

A young couple is shown in a close-up, intimate moment outdoors. The woman on the left has long, wavy brown hair and is smiling broadly, showing her teeth. She is wearing a light blue denim jacket. The man on the right has long, wavy blonde hair and a beard. He is laughing with his eyes closed, and his hand is near his face, with his index finger pointing towards his nose. He is wearing a dark jacket with a brown fur collar. The background is a soft, out-of-focus natural setting.

EMOTION
OVER
AESTHETICS

Emotion In Aesthetics

CO Houle



Emotion In Aesthetics:

Emotion in Aesthetics Warren A. Shibbes, 1995-09-30 Emotion in Aesthetics is the first book on aesthetics to provide an extensive theory of emotion application of the cognitive emotive theory to aesthetics analysis of the relationship between aesthetics metaphor and emotion a full theory of meaning and its application to aesthetics discussion of the relationship between aesthetics music and language in terms of phonetics phonology and intonation an analysis of humanistic aesthetics a well developed naturalistic theory of ethics as applied to aesthetics and emotion Stress is placed on the views of contemporary philosophers as well as some of the main historical accounts of emotion in aesthetics The important recent work on emotion has not hitherto been applied to aesthetics As a result there is still much confusion in aesthetics about aesthetic emotion and related concepts such as the expression theory of emotion The present book has been written to show how the theory can be used to clarify the issue resulting in a major breakthrough in aesthetics In addition the theory presented is valuable in relating aesthetics to ethics and humanism

The Aesthetics of Emotion Gerald C. Cupchik, 2016-07-28 Gerald C Cupchik builds a bridge between science and the humanities arguing that interactions between mind and body in everyday life are analogous to relations between subject matter and style in art According to emotional phase theory emotional reactions emerge in a perfect storm whereby meaningful situations evoke bodily memories that unconsciously shape and unify the experience Similarly in expressionist or impressionist painting an evocative visual style can spontaneously colour the experience and interpretation of subject matter Three basic situational themes encompass complementary pairs of primary emotions attachment happiness sadness assertion fear anger and absorption interest disgust Action episodes in which a person adapts to challenges or seeks to realize goals benefit from energizing bodily responses which focus attention on the situation while providing feedback in the form of pleasure or pain regarding success or failure In high representational paintings style is transparent making it easier to fluently identify subject matter Exploring Emotions, Aesthetics and Wellbeing in Science Education Research Alberto Bellocchi, Cassie Quigley, Kathrin

Otreel-Cass, 2016-10-19 This book addresses new research directions focusing on the emotional and aesthetic nature of teaching and learning science informing more general insights about wellbeing It considers methodological traditions including those informed by philosophy sociology psychology and education and how they contribute to our understanding of science education In this collection the authors provide accounts of the underlying ontological epistemological methodological perspectives and theoretical assumptions that inform their work and that of others Each chapter provides a perspective on the study of emotion aesthetics or wellbeing using empirical examples or a discussion of existing literature to unpack the theoretical and philosophical traditions inherent in those works This volume offers a diverse range of approaches for anyone interested in researching emotions aesthetics or wellbeing It is ideal for research students who are confronted with a cosmos of research perspectives but also for established researchers in various disciplines with an interest in

researching emotions affect aesthetics or wellbeing *Emotion and the Arts* Mette Hjort, Sue Laver, 1997 Literature gave p 283 298 Under four headings the relationship between the arts and emotions is discussed by mainly philosophers The headings are the paradox of fiction emotion and its expression through art the rationality of emotional responses to art and the value of emotion art forms discussed are literature music theatre visual arts **Art's Emotions** Damien

Freeman, 2011-01-01 How is that artistic works have the power to move the human heart Why does Manet's Woman with a Parrot evoke reverie and an Edward Elgar cello concerto nostalgia What is the value of such experiences Art's Emotions is a reflective thought provoking exploration of the significance that experiencing emotion through art has upon our lives Damien Freeman reviews and evaluates three traditional approaches to understanding artistic expression and moves on to develop a new theory of emotion that resolves key questions in aesthetics In a novel philosophical project Freeman also establishes the ethical importance of art in nurturing humans and helping them flourish Art's Emotions challenges readers to consider not only how art engages with emotion but also the ways in which art can answer fundamental questions about the value and nature of experience The Rôle of Feeling and Emotion in Aesthetics Herbert Sidney Langfeld, 1928 Art and Emotion

Derek Matravers, 2001-01-25 The author's aim in this study is to show that what experiences of art and emotion have in common and what links them to the expression of emotion in non artistic cases is the role played by feeling **Modeling**

Visual Aesthetics, Emotion, and Artistic Style James Z. Wang, Reginald B. Adams, Jr., 2024-03-28 Modeling Visual Aesthetics Emotion and Artistic Style offers a comprehensive exploration of the increasingly significant topic of the complex interplay between human perception and digital technology It embodies the cumulative knowledge and efforts of a wide array of active researchers and practitioners from diverse fields including computer vision affective computing robotics psychology data mining machine learning art history and movement analysis This volume seeks to address the profound and challenging research questions related to the computational modeling and analysis of visual aesthetics emotions and artistic style vital components of the human experience that are increasingly relevant in our digitally connected world The book's vast scope encompasses a broad range of topics The initial chapters lay a strong foundation with background knowledge on emotion models and machine learning which then transitions into exploring social visual perception in humans and its technological applications Readers will uncover the psychological and neurological foundations of social and emotional perception from faces and bodies Subsequent sections broaden this understanding to include technology's role in detecting discrete and subtle emotional expressions examining facial neutrality and including research contexts that involve children as well as adults Furthermore the book illuminates the dynamic intersection of art and technology the language of photography the relationship between breath driven robotic performances and human dance and the application of machine learning in analyzing artistic styles This book sets itself apart with its unique multidisciplinary approach encouraging collaboration across related domains Packed with comprehensive tutorials theoretical reviews novel methodologies empirical

investigations and comparative analyses the book offers a rich combination of knowledge and methodologies The book's focus on cutting edge research not only presents the latest developments in the field but also illuminates potential paths that can lead to significant advancements in computer and robotic applications

Cognition, Emotion, and Aesthetics in Contemporary Serial Television Ted Nannicelli, Héctor J. Pérez, 2021-11-25 This book posits an interconnection between the ways in which contemporary television serials cue cognitive operations solicit emotional responses and elicit aesthetic appreciation The chapters explore a number of questions including How do the particularities of form and style in contemporary serial television engage us cognitively emotionally and aesthetically How do they foster cognitive and emotional effects such as feeling suspense anticipation surprise satisfaction and disappointment Why and how do we value some serials while disliking others What is it about the particularities of serial television form and style in conjunction with our common cognitive emotional and aesthetic capacities that accounts for serial television's cognitive socio political and aesthetic value and its current ubiquity in popular culture This book will appeal to postgraduates and scholars working in television studies as well as film studies cognitive media theory media psychology and the philosophy of art

The Emotional Organization Stephen Fineman, 2009-02-09 This landmark collection is exclusively devoted to demonstrating mapping what is understood today about the power and structural effects of emotion and identity in organizations Essays at the leading edge of research reveal the influence of workplace cultures power and institutional expectations while also exploring the negative impacts of emotion management in the workplace Brings together an international group of cutting edge researchers to write critically about emotion in different organizational and cultural settings Includes research on policy change management and professional practice Exposes the influence of workplace cultures power and institutional expectations on emotion Reveals the darker and oppressive features of emotion management in organizations Applies recent critical organizational theory to emotion

Handbook of Music and Emotion Patrik N. Juslin, John Sloboda, 2011-03-17 A successor to the acclaimed *Music and Emotion* The *Handbook of Music and Emotion* provides comprehensive coverage of the field in all its breadth and depth As well as summarizing what is currently known about music and emotion it will also stimulate further research in promising directions that have been little studied

Sense and Sadness Tala Jarjour PhD, 2018-04-16 *Sense and Sadness* is an innovative study of music modality in relation to human emotion and the aesthetics of perception It is also a musical story of survival through difficulty and pain Focusing on chant at St George's Syrian Orthodox Church of Aleppo author Tala Jarjour puts forward the concept of the emotional economy of aesthetics which enables a new understanding of modal musicality in general and of Syriac musicality in particular Jarjour combines insights from musicology and ethnomusicology sound and religious studies anthropology history East Christian and Middle Eastern studies and the study of emotion to seamlessly weave together multiple strands of a narrative which then becomes the very story it tells Drawing on imagination and metaphor she brings to the fore overlapping at times contradictory modes of sense

and sense making At once intimate and analytical this ethnographic text entwines academic thinking with its subject s and subjectivities portraying events writing people and music as they unfold together through ritual commemorations and a devastating ongoing war The Expression of Emotion in the Visual Arts: A Philosophical Inquiry Benjamin R.

Tilghman,2012-12-06 The philosophy of art aesthetics is here understood to be something distinct from both art appreciation and art criticism The philosophy of art is never theless dependent upon the existence of appreciation and criticism because it is out of reflection upon these that the uniquely philosophical problems of art arise problems that reflect puzzlement about what is involved in under standing enjoying describing and evaluating works of art Hence the philo sophy of art must presuppose at least some measure of understanding and appreciation of particular works of art and if such understanding and appre ciation are lacking the philosopher is in no position to supply them It can not be a philosophical task to undertake a Defense of Poesie against either the philistine or the tyrant The philosopher is not the one to convince us that art is a Good Thing that paintings are worth looking at poems worth reading and music worth listening to if for no other reason than that philo sophical theory and argument are no substitute for taste and sensibility My position here is the now unexceptional one that philosophical problems are essentially conceptual problems and while the philosopher of art cannot produce aesthetic sensibility and appreciation where these do not exist he can give us understanding of the concepts relevant to artistic appreciation and thereby help us to see our way through the conceptual confusions that have generated the philosophical puzzles surrounding art its appreciation and criticism **Fiction and Emotion** Bijoy H. Boruah,1988 Why do people

respond emotionally to fiction when they know that it is only make believe This question which is fundamental to aesthetics and literary studies is here tackled from a new perspective The author first discusses the various answers that have been offered by philosophers form Aristotle to Roger Scruton He shows that while some philosophers have denied any rational basis to our emotional responses to fiction others have argued that the emotions evoked by fiction are not real emotions at all In contrast Dr Boruah argues that fictional emotions are rational and that they are based on the same sorts of beliefs that we form about real situations and real people He illustrates his discussion throughout by an extensive use of literary examples ranging from Shakespeare to Tolstoy **Suffering Art Gladly** Jerrold Levinson,2013-11-14 A collection of newly composed essays some with a historical focus and some with a contemporary focus which addresses the problem of explaining the

appeal of artworks whose appreciation entails negative or difficult emotions on the appreciator s part what has traditionally been known as the paradox of tragedy *Sense and Sadness* Tala Jarjour,2018 Sense and Sadness is a study of music modality in relation to human emotion and the aesthetics of perception It is also a musical story of survival through difficulty and pain Focusing on chant at St George s Syrian Orthodox Church of Aleppo author Tala Jarjour puts forward the concept of the emotional economy of aesthetics which enables a new understanding of modal musicality in general and of Syriac musicality in particular Jarjour combines insights from musicology and ethnomusicology sound and religious studies

anthropology history East Christian and Middle Eastern studies and the study of emotion to seamlessly weave together multiple strands of a narrative which then becomes the very story it tells At once intimate and analytical this ethnographic text entwines academic thinking with its subject s and subjectivities Drawing on imagination and metaphor Jarjour brings to the fore overlapping at times contradictory modes of sense and sense making And reconciling multiple worlds as well as modes of thinking and belief Sense and Sadness portrays events writing people and music as they unfold together through ritual commemorations and a devastating ongoing war

Reading with Feeling Susan L. Feagin, 2018-10-18 Feelings and other affective responses to a work of fiction are an important part appreciation and the capacity to inspire such responses is part of what is valuable about literary works of art Susan L Feagin s philosophical exploration of appreciation focusing specifically on its emotional or affective components asks us to consider aesthetic appreciation as getting the value out of the work Appreciation involves exercising abilities Feagin develops a psychological model for understanding how one becomes emotionally engaged with something one knows is fictional She stresses the importance of the role of imagination in producing affective responses Imagination is harnessed by the writer s choice of phrase or depiction of detail Feagin cites the work of Angela Carter Molly Keane Heinrich B ll Gabriel Garcia Marquez and draws an extended example from Henry James She notes that not all responses to a work are relevant or appropriate and discusses a variety of ways responses may be assessed Even though assessing responses can stifle imagination and hence threaten spontaneity and the responses themselves the value of having affective responses to fiction depends upon our being able to make such assessments Whatever else we may gain appreciating a work getting the value out of it is one means of extending the capacities of our own imaginations

A History of Modern Japanese Aesthetics Michael F. Marra, 2001-02-01 This collection of essays constitutes the first history of modern Japanese aesthetics in any language It introduces readers through lucid and readable translations to works on the philosophy of art written by major Japanese thinkers from the late nineteenth century to the present Selected from a variety of sources monographs journals catalogues the essays cover topics related to the study of beauty in art and nature The translations are organized into four parts The first The Introduction of Aesthetics traces the formation of notions of beauty culture and art in Japan It includes discussion of the creation of the museum in Japan and the frenetic efforts of Nishi Amane Okakura Tenshin Ernest Fenollosa and Mori Ogai to introduce German British and French aesthetic thought to the Japanese This is followed by three sections that examine the transformation of the aesthetic field into an academic discipline that flourished at three major Japanese universities Aesthetics at Waseda University begins with an essay on the spiritualism and idealism of Onishi Hajime and continues with essays on the impact of German Lebensphilosophie philosophy of life on Shimamura Hogetsu and Takayama Chogyu and work by the major Waseda aesthetician of the twentieth century Aizu Yaichi Thinkers of the Tokyo School adopted a scientific method in the study of art theory Part 3 Aesthetics at the University of Tokyo focuses on the ideas of Otsuka Yasuji holder of the world s first Chair of

Aesthetics Onishi Yoshinori Watsuji Tetsuro Abe Jiro Takeuchi Toshio and Imamichi Tomonobu The section concludes with a look at the contemporary philosopher Sakabe Megumi The last section Aesthetics at the University of Kyoto includes essays on Nakagawa Shigeki and Fukada Yasukazu pioneers in the field of aesthetics and on the philosophy of art of the Kyoto School which was deeply inspired by the thought of Nishida Kitaro Finally the work of Kuki Shuzo an influential teacher of Western philosophy at the University of Kyoto is examined A History of Modern Japanese Aesthetics is a companion volume to Modern Japanese Aesthetics A Reader UH Press 1999

The Aesthetic View of Moral Education Chuanbao Tan,2023-11-30 The Aesthetic View of Moral Education is the result of in depth interdisciplinary research in education and aesthetic studies This book advocates the use of aesthetic ideas and methods to transform moral education activities which are often trapped in a state of forced indoctrination This book aims to address the problems of moral education in China and share certain commonalities in the exploration of educational theory The aesthetic view of moral education is a new and practical philosophy of education The author s theory of moral education as the appreciation of beauty the creation of beauty and the theory of the attainment of the ultimate realm of moral education provide an in depth analysis of the functions of aesthetic education for moral cultivation The author also offers unique interpretations of the aesthetic transformation of the process of moral education itself and the pursuit of the realm of moral life and education This book will be essential reading for students and scholars of education and philosophy East Asian studies and readers interested in China s cultural traditions

The Cambridge Handbook of the Psychology of Aesthetics and the Arts Pablo P. L. Tinio,Jeffrey K. Smith,2014-10-30 The psychology of aesthetics and the arts is dedicated to the study of our experiences of the visual arts music literature film performances architecture and design our experiences of beauty and ugliness our preferences and dislikes and our everyday perceptions of things in our world The Cambridge Handbook of the Psychology of Aesthetics and the Arts is a foundational volume presenting an overview of the key concepts and theories of the discipline where readers can learn about the questions that are being asked and become acquainted with the perspectives and methodologies used to address them The psychology of aesthetics and the arts is one of the oldest areas of psychology but it is also one of the fastest growing and most exciting areas This is a comprehensive and authoritative handbook featuring essays from some of the most respected scholars in the field

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