Chapter 1 : patterns of intention | Download eBook PDF/EPUB

Patterns of Intention: On the Historical Explanation of Pictures [Michael Baxandall] on www.nxgvision.com *FREE* shipping on qualifying offers. This book is an inquiry into the historical understanding of pictures -- something sought not only by art historians but by anyone who looks at a picture in the knowledge that it is old or comes out of a culture different from his own.

Derek looked like the stuff of his deepest fantasies. His shirt was rumpled where Stiles had his hands in it, and he was breathing hard as well, chest heaving. The word was croaky and felt like it had to be wrenched out of his chest. As usual, this story is co-parented by Kalpurna, who held my hand the whole way. Beta and massive improvements by giddygeek and drlense. There is no actual dubcon in this story, but you have a dubcon trigger, please read the notes at the end. See the end of the work for more notes and other works inspired by this one. His head was bowed over the disgruntled cat he was examining in what Stiles thought was an excessively serene manner. He just barely managed to drag his eyes away from the proceedings he had been watching with sick fascination. He turned towards Stiles, keeping a placating hand on the cat. Stilinski, will also receive instruction. He had been kicking the heel of his foot relentlessly against the cabinet, but paused, surprised into stillness. Stiles sneered at him. Scott wheeled around, even more outraged than Stiles himself. Take your ego somewhere else. Deaton slammed his fist down on the table. The cat yowled miserably. You can do what you want, Stiles. They were glaring directly at each other. He took a deep breath. Derek nodded once, a sharp, jerky motion. We meet tomorrow, nine a. Stiles stared at him balefully. Deaton stuck his head in. They followed him into a small, warmly lit room with bookcases lining every wall. Stiles itched to touch, but he held himself still. On one side of it was a small, plain candle in a metal dish, and on the other was an old decrepit book that looked to be held together by tape and not much else. Stiles edged closer, eying the objects dubiously. Deaton pushed the candle towards him. Be more than the spark now, be the flame. Get the wick to light. It was quiet for at least an hour before Stiles hit his breaking point. Derek sat up so fast his chair made a protesting noise. Stiles shot him an insulting look, and Derek bristled. Derek, give your book to Stiles. It was more interesting than Derek had seemed to think, and Stiles got lost in a description of a goblin that had terrorized a small Brazilian village and what the villagers had done to rid themselves of it. When he surfaced, it was probably an hour later, and he and Derek were alone in the room. They both watched until the kitchen timer dinged. Derek growled and stared at the board, clearly trying to challenge it, but failing badly. He waved Stiles off when he stood to surrender the chair. Wanda is my best friend. He was too busy crooning sweet nothings to to the coffee pot. Deaton disappeared and then came into the room carrying a box of wood and tools. Stiles ignored him in favor of pouring himself more coffee. Deaton set his armload down on the table, and Derek gingerly took a seat in front of him. Stiles guffawed, and Derek kicked out at him without looking. He glared angrily at the table for a moment, and then stood up. Deaton cleared his throat pointedly. Derek rolled his eyes. The sun beat down on them, and Stiles regretting being the one to demand they practice in full lacrosse gear. I feel like I know so much now, and the bestiary is gonna be so good, not so cobbled together or pilfered from Argents. Sometimes I learn horrifyingly cool stuff, and read weird books. But Derek, he has to do these things he hates, but he does them. I think this is his way of trying to be different. You could learn things with us. Stiles gave him the finger, and moved off, surrendering the field to them. But the other stuff, he kind of enjoyed. He would probably always be haunted by a chapter he found on the reproductive habits of a six-armed demon-type thing that looked like a koala drawn by a six-year-old. Deaton told them stories sometimes, when he was in the mood and it became incredibly clear that the dude had been in the shit. The chessboard made an appearance a few more times, but Deaton had Stiles playing Derek, which Stiles thought was an excellent distraction from his total lack of magical abilities. He and Derek ended up talking too, sometimes, over the games. Deaton would leave the room, going to deal with his vet responsibilities and they would kick back, bantering and trash-talking each other until Derek inevitably lost again. Sometimes, his least favorite times, they caught themselves rehashing old territory. You need to learn when to listen to me. Just stop making me work with him. The anger was leaving Stiles, replaced by curiosity. What speech about Scott?

Stiles eyed the coffee pot. He should probably see this. He focused in on what Derek was doing, which was studying the pages of Teen Vogue. Luckily that was when Deaton came in, and Stiles was saved from saying anything else. Deaton crossed the room instantly, to see for himself. It was like that when I came in. You should be able to feel it, if you concentrate. He felt a lot like he had when he was eleven, and hoping Harry Potter was real, to be completely honest. Maybe Derek had found a magic coffee pot. Maybe it was all a coincidence and Wanda was a person trapped in a coffee filter. Maybe this was all independent of him, and it was Wanda who should be getting the praise and attention. Maybe he should bring in some hazelnut grounds next week and reward her. He felt it then, suddenly and abruptly. It was like something under his skin, but not far, gathering and swirling through him. It perked up when he recognized it, and Stiles wanted to say hello there, like greeting an old friend. Stiles stared intently at the candle, and focused on everything Deaton had said. I believe the candle could light he thought to himself, over and over and over. I believe, I believe, I believe. The candle stared back at him. He rolled his eyes, saved the number, and went outside. Derek was a block down, leaning against his car, the long lines of his body bathed in the light of the moon. Stiles bit his tongue, hard, when he saw him. This was not becoming a thing. Stiles wanted to protest over Derek just assuming the answer would be yes, but truth be told, he was kind of curious so he climbed in. Derek stuck close to him, arms brushing as they walked. Stiles shook his head, unwilling to make up an explanation when Derek would hear the lie anyway. There was a symbol drawn on it, an old looking rune. Stiles was abruptly and instantly fascinated. He gave Derek a look. Derek gritted his teeth and nodded. I thought you usually faked reading to spend more time contemplating the hollowness of life. Or a moving something spell?

Patterns of Intention presents a compression of centuries of British Scholarship (most notably the Warburg Institute in London.) The Book comes from the mind of the most stately, elegant, and humanitarian individual in the History of Art and Humanities both at Cal Berkeley and The Warburg Institute - Michael Baxandall.

Switch browser tabs back to the endpoint URL tab. The last querystring parameter is q, the utterance query. Suppose the endpoint utterances show that managers and Human Resources representatives are looking for historical data as well as planned employee moves within the company happening at a future date. Each of these examples uses a verb tense, was, is, will be, as well as a date, March 3, now, and in a month, that LUIS needs to predict correctly. Notice that the last two examples use almost the same text except for in and on. In order to catch both the in version and the on version, each needs to be a separate template utterance. Why are all the w letters, the first letter in each template utterance, lowercase? The utterance submitted to the query endpoint, by the client application, is converted into lowercase. The template utterance can be uppercase or lowercase and the endpoint utterance can also be either. The comparison is always done after the conversion to lowercase. The template utterance contextually is using a date, either literally as in March 3 or abstracted as in a month. A date can contain a number but a number may not necessarily be seen as a date. Always use the entity that best represents the type you want returned in the prediction JSON results. Grammatically different verb tenses such as this where the will and be are separated need to be a new template utterance. The existing template utterance will not match it. This change impacts the prediction in LUIS. Select Edit from the pop-up menu. Change the template utterance to: Select OrgChart-Manager from the Intent drop-down menu and enter each of the following template utterances: Select Test at the top of the panel to open the testing panel. Enter several test utterances to verify that the pattern is matched and the intent score is significantly high. After you enter the first utterance, select Inspect under the result so you can see all the prediction results. All of these utterances found the entities inside, therefore they match the same pattern, and have a high prediction score. To do so, select My apps from the top left menu. On the pop-up dialog Delete app? Next steps This tutorial adds two intents for utterances that were difficult to prediction with high accuracy without having many example utterances. Adding patterns for these allowed LUIS to better predict the intent with a significantly higher score. Marking entities and ignorable text allowed LUIS to apply the pattern to a wider variety of utterances.

Chapter 3 : Patterns of Intention: On the Historical Explanation of Pictures by Michael Baxandall

Patterns of Intention was my first real eye opener in at the University of California at Berkeley Art History Department where I took a Graduate Seminar from the venerable art theoretician Michael Kighly Baxandall.

Who is the subordinate of Tom? In order to help LUIS understand the importance of the word order, create a pattern. Patterns solve the following situations: When the intent score is low When the correct intent is not the top score but too close to the top score. Patterns are not a guarantee of intent Patterns use a mix of prediction technologies. Setting an intent for a template utterance in a pattern is not a guarantee of the intent prediction but it is a strong signal. Patterns do not improve entity detection While patterns require entities, a pattern does not help detect the entity. A pattern is only meant to help the prediction with intents and roles. Patterns use entity roles If two or more entities in a pattern are contextually related, patterns use entity roles to extract contextual information about entities. This is equivalent to hierarchical entity children, but is only available in patterns. Prediction scores with and without patterns Given enough example utterances, LUIS would be able to increase prediction confidence without patterns. Patterns increase the confidence score without having to provide as many utterances. Pattern matching A pattern is matched based on detecting the entities inside the pattern first, then validating the rest of the words and word order of the pattern. Entities are required in the pattern for a pattern to match. Pattern syntax Pattern syntax is a template for an utterance. The template should contain words and entities you want to match as well as words and punctuation you want to ignore. It is not a regular expression. Patterns can include entities, and entities with roles. The syntax is explained in the following sections. As long as the pattern template is followed, the pattern. To add a Pattern. Book titles in the pattern How much does steal this book cost and what format is it available in? How much does ask cost and what format is it available in? In these book title examples, the contextual words of the book title are not confusing to LUIS. LUIS knows where the book title ends because it is in a pattern and marked with a Pattern. Explicit lists If your pattern contains a Pattern. In the following utterances, the subject and person entity are extracted correctly and incorrectly:

Chapter 4 : Patterns of Intention by Drunktuesdays

In his book, Patterns of Intention: On the Historical Explanation of Pictures, Michael Baxandall establishes images as an exchange or barter between the artist and the viewer, both of whom exist as part of the larger historical context of the world.

Share via Email Michael Baxandall, who has died aged 74, was an art historian of extraordinary perceptive and analytical powers whose writings on painting and sculpture are as important as they are original. Baxandall was born in Cardiff, where his father was a keeper at the National museum. The family moved to Manchester in when his father became director of the City art gallery and Michael attended Manchester grammar school. His close attention to text was to be fundamental to his scholarly and intellectual approach. His own words were always chosen with precision; he cultivated a style that was elevated yet simple, bold in its very reticence, and at times teasing in its apparent clarity. It was only after leaving Cambridge that Baxandall decided to study art history, which he did largely in Italy and Germany. On his return to England, in , he was, to his delight, offered a job as assistant in the photographic collection of the Warburg Institute at London University. The interdisciplinary atmosphere that characterised its community of cultural and intellectual historians suited his temperament - it was only grudgingly that he ever accepted the restrictive label of art historian. It was at the Institute too that he met Kay Simon whom he married in Already, in , he began formulating a thesis topic on concepts of decorum and restraint in the Italian Renaissance and, in , he was awarded a two-year fellowship at the Warburg to work on this, under the direction of Ernst Gombrich. He began investigating how humanist literature on art was shaped by the traditions of classical rhetoric. Although this research never resulted in a PhD, it provided material for his acclaimed first book, Giotto and the Orators , which acutely highlighted the limitations as well as the achievements of Renaissance discourse on art. When he returned to the Warburg in , as a lecturer in renaissance studies, he came with a new interest in the social and practical aspects of the production of art, and the evidence for this in documents of the period. The course on the Renaissance which he taught to undergraduates exploited this experience and bore fruit in the bestselling Painting and Experience in Fifteenth-Century Italy Lucid and provocative, this "primer in the social history of pictorial style", as he called it, continues to interest countless readers in early Renaissance pictures and the society in which they were created. The notion was further refined in relation to sculpture in The Limewood Sculptors of Renaissance Germany , in which, for example, the scrolls of Nuremberg calligraphy were related to stylistic elements. This book, which evolved from the Slade lectures at Oxford in , was awarded the Mitchell prize for the history of art. In Limewood Sculptors, the period eye was, however, subtly inflected with criticism of a more timeless sort. These issues, articulated in Patterns of Intention , were encouraged by his friendship and then collaboration and close association with Svetlana Alpers. Together they wrote Tiepolo and the Pictorial Intelligence , an intriguing mix not only of art criticism and art history but of the styles of two contrasting personalities. By the time these latter works were published, Baxandall was an academic celebrity. He had been given a London University chair in and been elected to the British Academy in ; he had also held a visiting professorship at Cornell University in New York state and a fellowship in Berlin, and been awarded prizes by the University of Hamburg and the MacArthur Foundation both Since he had held a part-time post at the University of California, Berkeley, initially in combination with his job at the Warburg Institute. Thereafter, until his retirement in , he spent part of the year in California. But he retained old habits of thought along with old ties and loyalties. The work of Gombrich on perception remained an important point of reference as he himself became increasingly interested in modern as well as historical theories about visual attention, especially primary focus and peripheral vision. The most important publication of his later years, however, was Shadows and the Enlightenment , in its persuasive juxtaposition of scientific analyses of shadows with the pictorial practice of 18th-century artists, notably the quiet, but "in some ways slyly showy" Chardin. These words might almost describe the work of the author himself, and some of his most evocative prose, in this book and in Patterns of Intention, was devoted to characterising the decorous restraint of the great French painter. He had never relished large gatherings and with the progression of illness,

he tended to avoid any encounters in public places. It provided a close reading of the fresco, using insights gained from psychological theories of perception. In a famous passage in Patterns of Intention, Baxandall lamented the widespread and unthinking use by art historians of the word "influence", to account for stylistic similarity. It is all the more significant that, in the preface to Words for Pictures, he observed that Gombrich was the art historian by whom he had been "the most influenced, of choice". And many art historians, old and young, have chosen to be influenced by Michael Baxandall; his argument for the relationship of rhetoric and art, his penetrating dissection of the language of criticism, his concept of the period eye and his late work on the science of perception have all spawned not merely followers but whole fields of research. Baxandall had one of the most fruitful minds ever to enter the field of art history. He is survived by Kay, daughter Lucy and son Tom.

Chapter 5 : Bach and the Patterns of Invention, reviewed by Bernard D. Sherman in Fanfare

Sterek Derek looked like the stuff of his deepest fantasies. His shirt was rumpled where Stiles had his hands in it, and he was breathing hard as well, chest heaving.

Harvard University Press, A century ago, says Laurence Dreyfus, biographers portrayed Bach as "a godlike creator" whose "miraculous works resound in a beatific harmony It fails to convey a sense of Bach as an active figure, or of his music as "the work of an extraordinary mind devising extraordinary inventions. He wants to understand what Bach was trying to do when he composed, and how Bach went about the process. Most of us grew up with the idea that great music flows from creative genius. Bach himself described his achievement in prosaic terms like, "I have had to work hard; anyone who works just as hard will go just as far. Dreyfus gives us new insight into one of the questions this attitude raises: Bach had his own students work on developing what he called "good inventions. A Bach invention is a sort of musical "mechanism" that "ensures its own transformation. In a fugue subject, for example, typical implications might include what happens when the subject is turned upside down or combined with itself. Thinking through such implications was part of what Bach did when coming up with an invention. These implications were themselves part of the invention. In contrast to such influential theorists as Heinrich Schenker whose analyses of Bach fugues he debunks , Dreyfus focuses not so much on the finished musical piece as on how Bach made it into what it is. What purpose did free voices serve in a fugue? What harmonic roles did the sections of a ritornello play? He manages to capture in words something of what happens in a musical experience, and to enrich that experience with his commentaries. If you focus your analysis mainly on overall form or on Baroque styles, Bach seems fairly typical of his day. But Dreyfus shows that part of what made Bach unique was his thoroughness in elaborating his inventions. While the "godlike creator" approach errs by treating the composer as if he were "divorced from his time," Dreyfus complains that the "chemical analysis" approach makes the opposite mistake: He "composed against the grain," regularly subverting the expectations of Baroque conventions, and combining styles that a true encyclopedist would have kept separate. Modish contemporaries criticized Bach for such combinations, which seemed to them in bad taste. Bach had a thorough knowledge both of Baroque traditions and of the Enlightenment trends that were supplanting them - but in crucial ways he stood outside of both. Where, then, did he stand? We might consider Bach prescient in this repect - or, as Charles Rosen argues, influential - since the hermeneutic approach triumphed in the 19th century. The 19th century was able to appreciate Bach in a way his contemporaries often did not, partly because he was more aligned with its view of art or it with his. To Bach, "thinking in music was a necessary consequence of a belief in its divine origins.

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What is Inferential Criticism of Art? This entry continues a series of posts on the art historian Michael Baxandall The first post commented on his book, Giotto and the Orators: I now take on the mighty Patterns of Intention: On the Historical Explanation of Pictures , which is now inexplicably out of print. But the operative word here is inferential. Baxandall draws a crucial distinction between art writing that tries to recount the stroke-by-stroke stages by which a painter creates a picture and art writing that uncovers the salient circumstances that shape the concrete intentions that produce artworks. Art criticism cannot simply chronicle the creation of a work: The problems that arise for the inferential critic are precisely those that define the procedure of making inferences. Moreover, this critical impulse is driven by the notion that in the making of pictures, painters Picasso in Chapter 2, Piero in Chapter 3, and, in the case of Chapter 1, bridge-builder Benjamin Baker are problem-solvers. Let us consider what Baxandall means by this before enumerating the difficulties he sees in making this assumption. By considering artists as problem-solvers, Baxandall follows in the footsteps of E. There are also connotations of difficulty. But there is a difference between the sense of problem in the actor and in the observer. The critic or historian cannot actually know the content of the moment-by-moment thought process or the intricacies involved in the application of daubs of paint that result in a work. The critic must insert in her explanation of what she sees a mediating process stage: But of what does this process consist? He first applies this approach to the building of the Queensfery Bridge ca. Portrait of Kahnweiler Picasso, He records two difficulties in trying to apply the triangle of re-enactment to Picasso: But of what use is the idea of a Charge when trying to explain the paintings of Picasso, or, for that matter, the films of a Godard? Baxandall acknowledges the difficulty in allotting visual artists a common charge. When beginning to describe and infer causes for a Picasso painting, we must consider at a minimum three elements to the problem-complex or Brief he confronted: But this freedom was not absolute, as Baxandall shows in Chapter 2, section 4; Picasso was, after all, a social being in cultural circumstances. Like pre-capitalist societies, art markets operate as barter systems. Crucially, however, the barter the painter is involved with consists of mental goods like artistic forms. And 2 what is the relationship between our explanations and truth? Baptism of Christ Verrocchio, The blond angel on the far left and the landscape are attributed to a young Leonardo Da Vinci; and some critics attribute the second angel to a young Botticelli. Broad Briefs appear to have less explanatory force if one is studying not a Picasso versus a Piero but two contemporaries. Consider this example from the last century, the classical Hollywood era ca. If we allow for a commutation of Anthony Mann for Ford, could the exact same thing not be said of The Man from Laramie ? Perhaps Baxandall would reply that this is not a problem, because then the explanation of the differences between two contemporary works would lie with more precise contextual considerations who, for instance, were the patrons, and did they have special demands? This does show, however, that the broad Brief one posits cannot in itself be taken a comprehensive inventory of the terms of the problem situations artists find themselves in. If it did, then a Baptism by Piero and a Baptism by another contemporary artist would be if not identical, certainly comparable and overlapping in significant ways that render most of the elements of the Brief banal. We need to go beyond the Brief, or refine it, to explain the works of two contemporaries working within the same general conditions. He will not consider cultures as having a uniform impact on individuals that participate in them. What, for instance, does an occupation like medicine have to do with art? Almost nothing at all, for medical science works to give parts of a populace skills that have very little bearing on how works of art are made or visually perceived. He therefore wants to consider only those cultural factors that train a society in skills relevant to the experience of beholding a picture. In 15th century Italy, a distinctive kind of commercial mathematics was taught in schools p. Again, we are in a position here to raise an objection: Would he still cite mathematical skills as an explanation of pictures in this era if there were no direct

connection between the artist in question and mathematics? After all, historians of visual art do not always have connections that are this clear to ground the inferential work they do. Such skills should not be invoked unless the connections are relatively direct. But are inferential critics or historians bound to considering only those cultural trends that impinge directly on visual experience? What this suggests is that the art historian must consider two sets of beholder skills in inferring the causes of pictures: In the case of Piero, 2 refers to the different way people in the 15th century explained pictures, i. And the intellectual commitments of those non-artistic agents involved in the production of the picture are therefore supremely relevant. How far, Baxandall then asks, can we go in positing an active role for culture in historical explanations of the visual features of art works? As paradoxical as this question sounds, to what extent can cultural mechanisms not known about by the artist factor into his or her intentions? What is refreshing about his analysis of the limits of studying another culture pp. In other words, Baxandall posits a responsibility, here. The inferential critic who, once again, is interested in using precise descriptions of visual features of works to pose questions about causation should reject two assumptions: Rather, Baxandall sees the knowledge of the observer and the participant as existing along a spectrum of advantages and disadvantages as far as knowledge is concerned which has implications for how the observer-critic explains a given art-historical phenomenon. There are, to put it differently, things that both the observer and the participant can and cannot see given their respective vantage points on the making of a specific art work. But the limits of culture cannot be decided a prioriâ€"i. The validity of explanatory claims preoccupies Baxandall in Chapter 4, section 5. He reminds us that when studying the past a correspondence theory of truth will not doâ€"we simply cannot go out and check our claims against reality, for that relality no longer exists. He also jettisons the notion that historical explanations should have a predictive capacity. Instead, he considers the tools of verification developed by the philosophy of historical explanation p. Three criteria seem most pertinent to the work of inferential criticism: The Schoolboy Gleizes, Otherwise, the process of discovery would not find its stride. But what about when one is analyzing the compositional strategies and patterns of intention over the course of a series of works? In this case, seeing the work as lacking complete coherence might facilitate a better explanation than positing a unity in a single work which may not have it. The internal coherence rests in a consistent effort or attempt across a body of work. But while we might have to modify his reasoning slightly to explain a series of pictures, his reasoning already provides clues as to the answers. For all the ways this book is methodologically self-aware, this premise is never exposed to scrutiny. It seems non-controversial to claim that works of art are of interest for a variety of non-visual reasons or for reasons that prioritize other experiences of art: Different cultures and different communities within different cultures often take works of art as mythological, philosophical or political experiences. And this is important because these non-visual assumptions about the significanceâ€"the meaningâ€"of art also impinge on the marketplace, on taste culture and, by extension, on the problems artists pose and the solutions they develop. Non-visual as much as visual interests shape artworks, particularly their narrative and thematic features. Baxandall therefore fails to consider the implications of a basic fact of art history: And for many years there has been a tension within inferential criticismâ€"within art history and those fields of intellectual pursuit and academic study that derive approaches from itâ€"between those who would fold visual interest into non-visual interest in art that is, into ideological or philosophical interests and those like Baxandall who attempt to show that there are legitimately visual cultures to which art responds and which art promotesâ€"cultures that would be lost if art history were interpreted as an ideological or philosophical history. To rephrase and slightly shift the emphasis of this point:

Japanese umbrella patterns--photo by Sherrie Design Find this Pin and more on PATTERNS OF INTENTION by Jeroen Talens. Japanese umbrella patterns--photo by Sherrie Thai Variety: Because there are different kinds of umbrellas.

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Part of a series of experimental arrangements and improvisations using the affordances of world string instruments and the speaking mechanism of kalimbas.