

# A Study on the Polysemy of Visual Image Symbols under the Perspective of Analytic Philosophy

Qiumin Chen<sup>1</sup>

<sup>1</sup> School of Journalism and Communication, Nankai University, Tianjin, China

<sup>1</sup>Corresponding author. Email: garfield@nankai.edu.cn

## ABSTRACT

Image is a high-energy focused form of artistic phenomenon. Artistic acceptance requires the acceptance of human senses as the premise. When people watch a picture, they will first start from its media attributes: color, outline, texture... these elements together constitute the basic form of the picture. Then, vision draws in perception based on these media features, and the brain quickly analyzes and organizes these elements, so the color blocks and lines become images. Is there any certainty in the human eyes from viewing images to thinking and cognition? What "diverges" occur between this complete path of consciousness? Goodman's representation-expression theory and Wollheim's seeing-in and seeing-as theory is an in-depth analysis of this problem. This paper holds that the theories of the two analytic philosophers retrace the problem to the position of phonocentrism.

**Keywords:** *Vision, Image, Goodman, Wollheim, Representation, Expression.*

## 1. INTRODUCTION

When people look at a picture, they will first start with its media attributes: color, outline, texture... these elements together constitute the basic form of the picture. Then, vision draws in perception based on these media features, and the brain quickly analyzes and organizes these elements, and these color blocks and lines become images, such as a woman, a mountain or a bird... these images are called visual images. When these visual images are orderly distributed on the picture and combined into a set of pattern relations, the meaning of the picture and the historical, cultural or social values it refers to are further involved. So does the whole process from viewing images to thinking cognition have some certainty? What "diverges" occur between this complete path of consciousness? On this question, the analytic philosophers Goodman and Wollheim have some unique insights.

## 2. THE RECEPTIVE SPECIALITY OF THE VISUAL ART IMAGERY SYMBOLS

Image is a high-energy focused form of artistic phenomenon, and is used by people in the real world. Therefore, artistic acceptance needs to be based on the acceptance of human sensory organs, such as the "eye, ear, nose, tongue, and body (眼耳鼻舌身)" described in Buddhism. However, in the early days, artworks gave up the aspects of taste, smell and touch which are influenced by huge individual differences. The Book of Rites(礼记) says that "the Yin people(殷人) are adore sound, and the Zhou people(周人) are adore smelly".<sup>1</sup> Or art transforms the lower senses such as smell, taste and touch into synesthesia, which is combined with several major senses such as sight and hearing, such as using the linguistic concepts to depict the smell or using colors to express the texture. The reason for this is, first of all, that the nose, tongue, and body are too closely related to physiological needs, and they do not exist primarily as spiritual

---

1. (Yuan) Chen Hao(陈澧) note; Jin Xiaodong: Book of Rites, Shanghai: Shanghai Ancient Books Publishing House, 2016, p. 305.

phenomena; Secondly, there are huge differences in receptivity between individuals, that is to say, smell and taste do not have universal physical rationality. For example, some people think that the taste emitted by shiitake mushrooms is aromatic and bouquet which even can arouses appetite, while some other people think that it is pungent and even causes physiological vomiting, so these low sensory medium can not bear the responsibility of the task, so they were abandoned by the art field early on. The sensory medium that can carry the spirit of art must be very "reliable" in itself.

Literary arts such as novels and poems obviously play a role through the medium of language, and language is a form of social consciousness with logical concepts. Language consists of two elements, vocabulary and grammar, which respectively take concept and logic as intrinsic attributes. The language art presents the subtle vitality to the reader in a combination of concepts, such as: "The green mountains after the rain are like a tearful conscience."<sup>2</sup> According to the Saussure's linguistic semiotics system, decoding process step 1: This sentence makes an analogy between rain washing the world and tears washing the face; step 2: rain" wash "everything is an objective phenomenon, and human tears is a subject of emotional reflection, and then, the world is washed a new look covered with the glory of humanity; step 3: "conscience" is an invisible and untouchable being, the good will of life, and the divine nature. Further, the "universe" behind the verse is filled with divine light. It can be seen that there is a complex logical clue to the aesthetic appreciation of language art, so many literary works need to be recited repeatedly to see the true meaning. The appreciation of language art needs to return from the flat text symbols to the reality and the physical experience, and then further go back to the dense will tension. Appreciation people should not only have a solid foundation of prose, but also need to Decode and restore the intentions of the creators with delicate and subtle insight, and then integrate them into their own hearts and themselves. The medium of literary and artistic image is obscure and ambiguous.

Visual arts are similar to this. From the classical period to the former postmodernism, the images of pure art and plastic arts were mostly the processing and transformation of natural objects. (Taking Picasso's *Avenon Girl* as an example in "Figure 1")

Picasso's style is far from being as faithful as realism, But the appreciation of the painting still begins with symbolic decoding, Step 1: Although the character's facial structure is grotesque and deformed, But it is easy to see the picture depicts five women; Step 2: From left to right, they are divided into three groups, the first appears to be wearing clothes, the middle two have no prominent features but naked, and the right two have strange faces; Step 3: After consulting the information, it is known that the picture is set in a brothel in Avignon Street in Barcelona, and the three groups of girls from left to right are "normal Parisian girl", "seductive and graceful prostitute" and "woman with the mark of the beast". "The size of the work is 8x7.8 feet, which is the size of a war painting, and it implies a revolutionary declaration."<sup>3</sup> Step 4: the atmosphere carried by the above information and the whole picture reminds people of war, social power, women, body, death, etc., and gives birth to many unspeakable feelings in the chest. Of course, this is a simplified process, which in practice may be more complex and individual. It is easy to find that visual art is much difficult to appreciate than language art — Viewers should first draw conceptual symbols from the outlines and color blocks of the picture, and then make integrated analysis based on life experience, and then further understand all the emotional tension brought by the painting. Fortunately, basic forms such as lines, colors and texture run through in this process which provides a perceptual "background sound" for logical analysis. However, in this complex thinking process, decoding failure is always caused by some accidental events. For example, when people look at a painting, they often say, "What is this?"; Or simply misread Avignon's maiden images as several apes; or be interrupted by a decoding-perceptual pairing error, such as *Guernica* as a zoo of animals. Once the analysis is interrupted, the full, explosive power of the artistic aesthetic is dissipated like a deflated ball. Although the classical painting image has a relatively clear directionality, but once the recipient fails to decode, the whole aesthetic activity will be biased to a strange direction, or it will be stuck in some strange positions. It can be seen that the medium of visual art image is relatively opaque.

---

2. See Guo Moruo's (郭沫若) poem, After the Rain(《雨后》).

---

3. Arthur C.Danto: What is an art Daydream, Beijing: The Commercial Press, 2018, pp.5-6.

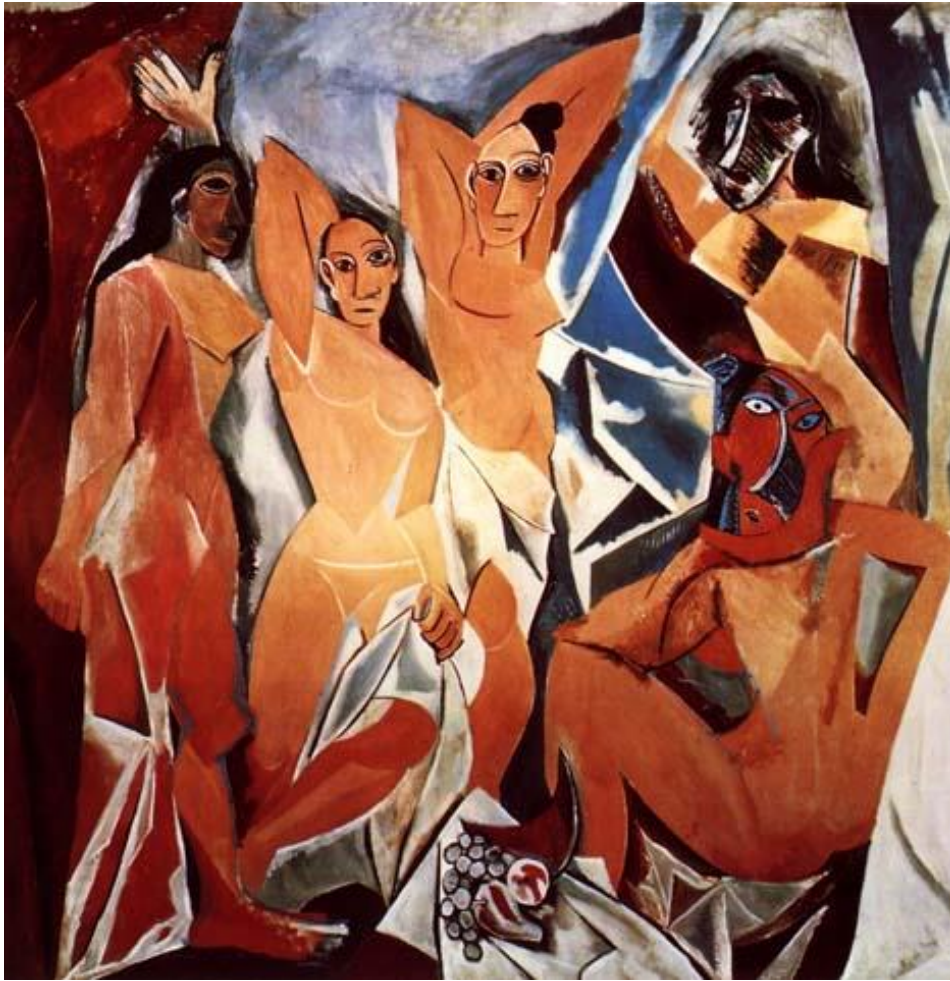


Figure 1 Picasso's *The Avignon Girl*, from the Internet.

### 3. A SEMANTIC TURN IN VISUAL IMAGERY

Modernist painters often try to break through with this bondage. They have a tendency to expel the real symbols, they use the unconscious, grotesque deformation, allegory, abstraction as the means of creation, and pursue the restoration of pure sensibility or thinking. For example, surrealism, which is heavily influenced by Freudian psychoanalysis, advocates the psychological automatism of the subconscious mind and gets rid of the shackles of rational consciousness. The Surrealist Manifesto says: "Pure psychological automatism attempts to use this automatism, by spoken language, writing or other means, to express the true operation of the mind. To obey the orders of thought, without the control of reason, is beyond

any aesthetic or moral obsession."<sup>4</sup> In order to get rid of the representation of realistic objects, automatic writing tries to get rid of rational logic, such as doodling advocated by Robert Motherwell. These attempts are successful cases of restoring pure spirit to a certain extent. More radical is the post-modernist painters, who use all kinds of materials such as scrap iron and copper to combine them in a bizarre and seemingly unstructured way, so that there is no boundary between visual art, performance art and landscape art, and the behavior of "painting" spreads to all aspects of life. In postmodernist painting, the material medium is no longer important. In Deleuze's words, the medium has become transparent: "There are no stories to be told, and the images have been freed from the characters they represent."<sup>5</sup> At this time, the task of

4. Arthur C. Danto: *What is Art*, Beijing: The Commercial Press, 2018, p.11.

5. Gilles Deleuze, Francis Bacon: *The Logic of Feeling*, Guilin: Guangxi Normal University Press, 2007, p.14.

painting becomes similar to philosophy, that is, to face the pure spiritual world, so postmodern painting has some musicality. For example, the late style of Cezanne has a musical character.

It is known that art historians have different views on the problem of "representation-expression" in visual art. In the long period of classical dominance of western art history, the pursuit of "imitating" the reality as realistically as possible. Since the romantic trend turned, people gradually realized that the so-called "Realistic" is actually a false proposition. Impressionist artists were the first to find that the relationship between "human eye and vision" is not a strict perceptual correspondence. Factors such as the functional state of eyes, the state of mind of the brain, the air and light as a medium will all change the relationship between the two. Therefore, the later pioneer artists such as Fauvism, Surrealism and Cubism tried to break the "dualistic correspondence theory" of the representation of artistic concepts as much as possible.

#### **4. GOODMAN'S THEORY OF REPRESENTATION-EXPRESSION'S IMPLICATIONS FOR THE TRANSLATION OF VISUAL SYMBOLS**

In the traditional concept of art history, it is generally believed that "reproduction" is to present a certain object as closely as possible, while "expression" is unrestrained, which can add imagination and distortion and deformation to express the personal interest of the creator. The difference between "reproduction" and "representation" is therefore summarized as "true" and "non-true".

Then the question arises, where is the boundary between "similarity" and "dislikeness", and between "truth" and "fiction"? Can this standard be used by mathematical thinking to quantify the signs? If so, then there should be a critical state used to distinguish whether a plastic art is reproducible or expressive. Or rather, there is an essential difference between expression and representation, not just the degree of "similarity". But in Nelson Goodman's view, But in Goodman's view, both expression and representation techniques are ultimately a "metaphorical relationship" between images and objects, and the difference between the two lies in the intensity and standpoint of metaphor. First of all, the "viewing" behavior of human

society is a metaphorical behaviour — Because there is no ideal "pure eye", even newborn babies have their own social marks. On this basis, the artworks painted by artists or the public people with painting tools contain the elements of media translation and personal creation, so that the works so produced cannot be "absolutely true" in any case.

In arguing for this point, Goodman gives an example of "picture of a man", "picture of a Unicorn" and "picture of Churchill"<sup>6</sup> This example overpoints the problem to the signs in linguistics. The first communication signal system in our daily life is the "symbolic language", also known as natural language. And how the "signifier-signified" system of language is associated with the "object-image" of visual images is exactly what Goodman wants to distinguish. When people see a painting that looks like a "man's head" called "Churchill image", our cognitive system automatically classifies "such a line shape" to "Churchill" in the habitual knowledge system. In fact, "such a line shape" of art is not necessarily what relationship with Churchill — such images can refer to many similar men, if viewers are very seriously looking for flaws, image outline modelling is obviously with reality Churchill who has many differences. However, in the aesthetic acceptance activity, they obtain the knowledge that "it is Churchill's head" according to the layers of transmission by the creators and marketers. It can be seen that the relationship between the image and its so-called representation object is essentially a kind of linguistic symbol. "Goodman emphasizes that representation must be clearly defined with similarity.... the difference between representation and similarity... is that representation always points to another object, while similarity refers to the same object, rather closely to similarity... or, further, representation is a form of 'denotation'."<sup>7</sup>

He gave another example of a "unicorn" image is so<sup>8</sup>, in fact the unicorn is a kind of imaginary animals, creators use horses, rhino animals parts combination collage imagined a new species, and the receiver of the "unicorn" the object cognitive mostly from an abstract cognitive relationship, is a

6. Nelson Goodman, 1968: Languages of Art: An Approach to a Theory of Symbols. The Bobbs-Merrill Company. p27.

7. Zheng Shenghua: Manufacturing Art: On Goodman's Philosophy of Art, Taipei: Zhengda Press (Chengchi University Press), 2013, p123.

8. Nelson Goodman, 1968: Languages of Art: An Approach to a Theory of Symbols. The Bobbs-Merrill Company, p21.

"horn" and "horse animals", the "be similar to something" cognitive habit plays a huge role in life. Even in fantasy movies or cartoons, there is no appearance standard for the image of various unicorns. There is no "pure eye", "the eye is always influenced by other senses, consciousness and knowledge... when the eye sees the object, it has classified, identified and judged the object in the first time."<sup>9</sup> It may be slightly radical to say that people's viewing behavior occurs anytime and anywhere in a superstitious activity field.

It can be seen that the event of "representing an object" is itself a false proposition out of the habitual lifestyle. It involves the fundamental function of linguistics, namely for a "concept", "extension" absence and "connotation" first start to guide life, so a hegemony of "signifier-signified" relationship is established in people's minds, as time goes on, has become a kind of "universal truth".

What Goodman want to emphasize is the ambiguity of visual image, or, further, the visual symbol itself does not have the so-called "reference" function, visual symbol itself does not have the nature of "meaning", if a set of lines and color has the function of "can / refers to", so it must contain a psychological suggestion of "structuralism", that is a kind of artificial precondition — Well, let's just think of this or that outline as an animal (as mentioned in the example of the unicorn), this is a kind of transcoding behavior between different media form. As a result, when people look at some broad, multi-element complex images, this pre-existing cultural agreement converges from "scattered parts" to "assembled whole". Picasso's painting mentioned above, "The Awenon Girl" is also so, The visual images of several "humanoid" visual images on the canvas are completely different from the classicism's insistence on pursuing natural appearance, and the reason why these five visual images are "identified" as "girls" in certain places is mainly from the title taken by Picasso himself. The signification of the size of the canvas, and so on, is a sociological attribute.

If the author analyzes this problem in a psychological way, how does the defining perception of Churchill and unicorns come about? Let's start with linguistics. According to Deleuze in Francis Bacon: The Logic of Feeling, the first

---

9. Zheng Shenghua: Manufacturing Art: On Goodman's Philosophy of Art, Taipei: Zhengda Press (Chengchi University Press), 2013, p124.

sensory representation of the subject in the process of pure aesthetics is a state of "organisless body", while with the development of time, the differences of various senses successively "squeeze into the functional field of cognition".<sup>10</sup> According to Saussure's semiotics, linguistic symbols are a series of abstract symbols (also be called natural language), and a symbol has two dimensions of "signifier" and "signified", which is similar but not completely equivalent to the "extension" and "connotation" of logical concepts. The author has made clear the "Churchill" is a linguistic level cognitive problems, its working principle is: exists a symbol system, the system can include most of the things in the real world (here need to emphasize, is most rather than all), people were born in the world of the abstract language symbol, family education, social education and other means constantly inculcate to a new baby: "these entities correspond to this kind of name!" So, with time goes by, when people see a group of media signals that seem to be associated (which can be sound, light, taste, and smell), the brain immediately initiates a "perception-cognition" function, and so "this picture" is "Churchill's head". "Therefore, Goodman makes very clear that representation is not so much a problem of passive imitation and copying of the object as an active system classification or decoding engineering."<sup>11</sup>

When discussing the problem of "representation", Goodman on the one hand emphasized the non-certainty between "optical and visual perception", on the other hand, the example of "Churchill head" tries to demonstrate: visual images cannot match with abstract concept symbols. This thought of Goodman is a little like Wittgenstein philosophy, at the same time also seems to be influenced by the Peirce's semiotics and Husserl's phenomenology. Overall, Goodman's theory basically accords with the mainstream concept of contemporary scholars, namely against the early "mechanical symbol

---

10. What the "organ body" wants to describe is a pure feeling, distinct from an organism where the skin feels pain and the taste buds feel sweet, the body at this time "no mouth, no tongue... no belly, no anus," and it is "the same rhythm of feeling unified. "In this state, the feeling is no longer a qualitative division, no longer element attributes, it is just a realization of strength," is the change of heterogeneous... is a tremor". "A wave passes through it (the organisless body) and draws all levels on it; feeling like the encounter of the wave with the forces working in the body, the 'track of emotion'... it is just the function of the forces in the body."— Gills Deleuze, Francis Bacon: The Logic of Feeling, Guilin: Guangxi Normal University Press, 2007, pp.54-55.

11. Zheng Shenghua: Manufacturing Art: On Goodman's Philosophy of Art, Taipei: Zhengda Press (Chengchi University Press), 2013, p138.

system epistemology" position. As it can be seen, analytical philosophy is closely related to linguistics. So when it comes to visual, auditory or other artistic image acceptance problems, there is the innate ability to reveal the "signifier-signified" problems. On this basis, the formal elements of visual and auditory are stripped away from the art form, and the rest is the relatively clear essence of the art form.

## 5. THE REVELATION OF WOLLHEIM'S "TWOFOLDNESS" THEORY ON THE VIEWING MODE

With Goodman's theory of representation somewhat of the theorist Wollheim talked about visual image "twofoldness", in the painting as an art, Wollheim gives the definition of "twofoldness" is: "at the same time realize the two aspects of a single experience, namely knowledge and outline."<sup>12</sup> When the author discusses the twofoldness of the viewing object, the author should first define what the "One" is, in other words, how to identify an object. This is back to a topic, namely Goodman discuss the relationship between visual senses and thinking cognition, Goodman has made clear the expression and representation from the perceptual process is the same, they are in fact "metaphors" for an object through an abstract visual symbol, but the degree of the metaphor is higher and lower, so there is no absolute "representation", the author may say representation is a low degree of expression.

According to this logic, there is no such thing as "one" in the world, because when the author tries to describe "an object", our description behavior has deviated in nature more or less. This kind of thinking generally comes from Kant's "Agnosticism"— Even if a thing has its essence, the author can not recognize it absolutely correctly.

Now that this logic has been defined, there is not the "one" nature of absolute authority (or, at least, the author cannot tell it), then "twofoldness" is easy to understand. Because there is no absolute unified recognition of the things that appear through the media symbols, it is not surprising that different viewers identify them as different things. Twofoldness is the inherent feature of experiences that possess both a configurational and a recognitional aspect. The author must be simultaneously aware of both the medium of

representation and of the object represented by it, they are not completely corresponding to each other. When a cat tries to catch a mouse on a TV screen, it fails to distinguish between the object representation medium and the object image. It takes a two-dimensional picture as a three-dimensional real world.

The author wants to figure out why the viewer engage in twofoldness, it should start from the difference between seeing-in and seeing-as emphasized by Richard Wollheim: "seeing-in" means "the occurrence of an appropriate perceptual experience and the correct causal link between the experience and the thing or things perceived."<sup>13</sup> And "seeing-as" refers to "a form of visual interest in or curiosity about an object present to the senses."<sup>14</sup> Then it is easier to distinguish between the two "viewing" methods. In short, "seeing-in" emphasizes the media attributes of the viewer focus on and the target object itself, that is, seeing the color difference, thickness, texture of oil paint, etc., while "seeing-as" emphasizes that the viewer "penetrates" and surpasses the material media of the object to achieve the visual image it wants to create, that is, a collection of identity symbols of the object. As it shown, what Wollheim demonstrates is the "schema-correction theory of perception".

For example, the famous "duck-rabbit" diagram proposed by Gombrich ("Figure 2") is very clever in form. Its outline is similar to both the duck head and the rabbit head. The difference is from which perspective the viewer "sees", and how the eye "sees" the brain integrates, recognizes and marks the object after it. Although the recognition of the duck-rabbit image is basically a unified process, the problem of whether the image is a duck or a rabbit is the processing and integration of the brain. Wollheim emphasized, people look at a set of visual symbols, finally, to form a recognition in the brain, that is, "as something", this involves a series of psychological processes: material, medium-sensory, acceptance-nerve, conduction-cerebral, cortical integration, analysis-forming, perception-forming, consciousness-forming, then finally comes to cognition. The various processes of the body and the mind work together in this chain relationship, and finally form a result of visual acceptance. It can be seen that a simple "watching" action also contains many composite physical media and

---

12. Richard Wollheim, *Painting as an Art*, Princeton, NJ: Princeton University Press, 1978, p.73.

---

13. Richard Wollheim, 1980: *Art and its Objects*. Cambridge University Press.p145.

14. Richard Wollheim, 1980: *Art and its Objects*. Cambridge University Press.p148.

conceptual intermediaries, and then to reach the final "cognitive" level. What "seeing-in" emphasizes is that the work of art itself emerges as an image, and it is the nature of the material

medium itself, which has a weak correlation with the subjective initiative of the viewer's viewing behavior.

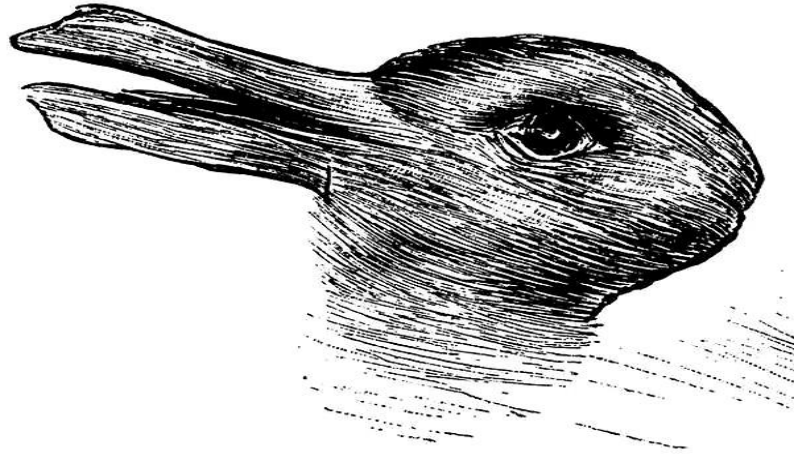


Figure 2 Duck-Rabbit illusion diagram, from the Internet.

Through the above argument, the author may say that "seeing-in" and "seeing-as" are still essentially a thing. In other words, the author should replace the concept of "seeing-in", which is often misplaced in our daily life, with the concept of "seeing-as". This article does not quite agree with Wollheim's statement in 1980. He believes that "Only seeing-in allows for twofoldness", and he distinguishes between "representational seeing" and "the seeing appropriate to representation". The problem is that he divided and defined the behavior of "view-cognition" in different levels, and he fell into a maze of conceptual discrimination. He made a sequential induction of the attributes of the symbol and the "look" of the viewer, but this classification does not touch the essential attribute of the visual image. He does not fully understand the encoding-decoding process of the human brain in the process of cognitive visual symbols. Whether it is to "See" a media itself, or to see a media as an image, or to "see through" the media to achieve an image of self-awareness cohesion, they all essentially fall on the matter of perceptual coding.

Later, some scholars proposed the concept of "threefoldness" to revise Wollheim's statement, "expanding the 'twofoldness' to 'threefoldness', that is, outline, medium and subject events."<sup>15</sup> Let's go back to the keypoint of the thing, the seeing-as problem. A good example of the core of visual

perception in seeing-as: Trompe l'œil makes pictorial illusions. ("Figure 3") The artist painted a lifelike pit in the abyss on the smooth road, and people passing by did not dare to step on it. This public event is easy to prove one thing: when people's eyes are in a certain viewing perspective, even people fully knows though the rational level that the content of the picture is a "fraud", the body is still afraid to step on it, even though there are many companions and a busy street. When the viewer looks from another angle, the visual trap picture is not so "realistic", and the fear is immediately eliminated. The argument given in this case is that one should not underestimate the deceptive nature of the brain, namely "as...". When people "seeing in" something, it will automatically enter the brain process of "as...". The case also prompts people not to believe too much in the brain's critical thinking power.

---

15. Zhao Shujun, Richard Wollheim, Definition of Art and Other Related Art Theory Issues, China Social Sciences Press, 2016, p156.





Figure 3 Trompe l'œil image, from the Internet.

That is to say, when people initiate the spiritual process of "viewing-cognition", the end result is not what viewers "see", but how the brain arranges and processes these image symbols, and the ideas are shaped into what they are processed. The brain's processing ability can "penetrate" into a collection of material media like bullets, or through these media, but the extent of this "through" behavior varies: how far it "penetrates" and where it eventually falls, creating different states of cognitive outcome. The main role in this is the initiative of the subject consciousness. Therefore, the twofoldness and even threefoldness in the process of visual acceptance are happening at any time and anywhere. With the hierarchy of visual perception representation, the author can completely divide the visual image into 2-N levels. It is not important what the so-called "real status" of the objective world is. It can even be said that there is no objective real state in the material media. What is important is how human define and "declare" the truth in the social culture, which then transition to the problem field of power discourse.

## 6. CONCLUSION

The author distinguishes the medium content of a picture from the image content of a picture, and Goodman's representation-expression theory ends up to "expression", which means the so-called representation is actually an expression; Wollheim's seeing-in and seeing-as theories end up to seeing-as, which means that our brain's perception of images

ends up "as something". It can be seen that the two analytical philosophers' understanding of visual images eventually moved to the semantic cognitive area, which may be a theoretical reversal to linguistic centrism. As the ancient Greek philosopher said, the world is a myriad of representations unfolding around the Logos. Through the theoretical study of the analytical philosophers, the author has a more thorough understanding of the principle of image decoding.

## REFERENCES

- [1] Maurice Merleau-Ponty, *The Phenomenology of perception*, Beijing: The Commercial Press, 2001.
- [2] Maurice Merleau-Ponty, *The Art of Consciousness: On Philosophy, Literature and Art*, Nanjing: Jiangsu People's Publishing House, 2019.
- [3] Gilles Deleuze, *Francis Bacon: The Logic of Feeling*, Guilin: Guangxi Normal University Press, 2007.
- [4] Rene Descartes, *The First Philosophy of Meditations*, Beijing: Kyushu Publishing House, 2007.
- [5] Arthur C.Danto: *What is Art*, Beijing: The Commercial Press, 2018.
- [6] Susanne Langer, *Art Problems*, Beijing: China Social Sciences Press, 1983.



- [7] Susanne Langer, *Emotion and Form*, Beijing: China Social Sciences Press, 1986.
- [8] Rudolf Arnheim, *Art and Visual Vision*, Chengdu: Sichuan People's Publishing House, 2019.
- [9] Ernst Gombrich, *Art, Consciousness and Reality*, Chongqing: Southwest Normal University Press, 2015.
- [10] Zheng Shenghua: *Manufacturing Art: On Goodman's Philosophy of Art*, Taipei: Zhengda Publishing House (Chengchi University Press), 2013.
- [11] Nelson Goodman, 1968: *Languages of Art: An Approach to a Theory of Symbols*. The Bobbs-Merrill Company.
- [12] Richard Wollheim, 1980: *Art and its Objects*. Cambridge University Press.