

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

by

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MARTINUS NIJHOFF / THE HAGUE

The Expression Of Emotion In The Visual Arts A Philosophical Inquiry

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

The Expression of Emotion in the Visual Arts 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 Brasseley, 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 enaction 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

Philosophy and Architecture, 2021-11-01 *Philosophical Inquiry*, 1984 **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

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's 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

Key Writers on Art: The Twentieth

Century Chris Murray, 2005-06-27 Key Writers on Art The Twentieth Century offers a unique and authoritative guide to modern responses to art Featuring 48 essays on the most important twentieth century writers and thinkers and written by an international panel of expert contributors it introduces readers to key approaches and analytical tools used in the study of contemporary art It discusses writers such as Adorno Barthes Benjamin Freud Greenberg Heuser Kristeva Merleau Ponty Pollock Read and Sontag

The Exprebion Of Emotion In The Visual Arts A Philosophical Inquiry Book Review: Unveiling the Magic of Language

In a digital era where connections and knowledge reign supreme, the enchanting power of language has are more apparent than ever. Its capability to stir emotions, provoke thought, and instigate transformation is really remarkable. This extraordinary book, aptly titled "**The Exprebion Of Emotion In The Visual Arts A Philosophical Inquiry**," written by a highly acclaimed author, immerses readers in a captivating exploration of the significance of language and its profound affect our existence. Throughout this critique, we will delve to the book is central themes, evaluate its unique writing style, and assess its overall influence on its readership.

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The Exprebion Of Emotion In The Visual Arts A Philosophical Inquiry Introduction

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The Expression Of Emotion In The Visual Arts A Philosophical Inquiry

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