

Table of contents

1.0 Theoretical Part and examples of serial production of aesthetic ambiguity

1.1 Terms	1
1.1.1 Algorithm (for production and analysis)	1
1.1.2 Aesthetic ambiguity	1
1.1.3 Metacognition and visual rhetoric	2
1.1.4 Visual semiotics	2
1.1.5 Gestalt Psychology	2
1.2 The 21 general types for production and analysis of aesthetic ambiguity	4
1.3 Semiotic objects of operations towards aesthetic ambiguity	
1.3.1 Objects for operations towards syntactic ambiguity	
1.3.1.1 Syntactic criteria for cognitive unification in changed schemes (deviance) and in contaminations	6
1.3.1.2 Interaction and relativity of syntactic criteria for cognitive unification: Optical Illusions	10
1.3.1.3 Trial of reformulation of Monocular Criteria of (semantic) optical depth by syntactic criteria of cognitive unification	18
1.3.1.4 Production of works of syntactic ambiguity by putting syntactic criteria (S1- S4, C1- C4) in opposition	21
1.3.1.5 Syntactic versus semantic ambiguity	29
1.3.2 Objects of operations towards semantic ambiguity	
1.3.2.1 Differentiation of syntactic-semantic ambiguity from pure semantic ambiguity	30
1.3.2.2 Reciprocal enrichment and relativisation of contaminated concepts	34
1.3.3 Objects of operations which lead to pragmatic ambiguity	
1.3.3.1 Four kinds of reference to action by the work of art	36
1.3.3.2 Pragmatic ambiguity and the model of pragmatics of Roman Jakobson	36
1.3.3.3 Pragmatic ambiguity with regard to temporal and spatial embedding and source-destination-processes	38
2.0 Analysis of examples of art history by using the 21 types of aesthetic ambiguity	
2.1 Syntactic ambiguity	39
2.1.1 Formation with Minimal Difference to two geometric types (point, line, plane, volume)	39
2.1.2 Interruption of the homogeneity of formation	58
2.1.3 Bifurcation	63
2.1.4 Mixtures of constellate groups of similar colours	65
2.1.5 Hybrid H of crossed grids	75
2.1.6 'Overlapping' of two pseudo-translucent planes (Hybrid H) as a zone of mixture of colours (Minimal Difference MD of three colours)	79
2.1.7 Self-similarity	83
2.1.8 Formation of an evolution as a successive aspect in the simultaneous image	87
2.1.9 Indices and ambiguity	88
2.1.10 Crossing of pseudo-planes and pseudo-volumes	92
2.1.11 Minimal differences concerning one criterion of cognitive unification	96
2.1.12 Exchange of the roles of figure and ground: adjoining planes have Minimal Difference MD of attraction of attention as 'figure'	100
2.1.13 Disturbance of symmetry and other orders	104
2.1.14 Illusion of spatial depth as a representation within semantics	109
2.1.15 The border of the image	110
2.1.16 Double-structures	116
2.2 Syntactic-semantic ambiguity	
2.2.1 Syntactic-semantic in contrast to pure semantic ambiguity explained by representations of the human body	119
2.2.2 Syntactic-Semantic ambiguity of the borderline of the image	133
2.2.3 Syntactic-Semantic ambiguity of partially disturbed illusion of spatial depth in works by the French artist group <i>Nabis</i>	138
2.2.4 Polysemy as semantic ambiguity which can be mediated by syntactic ambiguity as well	142

2.2.5 Syntactic-semantic ambiguity of sequence: sequence versus counter-sequence and disturbance of sequence	148
2.2.6 Semantic contamination of view-points or of moments by syntactic contamination of partial images	157
2.3 Semantic ambiguity	
2.3.1 Semantic ambiguity and syntactic-semantic ambiguity: contamination of representations of the inner and the outer human body	161
2.3.2 Semantic ambiguity of contamination of symbols versus icons, of ideas versus phenomena and of two cognitive channels	162
2.3.3 Semantic ambiguity of deviance of a pictorial-rhetorical change ('ars') from a remembered scheme ('natura')	
2.3.3.1 Semantic adjectio	163
2.3.3.2 Semantic detractio	164
2.3.3.3 Semantic substitutio	165
2.3.3.4 Semantic transmutatio	166
2.3.3.5 Combination of semantic adjectio, detractio, substitutio and transmutatio	167
2.3.4 Ambiguous relationships between the meaning of the text and of the image: Semantic antonymity, discrepancy and complementarity	171
2.3.5 Interpictorial ambiguity of pre-image versus after-image	173
2.3.6 Semantic ambiguity based on non-verbal communication	174
2.3.7 Semantic ambiguity in works of visual poetry	175
2.4 Semantic-pragmatic ambiguity	
2.4.1 Object art as intervention in actiocepts with and without interventions in concepts	178
2.4.2 Interpictoriality as a special kind of semantic-pragmatic ambiguity	189
2.4.3 Staging the image and categories of narratology	190
2.5 Pragmatic ambiguity	193
2.6 Pragmatic-syntactic ambiguity	195
2.7 Syntactic-semantic-pragmatic ambiguity	197
3.0 Summary: metacognition and aesthetic ambiguity	203
4.0 Appendix	
4.1 Used Literature	212
4.2 Table of Persons	213
4.3 Table of Figures	218