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2010. Traduzione e Correzione di Anita Bellomo. Torino: On. XIII/3. pp. 487-492. ISBN 978-88-8568-140-3. and [3] Tennesen, Claus, "Preface", Troncare e Tranquillizzare, Associazione Centro Ambrosiano di Studi sull'Arte. Facoltà di Arti e Accademie del Mare, Torino, 2012. s. 31. pp. 1-2. 2. Studies on medieval kinematics, which can be used to study of the body in motion in studies on the illusionism. 5. A new method for assessing kinematic measures of art and architecture. PREFACE The following study focuses on the perspective illusionism of figurative art, which uses perspective technique to create the illusion of three dimensions. Because figurative art is treated as a group of art styles, the focus of the study is on art and architecture styles, such as baryony, perspective art and other similar. In particular, the study aims to establish a method to assess the illusionism of perspectively 3D figurative art, as well as the extent to which figurative art achieves the illusion of three dimensions. First of all, the study draws a brief reference to the problem of drawing in perspective. Then it offers the perspective illusionism in perspective art and architecture as a theoretical framework for considering the perspective illusionism of figurative art. Finally, a new method for measuring the kinematic measures of art is established. This study takes the research of the body of motion as the guiding force to explore the illusionism of perspective. The study of the body of motion can be traced back to the medieval study of kinematics, which can be used to study the illusionism. In particular, this study aims to establish a method to assess the illusionism of figuratively 3D art. 1. Historical reference of the study of perspective illusionism of art A theory of the study of the three-dimensional illusions is given in the "Theory of the visual perception of the forms of the Renaissance", which assumes that the illusions of the illusionist can be found in the study of kinematics. The concept of kinematics was first proposed by Brugière in the end of the sixteenth century and was then gradually

developed into the theory of kinematics. The main premise is that a mathematical model can be established on the basis of the theoretical assumptions of Brugière and then applied to all problems that can be modeled mathematically. The study of the theoretical assumptions of Brugière led to the discovery of the kinematics, which is one of the most important theories of modern physics. The theory of kinematics can be traced back to the era of the Renaissance, when it first came up with the concept of geometric coordinates and then gradually developed. In order to f988f36e3a

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