis - Wikipedia

Welcome to the new website for Art and the Environment! We hope you enjoy the new added features on our site. Through this platform we will update you on not only events hosted by ArtEco, but also events held by amazing local artists, scientists, and other admirers of nature.

Bissell July 20, The purpose of this paper is to critically consider two related theories of the nature of art. As this paper will show, these theories are similar first of all not only in their standard, mistaken interpretations, but also in the type of criticisms directed against them. It is the further contention of this paper that they are intimately related in terms of the way that they must be re-interpreted in order to be properly understood, and to avoid the criticisms directed against their standard formulations. Commenting on the imitation theory, philosopher Susanne Langer says: To the ancient Greeks, art was recognized as nothing less than a concrete embodiment of their cosmological metaphysical view of man and existence. Again Susanne Langer provides what seems to be a telling critique: It would have to be destroyed to be re-created. Besides, a picture is neither a person nor a vase of flowers. It is an image, created for the first time out of things that are not imagined, but quite realistic—canvas or paper, and paints or carbon and ink. One would have thought that it was the creation of something, that is, a series of tonal relationships that never existed in that order before the composer created them. And in what sense does music deal with reality? In alternate terms, it also means: Thus, it is actually not a re-creation of reality, but rather the bringing into existence of a duplicate of a previous state of reality, minus those elements taken to construct the duplicate which is necessarily one-half of that previous state. Such an unlikely state of affairs is not the simultaneous existence of two realities, therefore, but only one reality consisting of two identical halves, one of which has been constructed from what were previously elements of the now-diminished other. The answer is to be found in the area of psychology dealing with the cognitive awareness of reality. Man is capable of narrowing his mental focus to some aspect of reality, some segment of his field of awareness, and to regard that segment as if it were a world or universe, a reality, as if nothing else existed and it were all that existed. This is the esthetic attitude or mental set, a psychological pre-condition of esthetic experience. It is further possible that a given segment of reality may display what a person regards as most fundamentally significant or important about reality, the irrelevant or insignificant aspects somehow absent. Such a segment of reality is thus a microcosm: Of course, this impression is just that: That is, he is capable of creating reality in a semblance-form. The picture, then, is at once the creation of an image as Langer maintains, the re-creation of a person or vase as Langer denies, and the re-creation of reality assuming, of course, that the picture can be a microcosm for someone. The question of what things from reality can be found re-create in music is not so easy to answer, once one exhausts the trivial category of effects including the mimicking of the call of the cuckoo, the rumble of the thunderstorm etc. A full development of this approach to the problem of meaning, or representation, in music is regrettably beyond the scope of this short paper. If it is not necessary, the question also rises as to whether an image of an entity may not be inherently more capable of serving as a re-creation of reality, than an image of something other than an entity when both types of image are possible to the art-form. Summary Our concern here, though more restricted than those outlined in the close of the previous section, is much broader in scope. It involves the recognition that art—“insofar as it lends itself to be perceived as a microcosm, as a world-in-miniature, as a semblance-form of reality—is a re-creation of reality. To that same extent an artist may be said to engage in the imitation of nature. Endnotes [i] Special added notes for Internet posting: I discovered much later about that Allan and Joan Mitchell Blumenthal had made essentially the same point about the nature of art as microcosm in their excellent lecture course Music: Langer, Feeling and Form New York: Paul Edwards New York: Macmillan, , I, pp. Columbia University Press, , pp.

8: ART AS IMITATION | Maduka Enyimba - www.enganchecubano.com

I have seen many storms in my life. Most storms have caught me by surprise, so I had to learn very quickly to look further and understand that I am not capable of controlling the weather, to exercise the art of patience and to respect the fury of nature.

Share via Email BT took inspiration from the behaviour of ants when it redesigned its phone network. The word itself was coined by Janine Benyus author of the book Biomimicry and originates from the Greek bios life and mimesis imitation. Across the globe, there has been a steady increase in biomimetic innovations helping to design and deploy products and services in more sustainable ways. There are ample examples of such innovations: Such scientific innovations inspired by nature are a vitally important part of our transformation to a more sustainable future. Our western scientific paradigm underpins our worldview of nature and is rooted in rationalism. Rationalism seeks certainty in an uncertain world "repeatable experiments under controlled conditions. Within this science, parts of nature are extracted from their environment and examined in isolation. This approach has its merits and is a powerful tool of analysis, yet like everything in life it has limitations. In separating content from context, the organism under analysis becomes an object of examination in a way that marginalises any relationships it has within its natural environment. Our quantification brings clarity of definition but in doing so overlooks the embedded qualities and relationships inherent throughout nature. An overly-rationalistic approach to biology has led towards a way of viewing nature where the unit of evolution is seen as a discrete building block "the selfish gene" de-emphasising the interplay of relationships. The more we delve into nature beyond the confines of rationalistic science, the more we find all aspects of life "cells, organisms and their ecosystems" are continually sensing and responding to each other. Far from the object of examination being separate and definitive from its context, we find that it is in a continual dialogue. Recently, a growing number of ecologists have been exploring the relationships we find throughout nature. What may have seemed like competitive or selfish relations between one organism and another, when viewed within the wider context can be seen as fostering resilience at the ecosystem level, which benefits the whole and the parts. Ditto for us, as humans are very much a part of this participatory way of life. Our mind-body-environment relationship is in a continual dialogue between sensing and responding; improvising and participating beyond any pre-determined rationality. As the former president of the British Mycological Society, Alan Rayner, explores in his book NatureScope, evolution involves the continuous attuning of content and context, much like an improvisational dance. Dog-eat-dog individualistic competition is, at best, an oversimplification; an incomplete assumption which is certainly unwise to found our global socio-economic model upon. Through our practical desire to understand scientifically the interplay of nature, we extract and define things in an abstract way which separates things from their lived-in context. This analysis has led to great scientific and socio-economic advancement from medicine to mechanisation; yet it can also mean we overlook a deeper feeling and perception of life. In this regard, we often find our scientific explorations lack empathy for the "objects" of their examination. One article proudly illustrates this scientific endeavour with photos of spiders lined up and pinned down alive in a laboratory while silk is extracted from them. Mimesis within the context of its original Greek meaning requires the imitator to embody that which is being imitated. This goes to the heart of what makes us human: It is true that our analytical examination of nature is important, but only as part of a deeper, richer participatory engagement. If the deeper resonance of our nature is overlooked, such biomimetic transformations fail to address the root cause of our unsustainable way of life. We deal with symptoms carbon emissions, waste to landfill, ocean dead zones, social inequality, factory farming while neglecting the underlying cause attuning our self-other-nature relationship. Put more bluntly, scientific rationalism will not get us out of this mess on its own; in fact, it will only add to our dysfunctional way of living unless it goes hand-in-hand with a deeper participatory way of engaging with life: Giles Hutchins is author of The Nature of Business and blogs at www.gsb.com. Become a GSB member to get more stories like this direct to your inbox Topics.

9: On Imitation | Newington-Cropsey Cultural Studies Center

Imitation (from Latin imitatio, "a copying, imitation") is an advanced behavior whereby an individual observes and replicates another's behavior. Imitation is also a form of social learning that leads to the "development of traditions, and ultimately our culture.

Evolutionary diffusion theory holds that cultures influence one another, but that similar ideas can be developed in isolation. Scholars [6] as well as popular authors [7] [8] have argued that the role of imitation in humans is unique among animals. These writers assume that evolution would have selected imitative abilities as fit because those who were good at it had a wider arsenal of learned behavior at their disposal, including tool-making and language. In the mid-20th century, social scientists began to study how and why people imitate ideas. Everett Rogers pioneered innovation diffusion studies, identifying factors in adoption and profiles of adopters of ideas. His most important pioneering work is when extensively studying patients with lesions in these brain areas, he discovered that the patients lost among other things the ability to imitate. He was the one who coined the term "apraxia" and differentiated between ideational and ideomotor apraxia. In this basic and wider frame of classical neurological knowledge the discovery of the mirror neuron has to be seen. Though mirror neurons were first discovered in macaques, their discovery also relates to humans. Ramachandran argues that the evolution of mirror neurons were important in the human acquisition of complex skills such as language and believes the discovery of mirror neurons to be a most important advance in neuroscience. This neuron system allows a person to observe and then recreate the actions of others. Mirror neurons are premotor and parietal cells in the macaque brain that fire when the animal performs a goal directed action and when it sees others performing the same action. There have been many studies done showing that children with autism, compared with typically developing children, demonstrate reduced activity in the frontal mirror neuron system area when observing or imitating facial emotional expressions. Of course, the higher the severity of the disease, the lower the activity in the mirror neuron system is. Thorndike uses "learning to do an act from seeing it done. Thorpe suggested defining imitation as "the copying of a novel or otherwise improbable act or utterance, or some act for which there is clearly no instinctive tendency. Replications of this study [26] found much lower matching degrees between subjects and models. However, imitation research focusing on the copying fidelity got new momentum from a study by Voelkl and Huber. Paralleling these studies, comparative psychologists provided tools or apparatuses that could be handled in different ways. Heyes [28] [29] and co-workers reported evidence for imitation in rats that pushed a lever in the same direction as their models, though later on they withdrew their claims due to methodological problems in their original setup. Using this paradigm, scientists reported evidence for imitation in monkeys [32] [33] and apes. Instead they might learn about some effects in the environment i. An article was written by Carl Zimmer, he looked into a study being done by Derek Lyons, he was focusing on human evolution, so he started to study a chimpanzee. He first started with showing the chimp how to retrieve food from a box, So they had the scientist go in a demonstrate how to retrieve the food from the box. The chimp soon caught on and did exactly what the scientist just did. They wanted to see if the chimpanzees brain functioned just like humans brain so they related this same exact study to 16 children and they did the same procedure and once the children seen how it was done, they followed the same steps. Ethologists can classify imitation in animals by the learning of certain behaviors from conspecifics. Transformational theories suggest that the information that is required to display certain behavior is created internally through cognitive processes and observing these behaviors provides incentive to duplicate them. The first, behavioral ecologists and experimental psychologists found there to be adaptive patterns in behaviors in different vertebrate species in biologically important situations. Imitative learning also plays a crucial role in the development of cognitive and social communication behaviors, such as language, play, and joint attention. Imitation serves as both a learning and a social function because new skills and knowledge are acquired, and communication skills are improved by interacting in social and emotional exchanges. It is shown, however, that "children with autism exhibit significant deficits in imitation that are associated with impairments in other social communication skills. It is a naturalistic imitation intervention that

helps teach the social benefits of imitation during play by increasing child responsiveness and by increasing imitative language. If a child imitates a certain type of behavior or action and the consequences are rewarding, the child is very likely to continue performing the same behavior or action. The behavior "has been reinforced i. Naturally, children are surrounded by many different types of people that influence their actions and behaviors, including parents, family members, teachers, peers, and even characters on television programs. These different types of individuals that are observed are called models. According to Saul McLeod, "these models provide examples of masculine and feminine behavior to observe and imitate. However, it has been proven that children will reproduce the behavior that "its society deems appropriate for its sex. Meltzoff, ran a series of tasks involving month-old infants to imitate actions they perceived from adults. In this gathering he had concluded that the infants, before trying to reproduce the actions they wish to imitate, somehow revealed an understanding of the intended goal even though they failed to replicate the result wished to be imitated. These tasks implicated that the infants knew the goal intended. At around 18 months, infants will then begin to imitate simple actions they observe adults doing, such as taking a toy phone out of a purse and saying "hello", pretending to sweep with a child-sized broom, as well as imitating using a toy hammer. Imitation helps toddlers learn and through experiences, last impressions are made. With this study, she found that at the age of 2 children involve themselves in imitation play to communicate with one another. This can be seen within a culture or across different cultures. His research showed that there is no one simple imitation skill with its own course of development. What changes is the type of behavior imitated. Research done to judge imitation in toddlers 2-3 years old shows that when faced with certain conditions 2 displayed more motor imitation than 3 year olds, 3 year olds displayed more verbal reality imitations than 3 year olds girls and boys displayed more motor imitation than girls. In the beginning of the experiment Bandura had several predictions that actually came true. Children exposed to violent adults will imitate the actions of that adult when the adult is not present, boys who had observed an adult of the opposite sex act aggressively are less likely to act violently than those who witnessed a male adult act violently. One fascinating observation was that while boys are likely to imitate physical acts of violence, girls are likely to imitate verbal acts of violence. It is what connects them to the communicating world, as they continue to grow they begin to learn more and more. That is why it is crucial for parents to be cautious as to how they act and behave around their toddlers. Imitation is the toddlers way of confirming and dis-confirming socially acceptable actions in our society. Actions like washing dishes, cleaning up the house and doing chores are actions you want your toddlers to imitate. Imitating negative things is something that is never beyond young toddlers. So it is important for parents to be careful what they say or do in front of their children. It is unclear whether imitation is mediating these relationships directly, or whether they are due to some other developmental variable that is also reflected in the measurement of imitation skills. The imitation can match the commands with the visual stimulus compatible or it cannot match the commands with the visual stimulus incompatible. In this game, the adult gives the commands and shows the actions; the commands given can either match the action to be done or it will not match the action. The children who imitate the adult who has given the command with the correct action will stay in the game. Psychologically, the visual stimulus being looked upon by the child is being imitated faster than the imitation of the command. In addition, the response times were faster in compatible scenarios than in incompatible scenarios. Their parents make a big impact on them, and usually what the children do is what they have seen their parent do. In this article they found that a child, simply watching its mother sweep the floor, right after soon picks up on it and starts to imitate the mother by sweeping the floor. By the children imitating, they are really teaching themselves how to do things without instruction from the parent or guardian. Toddlers love to play the game of house. They picked up on this game of house by television, school or at home; they play the game how they see it. The kids imitate their parents or anybody in their family. In the article it says it is so easy for them to pick up on the things they see on an everyday basis. It is suggested that over-imitation "may be critical to the transmission of human culture. It appears that infants show an improving ability for deferred imitation as they get older, especially by 24 months.

What has theater to offer? by W. Kerr. Moffitts predictors of group membership A century of growth, or, The Church in Western Maryland (A Heritage classic) Genetic aspects of speech and language disorders White Mountain guide book Germline mosaicism School climate and online misbehaviors October and the world The law of mobile homes When to incorporate leverage Cambridge igcse biology coursebook The School for Wives Robert Genevieve or the Unfinished Confidence The Art of the Magic Striptease Ccie lab study guide The art of fighting without fighting Instead of a book, by a man too busy to write one Objexcel multiple excel sheets to multiple files Promoting competency, independence, and self-advocacy Gloria Lodato Wilson Statistical Study of Temperature Effect on Fatigue Life of Thin Welded Plates Abdelmadjid Merabtine, Kame Silence of the llano Komik golden boy The death of Methuselah Isaac Beshivas [i. e. Bashevis Singer Thinkers guide to the art of socratic questioning Written on a window frame at Woodstock, / Evidence and methods of construction How folk and fairy tales aid childrens growth and maturity A new fellowship: modern examples of Christian cooperation Tietz clinical chemistry Zoe the god kind of life kenneth hagin A stream from the south Fundamentals of social research methods an african perspective Printing with blue ink Creating a worksheet with Excel Playground Survival (Kids Guides (Chicago, Ill.)) Privitytization and Employment Relations Culture, Tourism and Development Physics shortcuts for entrance exams Internships and volunteering The Boots Company Limited and the House of Fraser Limited Exploring the Physics of the Unknown Universe