

A WHODUNIT REVIVAL

Persona Theories of Expression of Emotion in Pictures.

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In this presentation

1. What makes a picture sad?
2. A constructive, productive, and substantive **unified** account.*
 - a) The claim to be defended
 - b) The defence of the claim (the argument from perspectives)
 - c) The upshot of the claim - a constitutive 'Whodunit' theory
 - d) Objections & Replies
3. Next steps

*of depiction and expression

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Whodunit?

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What makes a picture sad?

- A Framing Distinction <https://youtu.be/xmGS7PFbIBs>
- ‘Whodunit?’
 - emotion-attributions only make sense if there is someone to whom the emotion can be attributed
 - Expressionism, Arousal, Persona Theories (Collingwood, Matravers, Robinson)
- ‘NobodyDunit’
 - the view that makes no such requirement
 - Resemblance, Indication, Metaphor, (Davies, Green, Lopes, Peacocke, Kulvicki)

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What makes a picture (sad)?

- A unified account
- Pictures must represent space (uncontroversial) / time (controversial)
- Pictures can depict objects and can be expressive of emotions
- Why not a unified account?

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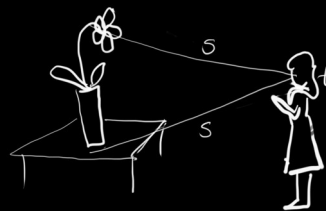
The claim to be defended

- All pictorial seeing is mediated by an (imaginatively) represented 'pictorial' perspective.
- Adequate apprehension of expressive pictures is mediated by an imaginatively represented occupant occupying the pictorial perspective.
- How might we defend these claims?
The argument from perspectives

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The argument from perspectives (1)

- Actual (or @) seeing
- Perspectives structure perceptual content (contentless in themselves)
- How do perspectives behave?
 - *Spatial (here)*
 - *Temporal (now)*
 - *Occupied (subject/proprioceptively)*



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The argument from perspectives (2)

- Non-@ seeing



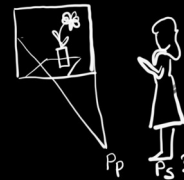
- Personal Recollection, Visualising

Literature
 Zeno Vendler – Speak, then Memory
 M.G.F. Martin - 2002
 Paul Noordhof- 2002

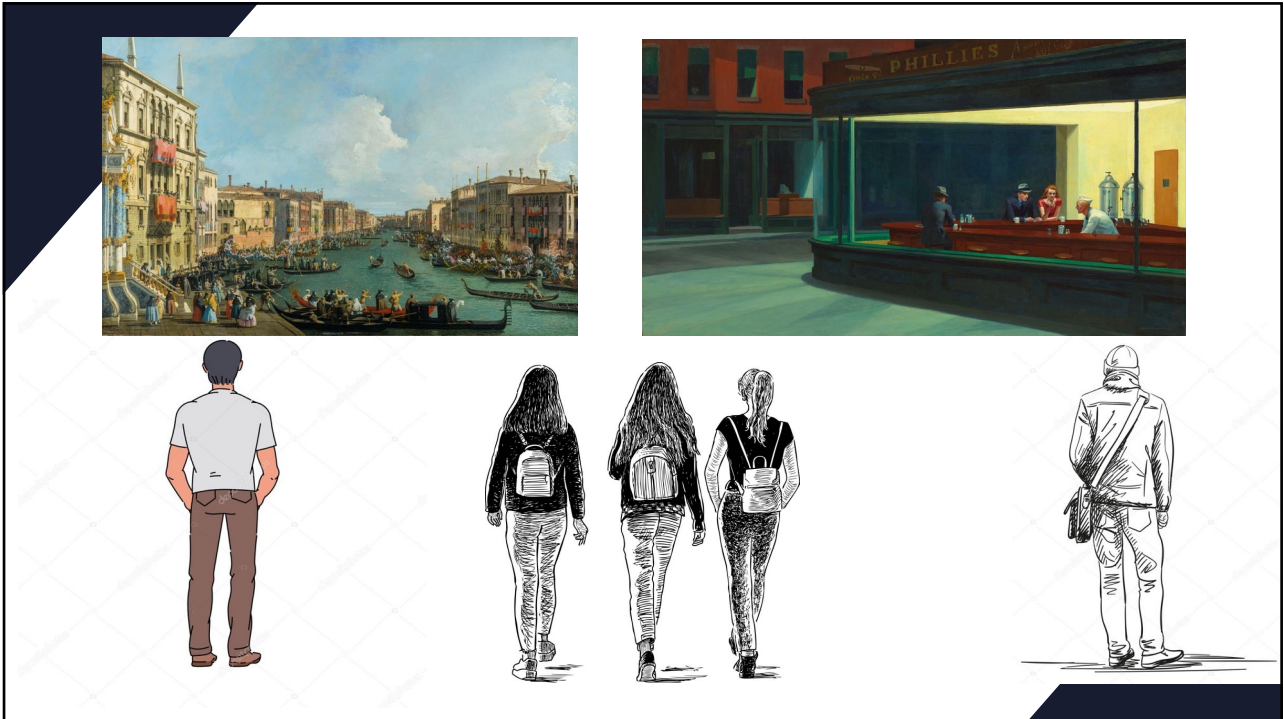
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The argument from Perspectives (3)

- Claim 1
- All pictorial seeing is mediated by an (imaginatively) represented ‘pictorial’ perspective
- The Spatio-temporal location of the pictorial viewpoint
- Examples:



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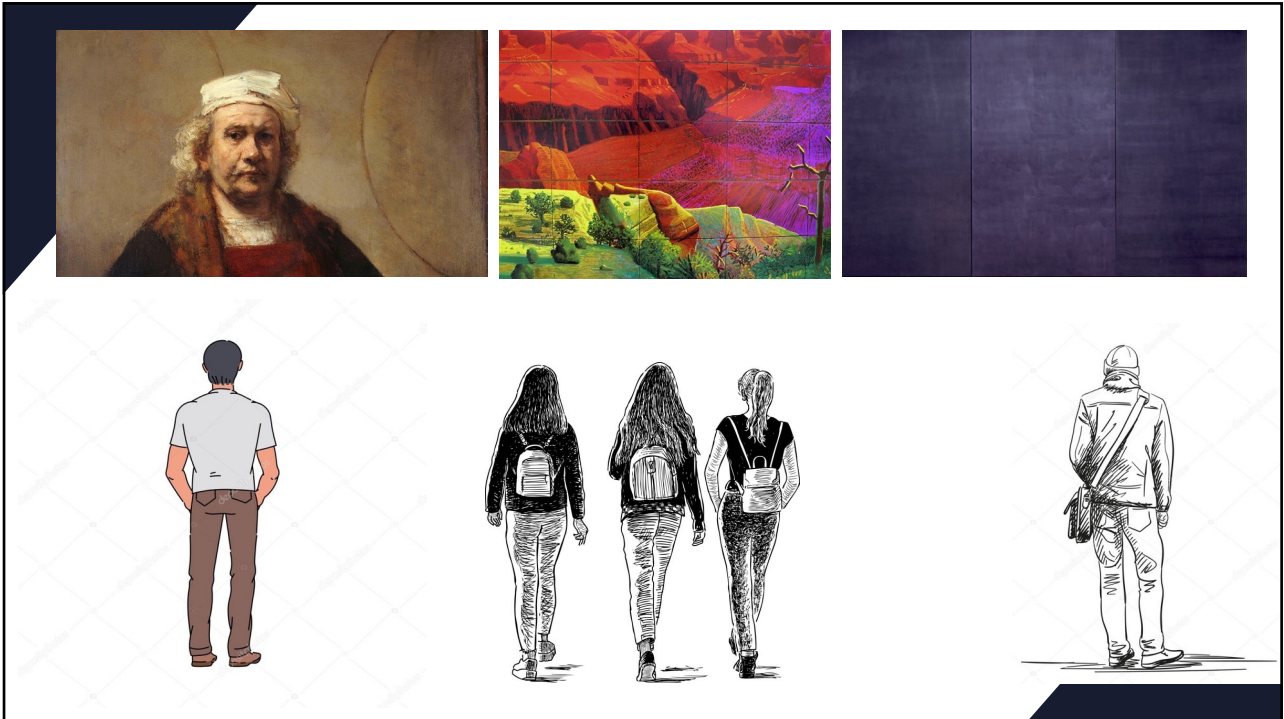


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The Argument from Perspectives (4)

- Claim 2
- Adequate apprehension of expressive pictures is mediated by an imaginatively represented occupant occupying the pictorial perspective.
- Recall the visualising case
- Sensorily imagine a pain-in-the-foot
- Affective states (and emotions) are more like pains in the foot.

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The Upshots

Imagined Perspectives seem to constitute a robust feature of pictorial seeing. A virtue of the thesis conjoining [claims 1](#) and [2](#) is that it offers a common account of perspectival representation in depiction and expressiveness. All things being equal, we should look for a more unified, systematic account.

- ✓ Substantive
- ✓ Productive
- ✓ Parsimonious

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Objections & Replies

- We don't represent perspectival properties (properties v structural relation)
- If imagining perspectives reduces to imagined seeings, then overpopulates ontology
- Representing occupants is optional, so this is a normative theory
- Adequate apprehension of expressiveness does not require us imagine a particular protagonist.