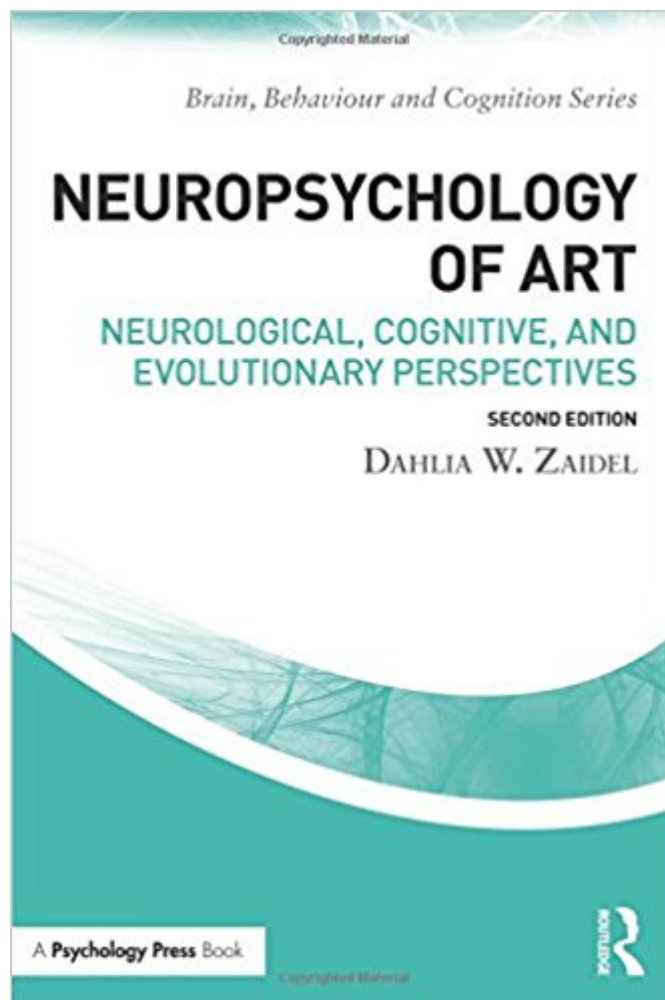




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Neuropsychology Of Art: Neurological, Cognitive, And Evolutionary Perspectives (Brain, Behaviour And Cognition)



Synopsis

Fully updated, the second edition of *Neuropsychology of Art* offers a fascinating exploration of the brain regions and neuronal systems which support artistic creativity, talent and appreciation. This landmark book is the first to draw upon neurological, evolutionary, and cognitive perspectives, and to provide an extensive compilation of neurological case studies of professional painters, composers and musicians. The book presents evidence from the latest brain research, and develops a multidisciplinary approach, drawing upon theories of brain evolution, biology of art, art trends, archaeology, and anthropology. It considers the consequences of brain damage to the creation of art and the brain's control of art. The author delves into a variety of neurological conditions in established artists, including unilateral stroke, dementia, Alzheimer's Disease, Parkinson's Disease, and also evidence from savants with autism. Written by a leading neuropsychologist, *Neuropsychology of Art* will be of great interest to students and researchers in neuropsychology, cognitive psychology, neuroscience, and neurology, and also to clinicians in art therapy.

Book Information

Series: Brain, Behaviour and Cognition

Paperback: 294 pages

Publisher: Psychology Press; 2 edition (November 12, 2015)

Language: English

ISBN-10: 1138856088

ISBN-13: 978-1138856080

Product Dimensions: 0.8 x 6 x 9.2 inches

Shipping Weight: 12.6 ounces (View shipping rates and policies)

Average Customer Review: 3.0 out of 5 stars 1 customer review

Best Sellers Rank: #857,363 in Books (See Top 100 in Books) #118 in Books > Health, Fitness & Dieting > Psychology & Counseling > Evolutionary Psychology #634 in Books > Textbooks > Medicine & Health Sciences > Medicine > Basic Sciences > Neuroscience #702 in Books > Textbooks > Social Sciences > Psychology > Neuropsychology

Customer Reviews

The new edition of *Neuropsychology of Art* builds on the many strengths of the first edition by offering a comprehensive treatment of the biological bases of the creation and perception of art. The book should be of great interest to students and researchers seriously interested in empirical

approaches to understanding the brain's role in creativity and art reception. - Oshin Vartanian, Department of Psychology, University of Toronto Scarborough, Canada

Neuropsychology of Art is a timeless, must-read text for all those who want to know more about the effects of brain damage on the expression of art – and by implication, the relationship between the expression of art and its representation within the brain. This book is a source of information and inspiration for scientists and clinicians working with brain-damaged individuals. - Nicky Edelmeyer, Keele University, UK

The decade since the first edition of Dahlia Zaidel's extraordinary book has seen major growth in the investigation of the neural basis of art. This second edition revises and updates the new findings. I strongly recommend it to all neuroscientists, scholars, clinicians, and lay readers. - Laura Piccardi, Università dell'Aquila, Italy

The updated edition of Zaidel's *The Neuropsychology of Art* gives the best, single overview of how various disturbances to the brain can inform our understanding of the role played by the brain in the human species' propensity for creating and experiencing art. By examining changes to perception, cognition, and emotion, Zaidel demonstrates that art behavior is the result of many brain systems, not a single art "module". *The Neuropsychology of Art* was a seminal publication when it was first published, and remains a must-read cornerstone of the rapidly growing neuroaesthetics literature. - Martin Skov, Center for Decision Neuroscience, Copenhagen Business School, & Danish Research Centre for Magnetic Resonance, Denmark

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Intrigued by the promise of its title, I zipped over to my local university library as soon as this book came in. Alas, this is not only the last word on the topic, it is not even an adequate summary of recent work. The author is a neuroscientist herself, but the usual penetrating and synthesizing insight of such specialists seems lacking here. In her chapters on musical art and brain damage, I miss the central focus of this kind of study: the scientist learns about brain function from those who have lost a specific piece of it. Zaidel refers to some interesting studies and historical anecdotes (musicians who sustained this or that kind of brain damage), but the reader does not learn what I want to from the discussions. I learn details, but the stories and studies do not cumulate in a big picture. Of course modern brain research is still developing, yet other researchers give me more of a sense that they can intuit a big picture beyond what they can clearly see. Also in the music section, Zaidel's end-of-section paragraph of summary does not include major insights derived from Isabelle Peretz, one of the foremost neuroscientists of music, though Zaidel cites a couple of Peretz' publications in

her bibliographies. Peretz gives a significantly better explanation of currently understood brain processing of musical phenomena than Zaidel does, but you wouldn't know from this book. It's not a bad book, just not a great one.

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