

THE EXPRESSION
OF EMOTION
IN THE
VISUAL ARTS:
A PHILOSOPHICAL
INQUIRY

by

B. R. TILGHMAN



MARTINUS NIJHOFF / THE HAGUE

The Expression Of Emotion In The Visual Arts A Philosophical Inquiry

Satinder P. Gill



The Expression Of Emotion In The Visual Arts A Philosophical Inquiry:

The Expression of Emotion in the Visual Arts Benjamin R. Tilghman, **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 nevertheless 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 understanding enjoying describing and evaluating works of art Hence the philosophy of art must presuppose at least some measure of understanding and appreciation of particular works of art and if such understanding and appreciation 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 philosophical 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 **The Expression of Emotion in the Visual Arts** Derek Matravers, Vanessa Brasse, 2024-11-08 The visual arts have long been held to have an intimate link with emotions Despite this the topic remains underexplored when the expression of emotion is discussed it is usually in relation to music This volume corrects this lacuna and presents a variety of perspectives on the expression of emotion in the visual arts with contributions from both established and early career academics There are chapters on the empathy theory of beauty enactment and artistic expression emotion and experimental psychology a persona theory of visual expression and self expression in portraiture There are also chapters discussing the contributions to the topic by Susanne Langer and Richard Wollheim as well as a chapter comparing the work of R G Collingwood and Maurice Merleau Ponty The Expression of Emotion in the Visual Arts will be of interest to students and researchers in the philosophy of art and aesthetics as well as those interested in conceptual issues in the visual arts Wittgenstein, Aesthetics and Philosophy Peter B. Lewis, 2017-05-15 Although universally recognised as one of the greatest of modern philosophers Wittgenstein's work in aesthetics has been unjustly neglected This is the first book exclusively devoted to Wittgenstein's aesthetics exploring the themes developed by Wittgenstein in his own writing on aesthetics as well as the implications of Wittgenstein's wider philosophical views for understanding central issues in aesthetics Drawing together original contributions from leading international scholars this book will be an important addition to studies of Wittgenstein's thought but its discussion of issues in literature music and performing art and criticism will also be of interest to many students of literary and cultural studies

Exploring three key themes the capacity of the arts to illuminate our lives the nature of the particular responses involved in understanding and appreciating works of art the role of theory and principle in artistic and critical practice the contributors address issues raised by contemporary philosophers of art and seek to make connections between Wittgenstein's work and that of other significant philosophies of art in the Western tradition Displaying the best practice of modern philosophical writing clarity cogency respect for but not blind obedience to common sense argument illustrated with detailed examples rejection of speculation and pretension this book demonstrates how philosophy can make a valuable contribution to understanding the arts

Speaking of Art P. Kivy, 2012-12-06 As the title of this book was meant to suggest its subject is the way we talk about and write about works of art or rather one of the ways namely the way we describe works of art for critical purposes Because I wished to restrict my subject matter in this way I have made a sharp and no doubt largely artificial distinction between describing and evaluating And I must at the outset guard against a misreading of this distinction to which I have left myself open In distinguishing between evaluative and descriptive aesthetic judgments I am not saying that when I assert X is p where p is a descriptive term like unified or delicate or garish I may not at the same time be evaluating X too and I am not saying that when I make the obviously evaluative assertion X is good I may not be describing X Clearly if I say X is unified I am evaluating X in that unity is a good making feature of works of art and as it is correct in English at least to call an evaluation a description I do not want to suggest that if an assertion is evaluative it cannot be descriptive although there have been many philosophers who have thought this indeed to be the case

Philosophical Inquiry, 1984 *Philosophy and Architecture*, 2021-11-01 **Cognition, Communication and Interaction** Satinder P. Gill, 2007-10-26 Cognition Communication and Interaction examines the theoretical and methodological research issues that underlie the design and use of interactive technology Present interactive designs are addressing the multi modality of human interaction and the multi sensory dimension of how we engage with each other This book aims to provide a trans disciplinary research framework and methodology for interaction design The analysis directs attention to three human capacities that our engagement with interactive technology has made salient and open to constant redefinition These capacities are human cognition communication and interaction In this book examination of these capacities is embedded in understanding the following foundations for design concepts of communication and interaction and their application Part 1 conceptions of knowledge and cognition Part 2 the role of aesthetics and ethics in design Part 3 *Flags, Color, and the Legal Narrative* Anne Wagner, Sarah Marusek, 2021-05-24 On behalf of Professor Hugh Brady Director and Senior Fellow The Flag Research Center at the University of Texas School of Law *Flags Color and the Legal Narrative* Public Memory Identity and Critique Springer 2021 has been selected as the recipient of our Gherardi Davis Prize is presented for a significant contribution to vexillological research for the year 2021 This work was selected because of its breadth and depth in examining flags as meaningful transmitters of significant symbolic information concerning the origins culture self image and values of a society

We believe it represents a signal achievement in the study of flags that sets a new standard for research in the field. The Flag Research Center, founded in 1962, is dedicated to furthering knowledge and advancing understanding of the human need to create and use symbols to express political, cultural, and social ideals through flags and flag-related material culture. The book deals with the identification of identity based on culturally specific color codes and images that conceal assumptions about members of a people comprising a nation or a people within a nation. Flags narrate constructions of belonging that become tethered to negotiations for power and resistance over time and throughout a people's history. Bennet (2005) defines identity as the imagined sameness of a person or social group at all times and in all circumstances. While such likeness may be imagined or even perpetuated, the idea of sameness may be socially, politically, culturally, and historically contested to reveal competing pasts and presents. Visually evocative and ideologically representative flags are recognized symbols fusing color with meaning that prescribe a story of unity. Yet through semiotic confrontation, there may be different paths leading to different truths and applications of significance. Knowing this and their function, the book investigates these transmitted values over time and space. Indeed, flags may have evolved in key historical periods but contemporaneously transpire in a variety of ways. The book investigates these transmitted values: Which values are being transmitted? Have their colors evolved through space and time? Is there a shift in cultural and/or collective meaning from one space to another? What are their sources? What is the relationship between law and flags in their visual representations? What is the shared collective and/or cultural memory beyond this visual representation? Considering the complexity and diversity in the building of a common memory with flags, the book interrogates the complex color-coded sign system of particular flags and their meanings attentive to a complex configuration of historical, social, and cultural conditions that shift over time. Advance Praise for *Flags, Color, and the Legal Narrative*. In an epoch of fragmentation, isolation, and resurgent nationalism, the flag is waved but often forgotten. The flag, its colors, narratives, shape, and denotations go without saying. The red flag over China, the Star Spangled Banner, the Tricolore are instantly recognisable and overdetermined, representing a people, a nation, a culture, languages, legacies, leaders. In this fabulous volume, flags are revealed as concentrated, complex, chromatic assemblages of people, place, and power in and through time. It is in bringing a multifocal awareness of the modes and meanings of flag and color in public representations that is particular strength. Editors Anne Wagner and Sarah Marusek have gathered critical thinkers from the North and South, East and West to help know the essential and central yet often forgotten and not seen work of flags and color in narratives of nation, conflict, struggle, and law. A kaleidoscopic contribution to the burgeoning field of visual jurisprudence, this volume is essential to comprehending the ocular machinery through which power makes and is seen to make the world. Kieran Tranter, Chair of Law, Technology, and Future, Faculty of Law, Queensland University of Technology, Australia. This comprehensive volume of essays could not be arriving at a more opportune time. The combined forces of climate change, inequality, and pandemic are causing instability and painful recognitions of our collective uncertainties about nationhood and

globalism In the United States where I am writing these few lines our traditional red white blue flag has been collapsed into two colors Red and Blue While these colors have semiotically deep texts the division of the country into these two colors began with television stations designing how to report the vote count in the 2000 presidential election year creating red and blue parties and states The colors stuck and have become customary We Americans are told all the time by pundits that we are a deeply divided nation as proven by unsubtle colored maps To a statistician we are a Purple America though the color is unequally distributed White the color of negotiation and peace is rarely to be found To begin to approach understanding the problems flagged in my brief account requires the insight of multiple disciplines That is what Wagner and Marusek wonderful scholars in their own work have assembled as editors a conversation among scholars at the forefront of thinking about how flags and colors represent those who claim them thus exemplifying how to resist simple explanations and pat answers The topic is just too important Christina Spiesel Senior Research Scholar in Law Yale Law School Adjunct Professor of Law Quinnipiac University School of Law USA Visuals such as symbols and images in addition to conventional textual forms seem to have a unique potential for the study of a collective identity of a community and its traditions as well as its narratives and at the same time in the expression of one's ideas impressions and ideologies in a specific socio political space Visual analysis thus has become a well established domain of investigations focusing on how various forms of text external semiotic resources such as culturally specific symbols including patterns and colors make it possible for scholars to account for and thus demystify discursive symbols in a wider social and public space *Flags Identity Memory Critiquing the Public Narrative through Colors* as an international and interdisciplinary volume is a unique attempt to demystify the thinking values assumptions and ideologies of specific nations and their communities by analyzing their choice of specific patterns and colors represented in a national flag It offers a comprehensive and insightful range of studies of visual and hidden discursive processes to understand social narratives through patterns of colours in the choice of national flags and in turn to understand their semiotic philosophical and legal cultures and traditions Wagner and Marusek provide an exclusive opportunity to reflect on the functions roles and limits of visual and discursive representations This volume will be a uniquely resourceful addition to the study of semiotics of colours and flags in particular how nations and communities represent their relationship between ideology and pragmatism in the repository of identity knowledge and history Vijay K Bhatia Chinese University of Hong Kong Full Professor Hong Kong In all societies colors play a critical function in the realm of symbolism Nation societies perceive great significance in the colors of flags and national emblems Colors constitute in other words sign systems of national identity The relation of color codes and their relation to concepts of nationhood and its related narratives is the theme of this marvelous and eye opening collection of studies Flags are mini texts on the inherent values and core concepts that a nation espouses and for this reason the colors that they bear can be read at many levels from the purely representational to the inherently cultural Written by experts in various fields this interdisciplinary anthology will be of

interest to anyone in the humanities social sciences jurisprudence narratology political science and semiotics It will show how a seemingly decorative aspect of nationhood the colors on flags tells a much deeper story about the human condition Marcel Danesi University of Toronto Full Professor of Anthropology Canada **Metaphor** ,1985-01-01 The aim of the present bibliography is to provide the student of metaphor with an up to date and comprehensive albeit not exhaustive overview of recent publications dealing with various aspects of metaphor in a variety of disciplines Where the emphasis is primarily on specific works about metaphor mainly in philosophy linguistics and psychology the list has been supplemented with references to studies where metaphor is explicitly recognized as an instrument of research or analysis e g in literature or in the elaboration of scientific and religious models or where its use is illustrated *Library Catalog of the Metropolitan Museum of Art* Metropolitan Museum of Art (New York, N.Y.). Library,1977 *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 *Oxford Companion to Emotion and the Affective Sciences* David Sander,Klaus Scherer,2014-02-06 Few areas have witnessed the type of growth we have seen in the affective sciences in the past decades Across psychology philosophy economics and neuroscience there has been an explosion of interest in the topic of emotion and affect Comprehensive authoritative up to date and easy to use the new Oxford Companion to Emotion and the Affective Sciences is an indispensable resource for all who wish to find out about theories concepts methods and research findings in this rapidly growing interdisciplinary field one that brings together amongst others psychologists neuroscientists social scientists philosophers and historians Organized by alphabetical entries and presenting brief definitions concise overviews and encyclopaedic articles all with extensive references to relevant publications this Companion lends itself to casual browsing by non specialists interested in the fascinating phenomena of emotions moods affect disorders and personality as well as to focused search for pertinent information by students and established scholars in the field Not only does the book provide entries on affective phenomena but also on their neural underpinnings their cognitive antecedents and the associated responses in physiological systems facial vocal and bodily expressions and action tendencies Numerous entries also consider the role of emotion in society and social behavior as well as in cognitive processes such as those critical for perception attention memory judgement and decision making The volume has been edited by a group of internationally leading authorities in the respective disciplines consisting of two editors David Sander and Klaus Scherer as well as group of 11 associate editors John T Cacioppo Tim Dalgleish Robert Dantzer Richard J Davidson Ronald B de Sousa Phoebe C Ellsworth Nico Frijda George Loewenstein Paula M Niedenthal Peter Salovey and Richard A Shweder The members of the editorial board have commissioned and reviewed contributions from major experts on specific topics In addition to comprehensive coverage of technical terms and fundamental issues the volume also highlights current debates that inform the ongoing research process In addition the Companion contains a wealth of material

on the role of emotion in applied domains such as economic behaviour music and arts work and organizational behaviour family interactions and group dynamics religion law and justice and societal change Highly accessible and wide ranging this book is a vital resource for scientists students and professionals eager to obtain a rapid conclusive overview on central terms and topics and anyone wanting to learn more about the mechanisms underlying the emotions dominating many aspects of our lives

Emotional Reinventions Melanie V. Dawson, 2015-07-14 Focusing on representational approaches to emotion during the years of American literary realism's dominance and in the works of such authors as Edith Wharton Alice Dunbar Nelson W D Howells Charles Chesnutt and others *Emotional Reinventions* Realist Era Representations Beyond Sympathy contends that emotional representations were central to the self-conscious construction of high realism in the mid 1880s and to the interrogation of its boundaries Based on realist era authors rejection of sentimentalism and its reduction of emotional diversity a tendency to stress what Karen Sanchez Eppler has described as sentimental fiction's investment in overcoming difference Melanie Dawson argues that realist era investments in emotional detail were designed to confront differences of class gender race and circumstance directly She explores the ways in which representational practices that approximate scientific methods often led away from scientific theories and rejected rigid attempts at creating emotional taxonomies She argues that ultimately realist era authors demonstrated a new investment in individuated emotional histories and experiences that sought to honor all affective experiences on their own terms

Widener Library Shelflist: Philosophy and psychology Harvard University. Library, 1973

Pot-Boilers Clive Bell, 2019-11-27 In *Pot Boilers* Clive Bell presents a critical exploration of the art world blending his trademark philosophical insights with a keen sense of social commentary The book features an array of essays that dissect the contemporary art landscape examining the superficiality of commercialism that often obscures genuine artistic expression Bell's literary style is marked by wit and clarity enabling him to traverse complex ideas while remaining engaging to the reader This work emerges during an era when the commodification of art was on the rise inviting reflection on the true value of creativity in a rapidly changing economy Clive Bell a prominent figure of the early 20th century English art scene was influenced by his background as an art critic and a member of the Bloomsbury Group His previous explorations of aesthetics and meaning in art set the stage for this candid examination of what he terms pot boilers works that prioritize market success over artistic integrity This unique lens stems from his philosophical inquiries into aesthetics challenging the conventions of his time and advocating for a more profound engagement with art *Pot Boilers* is a must read for anyone invested in the discourse surrounding artistic authenticity and the impact of commercialization on creativity Readers will appreciate Bell's incisive critiques which resonate with ongoing conversations about art's place in society today This book serves as both a reflective and provocative examination urging readers to reassess the treasures that lie beneath the surface of art

Wittgenstein, Ethics, and Aesthetics B. R. Tilghman, 1991-07-03 As early as 1916 Wittgenstein states that ethics and aesthetics are one that only through aesthetics and

art can what is truly important in human life be shown This is the first book to clarify Wittgenstein s ideas about ethics and aesthetics and to illustrate how those ideas apply to art history and criticism Tilghman shows how a study of Wittgenstein illuminates not only the relationship between ethics and aesthetics but also the relationship between art and our lives The result is that we can better understand the human importance of abstract as well as traditional art Chapter 1 surveys the development of the philosophy of art that has dominated aesthetics since mid century Chapter 2 provides a brief history of some of the ways that the relationship between ethics and aesthetics has been considered in the philosophy of art Chapters 3 and 4 discuss Wittgenstein s views on ethics and aesthetics at the time he wrote *Tractatus* and chapter 5 examines the question of what it is to discern the humanity in a person as reflected in Wittgenstein s later viewpoints found in *Philosophical Investigations* Chapters 6 and 7 investigate what it is to discern the art in a work of art and what it is to discern the humanity in a work of art These investigations in turn lead to some conclusions about the importance of art in people s lives and the failure of much recent aesthetic theory to accommodate art s human importance

Metaphor: an Annotated Bibliography and History Warren A. Shibles,1971 *The Emotions of the Ancient Greeks* David Konstan,2007-12-22 It is generally assumed that whatever else has changed about the human condition since the dawn of civilization basic human emotions love fear anger envy shame have remained constant David Konstan however argues that the emotions of the ancient Greeks were in some significant respects different from our own and that recognizing these differences is important to understanding ancient Greek literature and culture With *The Emotions of the Ancient Greeks* Konstan reexamines the traditional assumption that the Greek terms designating the emotions correspond more or less to those of today Beneath the similarities there are striking discrepancies References to Greek anger or love or envy for example commonly neglect the fact that the Greeks themselves did not use these terms but rather words in their own language such as *org* and *philia* and *phthonos* which do not translate neatly into our modern emotional vocabulary Konstan argues that classical representations and analyses of the emotions correspond to a world of intense competition for status and focused on the attitudes motives and actions of others rather than on chance or natural events as the elicitors of emotion Konstan makes use of Greek emotional concepts to interpret various works of classical literature including epic drama history and oratory Moreover he illustrates how the Greeks conception of emotions has something to tell us about our own views whether about the nature of particular emotions or of the category of emotion itself

Pero, ¿es esto arte? B.R. Tilghman,2005 La filosof a del arte es importante porque el arte es importante Uno de los prop sitos de este libro es en palabras de su autor mostrar que buena parte de la filosof a del arte no ha sido planteada con claridad Son las t cnicas de investigaci n filsofica que se pueden aprender de Wittgenstein las que permiten reconocer las confusiones en la filosof a del arte reciente y mostrar en qu consisten y son algunos aspectos m s pronto abandonados de su obra los que nos permiten una mejor comprensi n de la que es aquello que genera stos tropezones filsoficos Este ensayo se centra en la propia palabra arte y en algunos de los muchos

intentos de formular una definición filosófica y de conseguir así una comprensión teórica del arte. La pregunta principal es por lo tanto la tradicional: ¿Qué es arte? Si bien en la primera mitad del siglo XX los especialistas en estética y los filósofos del arte no tenían duda que una de las tareas capitales si no la tarea capital de su disciplina era responder la pregunta con una definición o teoría general del arte, esta suposición sobre la función capital de la estética se cuestionó a los cincuenta en gran parte a partir de las Investigaciones filosóficas de Wittgenstein (1953). Y desde entonces ha habido nuevas olas de ensayos sobre teoría y definición. Como nos recuerda Salvador Rubio traductor y editor de esta magnífica versión, Tilghman se inclina por una concepción terapéutica en el sentido wittgensteniano del término: la función de la estética en tanto que filosofía es detectar y deshacer los malentendidos que nos impiden comprender adecuadamente el arte.

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