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In this book, Alberto Voltolini puts forward a new theory of depiction, integrating elements from other available accounts. Because of the "syncretistic" character of his proposal, he dedicates Part I to a detailed analysis of the main accounts on offer, including a thorough investigation of the notion of seeing-in.
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A new answer is given to this venerable question by

providing a syncretistic theory of depiction that tries to combine the merits of the previous theories on the matter while. Thus, not only perceptual, but also both conventional and causal factors contribute in making something a picture of something else.

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A Syncretistic Theory of Depiction by Alberto Voltolini

What is depiction? This is a venerable question that has received many different answers throughout the whole history of philosophy, especially in contemporary times. A Syncretistic Theory of Depiction elaborates a new account on this matter by providing a theory of depiction that tries to combine

Alberto Voltolini, Towards a syncretistic theory of ...

In this paper I argue for a syncretistic theory of depiction, which combines the merits of the main paradigms which have hitherto faced themselves on this issue, namely the perceptualist and

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Abstract. A structural, or semiotic, theory of depiction such as the one originally defended by Nelson Goodman (1968) is primarily characterized by two main claims, one that concerns the intentionality of a picture, the other that concerns its figurativity.