Anamorphic Art

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Intended for students in the visual arts and for others with an interest in art, but with no prior knowledge of physics, this book presents the science behind what and how we see. The approach emphasises phenomena rather than mathematical theories and the joy of discovery rather than the drudgery of derivations. The text includes numerous problems, and suggestions for simple experiments, and also considers such questions as why the sky is blue, how mirrors and prisms affect the colour of light, how compact disks work, and what visual illusions can tell us about the nature of perception. It goes on to discuss such topics as the optics of the eye and camera, the different sources of light, photography and holography, colour in printing and painting, as well as computer imaging and processing.

In an accessible yet complex way, Rebekah Modrak and Bill Anthes explore photographic theory, history, and technique to bring photographic education up to date with contemporary photographic practice. --

The thesis examines the trope of anamorphosis as a formal dimension of art practice and as a critical tool for exploring subjective vision. Anamorphosis is a technique of perspective that produces a distorted image that may only be corrected and made coherent when viewed from a specific angle. In order to re-form an oblique anamorph, it is necessary to view the image from a position that is markedly different from the conventional, frontal viewpoint. This process of eccentric viewing relies on the observer of the work to actively locate the viewing position that will re-form the image and confer meaning. The beholder of anamorphic images becomes aware of herself as a viewing subject and consequently, this act of viewing affirms the construction of vision as reflexive and self-critical. The thesis takes as its point of departure the claim of the influential art critic and theorist, Rosalind E. Krauss that the art practice of the German-American artist Eva Hesse, specifically the work, Contingent, 1969, represented a reinvention for its own time of an anamorphic condition through a mutual eclipse of form and matter. Krauss deploys the device of anamorphosis as a means of addressing the problematic of the relationship between the categories of painting and sculpture, and the debates into which Hesse's work intervened during the late 1960s. The thesis outlines the history of anamorphosis and its relation to geometric perspective from its genesis in the Renaissance to contemporary artists' engagement with anamorphic strategies of disruption. The psychoanalytical model of vision proposed by Jacques Lacan deploys anamorphosis as an exemplary structure in the elaboration of the gaze. The thesis discusses various dimensions of the anamorphic in art practice since 1970, with reference to works by Hannah Wilke, Richard Hamilton, Rachel Whiteread, Christine Borland and Shirazeh Houshiary.

In this original and fascinating book, Stuart Clark investigates the cultural history of the senses in early modern Europe. At a time in which the nature and reliability of human vision was a focus for debate in medicine, art theory, science, and philosophy, there was an explosion of interest in the truth (or otherwise) of miracles, dreams, magic, and witchcraft. Was seeing really believing? Vanities of the Eye wonderfully illustrates how this was woven into contemporary works such as Macbeth - deeply concerned with

the dangers of visual illusion - and exposes early modern theories on the relationship between the real and the virtual.

We delight in using our eyes, particularly when puzzling over pictures. Art and illusionists is a celebration of pictures and the multiple modes of manipulating them to produce illusory worlds on flat surfaces. This has proved fascinating to humankind since the dawning of depiction. Art and illusionists is also a celebration of the ways we see pictures, and of our ability to distil meaning from arrays of contours and colours. Pictures are not only a source of fascination for artists, who produce them, but also for scientists, who analyse the perceptual effects they induce. Illusions provide the glue to cement the art and science of vision. Painters plumb the art of observation itself whereas scientists peer into the processes of perception. Both visual artists and scientists have produced patterns that perplex our perceptions and present us with puzzles that we are pleased to peruse. Art and illusionists presents these two poles of pictorial representation as well as presenting novel 'perceptual portraits' of the artists and scientists who have augmented the art of illusion. The reader can experience the paradoxes of pictures as well as producing their own by using the stereoscopic glasses enclosed and the transparent overlay for making dynamic moiré patterns.

Exploring Shakespeare's intellectual interest in placing both characters and audiences in a state of uncertainty, mystery, and doubt, this book interrogates the use of paradox in Shakespeare's plays and in performance. By adopting this discourse-one in which opposites can co-exist and perspectives can be altered, and one that asks accepted opinions, beliefs, and truths to be reconsidered-Shakespeare used paradox to question love, gender, knowledge, and truth from multiple perspectives. Committed to situating literature within the larger culture, Peter Platt begins by examining the Renaissance culture of paradox in both the classical and Christian traditions. He then looks at selected plays in terms of paradox, including the geographical site of Venice in Othello and The Merchant of Venice, and equity law in The Comedy of Errors, Merchant, and Measure for Measure. Platt also considers the paradoxes of theater and live performance that were central to Shakespearean drama, such as the duality of the player, the boy-actor and gender, and the play/audience relationship in the Henriad, Hamlet, As You Like It, Twelfth Night, Antony and Cleopatra, The Winter's Tale, and The Tempest. In showing that Shakespeare's plays create and are created by a culture of paradox, Platt offers an exciting and innovative investigation of Shakespeare's cognitive and affective power over his audience.

Written for liberal arts students and based on the belief that learning to solve problems is the principal reason for studying mathematics, Karl Smith introduces students to Polya's problem-solving techniques and shows them how to use these techniques to solve unfamiliar problems that they encounter in their own lives. Through the emphasis on problem solving and estimation, along with numerous in-text study aids, students are assisted in understanding the concepts and mastering the techniques. In addition to the problem-solving emphasis, THE NATURE OF MATHEMATICS is renowned for its clear writing, coverage of historical topics, selection of topics, level, and excellent applications problems. Smith includes material on such practical real-world topics as finances (e.g. amortization, installment buying, annuities) and voting and apportionment. With the help of this text, thousands of students have experienced mathematics rather than

just do problems--and benefited from a writing style that boosts their confidence and fosters their ability to use mathematics effectively in their everyday lives. Important Notice: Media content referenced within the product description or the product text may not be available in the ebook version.

This study attempts to explore Shakespeare's approach to character in terms of techniques of subversive representation that may be connected to the Elizabethans' fondness for enigma, contradiction, and paradox - particularly of the sort found in sixteenth-century anamorphic art. William Scrots and Nicholas Hilliard are just two Elizabethan artists who were aware of European Mannerist techniques of illusionism and trick perspectives of the variety, for instance, shown by the Dutch painter Hans Holbein during his residence in England. References to trick or curious perspectives abound in the writings of sixteenth- and seventeenth-century English poets and dramatists. They are also so numerous in Shakespeare's own plays as to make a connection between the techniques of anamorphic representation and those of his dramatic art conceivable and useful in critical terms. The presentation of a complex character such as Shylock bears resemblance to the technique of anamorphic portraiture and trick perspective in the sense that, seen one way he appears a villain, but seen another way he appears a persecuted victim. The clashing and merging of opposed frames of ideological reference that cannot be held apart or resolved and that remain in a kind of uneasy balance may be a technique of comic characterization that exploits relativism and ambiguity in the presentation of human personality and self on stage. A similar technique can be seen at work in the Histories in the characters of Richard and Bolingbroke, who, as has long been noted, compete contrarily for the audience's ideological sympathies over the course of the play. Could this be a deliberate method of historical reconsideration that Shakespeare used in exploring Elizabethan England's medieval past, a way of understanding the problem of representing the complexities of the historical self in drama? The enigma of self is, of course, most evident in the tragedies. The contradictions and self-interrogations of the Hamlet world are so complexly maneuvered that the play appears to be a jangle of meanings, an intricate mass of disruptive viewpoints that tend to exceed and cancel the dramatic frame in which they are set. Is this the turbulent center of the undefined self, the limit beyond which dramatic representation cannot go? Implicit failures in the dramatic representation of self may be a deliberate effect in the divisive and divided problem comedies, too, where character - both "is and is not" - and self is an entity split irrevocably between the formalism of art and the instincts of life and lost to dramatic representation. The recourse of supernatural and magical elements in the romances could signal an end to Shakespeare's explorations of character and self in dramatic art through the subversive techniques of anamorphic representation. The problematics of the representation of self in dramatic literature has a useful bearing on understanding Shakespeare's dramatic art. This work is an attempt to formulate a rhetoric for such problematics in terms that are

accessible from most points of the current critical compass.

Severo Sarduy never enjoyed the same level of notoriety as did other Latin American writers like García Márquez and Vargas-Llosa, and his compatriot, Cabrera-Infante. On the other hand, he never lacked for excellent critical interpretations of his work from critics like Roberto González Echevarría, René Prieto, Gustavo Guerrero, and other reputable scholars. Missing, however, from what is otherwise an impressive body of critical commentary, is a study of the importance of painting and architecture, firstly, to his theory, and secondly, to his creative work. In order to fill this lacuna in Sarduy studies, Rolando Pérez's book undertakes a critical approach to Sarduy's essays—Barroco, Escrito sobre un cuerpo, "Barroco y neobarroco," and La simulación—from the stand point of art history. Often overlooked in Sarduy studies is the fact that the twenty-three-year-old Sarduy left Cuba for Paris in 1961 to study not literature but art history, earning the equivalent of a Master's Degree from the École du Louvre with a thesis on Roman art. And yet it was the art of the Italian Renaissance (e.g., the paintings as well as the brilliant and numerous treatises on linear perspective produced from the 15th to the 16th century) and what Sarduy called the Italian, Spanish, and colonial Baroque or "neo-baroque" visually based aesthetic that interested him and to which he dedicated so many pages. In short, no book on Sarduy until now has traced the multifaceted art historical background that informed the work of this challenging and exciting writer. And though Severo Sarduy and the Neo-Baroque Image of Thought in the Visual Arts is far from being an introduction, it will be a book that many a critic of Sarduy and the Latin American "baroque" will consult in years to come. Examines the influence of Nietzsche on Russian Formalists, Russian Modernism, and Mikhail Bakhtin, reinforcing the importance of the modernist theoreticians by reading them in the contemporary theoretical context.

Martin Gardner's Mathematical Games columns in Scientific American inspired and entertained several generations of mathematicians and scientists. Gardner in his crystal-clear prose illuminated corners of mathematics, especially recreational mathematics, that most people had no idea existed. His playful spirit and inquisitive nature invite the reader into an exploration of beautiful mathematical ideas along with him. These columns were both a revelation and a gift when he wrote them; no one--before Gardner--had written about mathematics like this. They continue to be a marvel. This is the original 1988 edition and contains columns published from 1974-1976.

Drawing on extensive archival research, Jen Boyle investigates how the use of anamorphic perspective flourished in early modern England as a technology and medium in public interactive art, city and garden design, and as a theory and figure in literature, political theory and natural and experimental philosophy. This study offers a scholarly consideration of anamorphosis (its technical means, performances, and embodied practices) as an interactive media and cultural imaginary.

This anthology fosters an interdisciplinary dialogue between the mathematical and artistic approaches in the field where mathematical and artistic thinking and practice merge. The articles included highlight the most significant current ideas and phenomena, providing a multifaceted and extensive snapshot of the field and indicating how interdisciplinary approaches are applied in the research of various cultural and artistic phenomena. The discussions are related, for example, to the fields of aesthetics, anthropology, art history, art theory, artistic practice, cultural studies, ethno-mathematics, geometry, mathematics, new physics, philosophy, physics, study of visual illusions, and symmetry studies. Further, the book introduces a new concept: the interdisciplinary aesthetics of mathematical art, which the editors use to explain the manifold nature of the aesthetic principles intertwined in these discussions.

This work is a reading of the way humans have attempted to talk about the nature of time, in particular the idea of the periodic creation and destruction of the world and the cosmos--eternal recurrence.

Among the most baffling and entertaining illusions are those created by anamorphic distortion. By sophisticated application of the laws of perspective, pictures can be stretched and distorted beyond recognition, remaining 'unreadable' until they are viewed from a special angle or with the aid of a suitably shaped reflecting surface. In this book we can play the game of perspective distortion in the company of artists such as Leonardo, Holbein, Caravaggio, and Carracci, and follow its progress through the centuries ... A sheet of reflecting silver plastic is packed in each book. When rolled into a cylinder and placed on a circular picture, it unravels the many secrets -- the hidden political, religious, and erotic images -- that lie hidden in these strange and wonderful works of art.

'Rendering for Beginners is bound to become a must-read for anyone interested in Pixar's RenderMan. Saty's experience as both RenderMan practitioner and RenderMan teacher gives him a unique and valuable perspective. I can't wait to add a copy to my own graphics library.' Dana Batali, Director of RenderMan Development, Pixar Animation Studios Whether you are an animator, artist or 2D illustrator looking to move to 3D rendering you will be amazed by what can be achieved with RenderMan. Saty Raghavachary offers a complete, non-technical introduction to RenderMan and rendering in general - finally a guide you don't need a math degree to follow! Full of clear explanations and plenty of samples on the associated website - www.smartcg.com/tech/cg/books/RfB - for you to play with, this color guide will quickly get you up to speed with this powerful, professional program so you too can harness the power of the program to create top quality imagery. The book features: * Clear explanations of rendering concepts to get you up and running fast * Extensive color illustrations to inspire you to make the most of your skills * An associated website with numerous self-contained examples which you can download, reproduce, modify and learn from * Comprehensive coverage of RenderMan's functionality to show you how to get the most out of this powerful renderer * Coverage relevant for all versions of the

package, including a section on global illumination introduced in Release 11, as well as the key, general rendering concepts Pixar's award-winning RenderMan is one of the best renderers available and has been used to create visual effects for dozens of movies since 1985. It is also the renderer used to make blockbuster animated movies such as Toy Story and Finding Nemo. As the beautiful images in this book show, in addition to photoreal imagery you can also use it to create illustrations, visualizations, simulations of natural media and even abstract art! Contents: Rendering; RenderMan; RIB syntax; Geometric primitives; Transformations; Camera, output; Controls; Shading; What's next; Resources Saty Raghavachary is a senior graphics software developer at DreamWorks Feature Animation. He has written software used in The Prince of Egypt, The Road to El Dorado, Spirit: Stallion of the Cimarron, Sinbad: Legend of the Seven Seas and Shark Tale. He is also a part-time instructor at Gnomon School of Visual Effects, USA where he teaches RenderMan and MEL (Maya) programming. * Harness the power of Pixar's RenderMan with this introductory guide for the artist - you don't need a maths degree! * Coverage is relevant for all versions of the package, including v11 and also explains general, key rendering concepts too * Fully illustrated in color with numerous examples to inspire you to make the most of your skills

Softcover printing of a popular title (h/c sold over 400 copies in North America) at a price that will make it accessible to a much wider audience Richly illustrated with original art works in addition to well-known and little-known works by Escher A CD-ROM complements the articles, containing color illustrations of work by contemporary artists, movies, animations, and other demonstrations

In Picturing Space, Displacing Bodies, Lyle Massey argues that we can only learn how and why certain kinds of spatial representation prevailed over others by carefully considering how Renaissance artists and theorists interpreted perspective. Combining detailed historical studies with broad theoretical and philosophical investigations, this book challenges basic assumptions about the way early modern artists and theorists represented their relationship to the visible world and how they understood these representations. By analyzing technical feats such as anamorphosis (the perspectival distortion of an object to make it viewable only from a certain angle), drawing machines, and printed diagrams, each chapter highlights the moments when perspective theorists failed to unite a singular, ideal viewpoint with the artist&'s or viewer&'s viewpoint or were unsuccessful at conjoining fictive and lived space.Showing how these &"failures&" were subsequently incorporated rather than rejected by perspective theorists, the book presents an important reassessment of the standard view of Renaissance perspective. While many scholars have maintained that perspective rationalized the relationships among optics, space, and painting, Picturing Space, Displacing Bodies asserts instead that Renaissance and early modern theorists often revealed a disjunction between geometrical ideals and

practical applications. In some cases, they not only identified but also exploited these discrepancies. This discussion of perspective shows that the painter&'s geometry did not always conform to the explicitly rational, Cartesian formula that so many have assumed, nor did it historically unfold according to a standard account of scientific development.

An in-depth account for how the information in digital art is filtered by the body to create images focuses on new media artists--including Jeffrey Shaw, Douglas Gordon, and Bill Viola--and explores the bodily basis of vision.

In the footsteps of Andre Bazin, this anthology of 15 original essays argues that the photographic origin of twentieth-century cinema is anti-anthropocentric. Well aware that the twentieth century stands out as the only period in history with its own photographic film record for posterity, Angela Dalle Vacche has convened international scholars at The Sterling and Francine Clark Art Institute, and asked them to rethink the history and theory of the cinema as a new model for the museum of the future. By exploring the art historical tropes of face and landscape, and key areas of film studies such as early cinema, Soviet film theory, documentary, the avant-garde and the newly-born genre of the museum film, this collection includes detailed discussions of installation art, and close analyses of media relations which range from dance to painting to performance art. Thanks to the title of Andre Malraux's famous project, Film, Art, New Media: Museum Without Walls? invites readers to reflect on the museum of the future, where twentieth-century cinema will play a pivotal role by interrogating the relation between art and science, technology and nature, from the side of photography in dialogue with digitalization.

A general overview of the theoretical and institutional history of the discipline of art history. Refuting the image of art history as a discipline in crisis, Preziosi asserts that many of the dilemmas and contradictions of art history today are not new but can be traced back to problems surrounding the founding of the discipline, its institutionalization, and its academic expansion since the 1870s. "Donald Preziosi has written a timely and incisive study of the methods and assumptions of art history in the modern period. As the book unfolds, one realizes that art history was never as unitary and monolithic as the phrase 'the discipline of art history' suggests, but is in fact a complicated and highly contradictory range of practices whose disciplinary coherence may be more mythical than real. This is a deliberately discomforting book; however, for its clear-sightedness, rigor, and wit, it is a book to be welcomes by everyone concerned with the present condition and future direction of visual studies."--Norman Bryson, Harvard University "An important and courageous book, Rethinking Art History is a rigorous and original contribution to the current post-structuralist and postmodernist debates in cultural studies here and abroad."--Steven Z. Levine, Bryn Mawr College "Through this kind of reading of the discourse of art history, Preziosi provides some acute analysis of the metaphors and stratagems which continue to discipline the discipline of art history."

The aim of this book is to examine the geometry of our world and, by blending theory with a variety of every-day examples, to stimulate the imagination of the readers and develop their geometric intuition. It tries to recapture the excitement that surrounded geometry during the Renaissance as the development of perspective drawing gathered pace, or more recently as engineers sought to show that all the world was a machine. The same excitement is here still, as enquiring minds today puzzle over a random-dot stereogram or the interpretation of an image painstakingly transmitted from Jupiter. The book will give a solid foundation for a variety of undergraduate courses, to provide a basis for a geometric component of graduate teacher training, and to provide background for those who work in computer graphics and scene analysis. It begins with a self-contained development of the geometry of extended Euclidean space. This framework is then used to systematically clarify and develop the art of perspective drawing and its converse discipline of scene analysis and to analyze the behavior of bar-and-joint mechanisms and hinged-panel mechanisms. Spherical polyhedra are introduced and scene analysis is applied to drawings of these and associated objects. The book concludes by showing how a natural relaxation of the axioms developed in the early chapters leads to the concept of a matroid and briefly examines some of the attractive properties of these natural structures.

Although Edgar Allan Poe is most often identified with stories of horror and fear, there is an unrecognized and even forgotten side to the writer. He was a self-declared lover of beauty who "from childhood's hour . . . [had] not seen / As others saw." Poe and the Visual Arts is the first comprehensive study of how Poe's work relates to the visual culture of his time. It reveals his "deep worship of all beauty," which resounded in his earliest writing and never entirely faded, despite the demands of his commercial writing career. Barbara Cantalupo examines the ways in which Poe integrated visual art into sketches, tales, and literary criticism, paying close attention to the sculptures and paintings he saw in books, magazines, and museums while living in Philadelphia and New York from 1838 until his death in 1849. She argues that Poe's sensitivity to visual media gave his writing a distinctive "graphicality" and shows how, despite his association with the macabre, his enduring love of beauty and knowledge of the visual arts richly informed his corpus.

"The proposed three volumes are the latest installment in Ian Howard's amazing ongoing project of providing the most comprehensive review available anywhereof all aspects of how humans and animals perceive and navigate the three-dimensional world. The current book set is even more complete in its coverage than the two previous editions have been. With 37 chapters, 1800 illustrations, and 8,000 references, it covers psychophysics, coding, physiology, development of systems and functions, results of deprivation, accommodation, physiology of disparity, binocular fusion and rivalry, binocular correspondence and the horopter, linking binocular images, cyclopean perception, stereo acuity, uses of disparity, stereopsis and perceptual organization, the Pulfrich effect, stereoscopic techniques and applications,

distinguishing depth from vergence, perspective, shading, and motion parallax, constancies in visual depth perception, cue integrations, motion in depth, pathology of visual depth perception, animal depth perception, feeling, reaching, and moving, auditory distance perception, electrolocation and the thermal senses, as well as comprehensive coverage of animal navigation that could be a book on its own. Ian Howard's books have become landmarks in the field of vision science, and this current project will definitely maintain the tradition for researchers in space perception, visual neuroscience, ophthalmology, optometry, visual development, animal vision, and computational vision"--

A guide that examines the history and current state of 2.5D printing and explores the relationship between two and three dimensions 2.5D Printing: Bridging the Gap Between 2D and 3D Applications examines the relationship between two- and three-dimensional printing and explores the current ideas, methods, and applications. It provides insights about the diversity of our material culture and heritage and how this knowledge can be used to design and develop new methods for texture printing. The authors review the evolving research and interest in working towards developing methods to: capture, measure and model the surface qualities of 3D and 2D objects, represent the appearance of surface, material and textural qualities, and print or reproduce the material and textural qualities. The text reflects information on the topic from a broad range of fields including science, technology, art, design, conservation, perception, and computer modelling. 2.5D Printing: Bridging the Gap Between 2D and 3D Applications provides a survey of traditional methods of capturing 2.5D through painting and sculpture, and how the human perception is able to judge and compare differences. This important text: Bridges the gap between the technical and perceptual domains of 2D and 3D printing Discusses perceptual texture, color, illusion, and visual impact to offer a unique perspective Explores how to print a convincing rendering of texture that integrates the synthesis of texture in fine art paintings, with digital deposition printing Describes contemporary methods for capturing surface qualities and methods for modelling and measuring, and ways that it is currently being used Considers the impact of 2.5D for future technologies 2.5D Printing is a hands-on guide that provides visual inspiration, comparisons between traditional and digital technologies, case studies, and a wealth of references to the world of texture printing. Please visit the companion website at: www.wiley.com/go/bridging2d3d .

www.wiley.com/go/bridging2d3d

Varini explora los espacios arquitectónicos, transformando el acto pasivo de ver en una experiencia activa. Las formas que pinta en espacios cerrados o urbanos, coordenadas invisibles que rompen las líneas y escinden el espacio, revelando un punto de vista que los espectadores han de descubrir por sí mismos.

Contained in this coloring book are 50 mysterious drawings that are to be viewed by placing a cylindrical mirror on the book to reveal the real picture. That will be an exciting art activity for your kids. Let your kids color the deformed images

and amaze them by revealing the real images! Materials needed to reveal the images: 1. Mirrored Foil or 2. Any cylinder with a diameter between 1.5 - 2 inches. (If you don't have mirrored foil, any cylinder with a reflective surface will be perfect too.) Easy Preparation: 1. Wrap the mirrored foil to make a cylindrical mirror. 2. Place the cylindrical mirror on the paper. Amazed at the images revealed!

Perspective determines how we, as viewers, perceive painting. We can convince ourselves that a painting of a bowl of fruit or a man in a room appears to be real by the way these objects are rendered. Likewise, the trick of perspective can prevent us from being absorbed in a scene. Connecting contemporary critical theory with close readings of seventeenth-century Dutch visual culture, The Rhetoric of Perspective puts forth the claim that painting is a form of thinking and that perspective functions as the language of the image. Aided by a stunning full-color gallery, Hanneke Grootenboer proposes a new theory of perspective based on the phenomenological aspects of non-narrative still-life, trompe l'oeil, and anamorphic imagery. Drawing on playful and mesmerizing baroque images, Grootenboer characterizes what she calls their "sophisticated deceit," asserting that painting is more about visual representation than about its supposed objects. Offering an original theory of perspective's impact on pictorial representation, the act of looking, and the understanding of truth in painting, Grootenboer shows how these paintings both question the status of representation and explore the limits and credibility of perception. "An elegant and honourable synthesis."—Keith Miller, Times Literary Supplement

It was an honor and a pleasure to organizethe 13th International Conference on Computer Analysis of Images and Patterns (CAIP 2009) in Mu ?nster, Germany. CAIP has been held biennially since 1985: Berlin (1985), Wismar (1987), Leipzig (1989), Dresden (1991), Budapest (1993), Prague (1995), Kiel (1997), Ljubljana (1999), Warsaw (2001), Groningen (2003), Paris (2005), and Vienna (2007). Initially, this conference series served as a forum for getting together s- entistsfromEastandWestEurope.Nowadays,CAIPenjoysahighinternational visibility and attracts participants from all over the world. For CAIP 2009 we received a record number of 405 submissions. All papers were reviewed by two, and in most cases, three reviewers. Finally, 148 papers were selected for presentation at the conference, resulting in an acceptance rate of 36%. All Program Committee members and additional reviewers listed here deserve a great thanks for their timely and competent reviews. The accepted papers were presented either as oral presentations or posters in a single-track program.In addition, wewereveryhappyto haveAljoscha Smolicand David G. Storkasourinvitedspeakerstopresenttheirworkintwofascinatingareas.With this scienti?c program we hope to continue the tradition of CAIP in providing a forum for scienti?c exchange at a high quality level. A successful conference like CAIP 2009 would not be possible without the support of many institutions and people. First of all, we like to thank all the authors of submitted papers and the invited speakers for their contributions. The Steering Committee members were

always there when advice was needed.

The work is an interdisciplinary study of the major lyric poems of seventeenth-century British metaphysical poet Andrew Marvell. It invites Marvell readers to view the poet and some of his representative lyrics in the context of the anthropological concept of liminality and the in-between aspects of experience.