Pictorial Motion: Phenomena of Non-Objective Oscillation

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The well-known window constructed by Ames should better, as he once mentioned "… be three-dimensional, i.e. have actual thickness instead of having the appearance of thickness produced by painted shadows". But in the course of obviating the 'conflicting indications' inherent in his three-dimensional prototype Ames finally decided to use instead of it "a very thin window with painted shadows". His "very thin" window properly be named a *picture* in J.J. Gibson's sense, precisely a double sided and (linear perspective) anamorphotic one. Presumably all pictures of that type 'produce', when rotated around a perpendicular – or other apt – axis, non-veridical oscillation, Ames's window being just a member of the class. The explanation of the pendular phenomenon provided by Ames and eg Braunstein should, on the one hand, thus be seen as narrowly limited. Nevertheless they do fit – on the other hand – well with the apparent oscillation of the rotated set of spanners, employed here as a trapezoidal 'quasi-areal' with little spatial meaning. Examples of those mentioned above as well as of two other types of non-objective oscillations are given as – cinematographically preserved – pictorial motions.