



# *The Aesthetic Experience*

An Anthropologist Looks at the Visual Arts

JACQUES MAQUET

# The Aesthetic Experience An Anthropologist Looks At The Visual Arts

**Victor Buchli**



## **The Aesthetic Experience An Anthropologist Looks At The Visual Arts:**

**The Aesthetic Experience** Jacques Jérôme Pierre Maquet, Jacques P. Maquet, 1986 Examines how we experience art discusses the symbolic and cultural aspects of aesthetic objects and considers the effect of art from other cultures

*Aesthetic Illusion* Frederick Burwick, Walter Pape, University of California (System). Humanities Research Institute, 1990  
Keine ausführliche Beschreibung für Aesthetic Illusion verfügbar  
*The Aesthetic Function of Art* Gary Iseminger, 2018-09-05  
How can we understand art and its impact Gary Iseminger argues that the function of the practice of art and the informal institution of the artworld is to promote aesthetic communication He concludes that the fundamental criteria for evaluating a work of art as a work of art are aesthetic After considering other practices and institutions that have aesthetic dimensions and other things that the practice of art does Iseminger suggests that art is better at promoting aesthetic communication than other practices are and that art is better at promoting aesthetic communication than it is at anything else Iseminger bases his work on a distinction often blurred in contemporary aesthetics between art as a set of products/works of art and art as an informal institution and social practice the artworld Focusing initially on the function of the artworld rather than the function of works of art he blends elements from two of the most currently influential philosophical approaches to art George Dickie's institutional theory and Monroe Beardsley's aesthetic theory and provides a new foundation for a traditional account of what makes good art  
**The Art of Anthropology** Alfred Gell, 2020-08-20 The Art of Anthropology collects together the most influential of Gell's writings which span the past two decades with a new introductory chapter written by Gell The essays vividly demonstrate Gell's theoretical and empirical interests and his distinctive contribution to several key areas of current anthropological enquiry A central theme of the essays is Gell's highly original exploration of diagrammatic imagery as the site where social relations and cognitive processes converge and crystallise Gell tracks this imagery across studies of tribal market transactions dance forms the iconicity of language and his most recent and groundbreaking analyses of artworks Written with Gell's characteristic fluidity and grace and generously illustrated with Gell's original drawings and diagrams the book will interest art historians sociologists and geographers no less than anthropologists challenging as it does established ideas about exchange representation aesthetics cognition and spatial and temporal processes

**Anthropology, Art, and Aesthetics** Jeremy Coote, Anthony Shelton, 1992 This collection of essays on anthropological approaches to art and aesthetics is the first in its field to be published for some time It is finely balanced between developing existing traditions in the anthropology of art and charting new problematics and approaches  
**The Oxford Handbook of Aesthetics** Jerrold Levinson, 2005-01-27 The Oxford Handbook of Aesthetics has assembled 48 brand new essays making this a comprehensive guide available to the theory application history and future of the field  
*Beauty in Context* Wilfried van Damme, 2021-11-01 This is the first study to survey the field of the anthropology of aesthetics which during the last few decades has emerged on the cross roads between anthropology and non Western art scholarship While critically examining

the available literature thereby addressing such basic issues as the existence of aesthetic universals the author elaborates on a central thesis which concerns the relationship between aesthetic preference and sociocultural ideals Drawing on empirical data from several African cultures he demonstrates that varying notions of beauty are inspired by varying sociocultural ideals thus shedding light on the phenomenon of cultural relativism in aesthetic preference Emphasizing unity within diversity the systematic anthropological approach offered in this volume invites the reader to reconsider aesthetic preference from an empirical cross cultural and contextual perspective

**The Art and Material Culture of Iranian Shi'ism** Pedram

Khosronejad,2011-11-30 Shi i Islam has been the official religion of Iran from the Safavids 1501 1732 to the present day The Shi i world experience has provided a rich artistic tradition encompassing painting sculpture and the production of artefacts and performance which has helped to embed Shi i identity in Iran as part of its national narrative In what areas of material culture has Iranian Shi ism manifested itself through objects or buildings that are unique within the overall culture of Islam To what extent is the art and architecture of Iran from the Safavid period onwards identifiably Shi i What does this say about the relationship of nation state and faith in Iran Here leading experts trace the material heritage of Iranian Shi ism within each of its political religious and cultural dimensions

**Cross-Cultural Issues in Art** Steven Leuthold,2010-12-16

Cross Cultural Issues in Art provides an engaging introduction to aesthetic concepts expanding the discussion beyond the usual Western theorists and Western examples Steven Leuthold discusses both contemporary and historical issues and examples incorporating a range of detailed case studies from African Asian European Latin American Middle Eastern and Native American art Individual chapters address broad intercultural issues in art including Art and Culture Primitivism and Otherness Colonialism Nationalism Art and Religion Symbolism and Interpretation Style and Ethnicity A Sense of Place Art and Social Order Gender and the Self considering these themes as constructs that frame our understanding of art Cross Cultural Issues in Art draws upon ideas and case studies from cultural and critical studies art history ethno aesthetics and area studies visual anthropology and philosophy and will be useful for undergraduate and postgraduate courses in these fields

The Death of Authentic Primitive Art Shelly Errington,2023-09-01

In this lucid witty and forceful book Shelly Errington argues that Primitive Art was invented as a new type of art object at the beginning of the twentieth century but that now at the century s end it has died a double but contradictory death Authenticity and primitivism both attacked by cultural critics have died as concepts At the same time the penetration of nation states the tourist industry and transnational corporations into regions that formerly produced these artifacts has severely reduced supplies of primitive art bringing about a second death Errington argues that the construction of the primitive in the nineteenth and twentieth centuries and the kinds of objects chosen to exemplify it must be understood as a product of discourses of progress from the nineteenth century European narrative of technological progress to the twentieth century narrative of modernism to the late twentieth century narrative of the triumph of the free market In Part One she charts a provocative argument ranging through the

worlds of museums art theorists mail order catalogs boutiques tourism and world events tracing a loosely historical account of the transformations of meanings of primitive art in this century In Part Two she explores an eclectic collection of public sites in Mexico and Indonesia a national museum of anthropology a cultural theme park an airport and a ninth century Buddhist monument newly refurbished to show how the idea of the primitive can be used in the interests of promoting nationalism and economic development Errington's dissection of discourses about progress and primitivism in the contemporary world is both a lively introduction to anthropological studies of art institutions and a dramatic new contribution to the growing field of cultural studies

Interpreting Art in Museums and Galleries Christopher Whitehead, 2011-12-02 In this pioneering book Christopher Whitehead provides an overview and critique of art interpretation practices in museums and galleries Covering the philosophy and sociology of art traditions in art history and art display the psychology of the aesthetic experience and ideas about learning and communication Whitehead advances major theoretical frameworks for understanding interpretation from curators and visitors perspectives Although not a manual the book is deeply practical It presents extensively researched European and North American case studies involving interviews with professionals engaged in significant cutting edge interpretation projects Finally it sets out the ethical and political responsibilities of institutions and professionals engaged in art interpretation Exploring the theoretical and practical dimensions of art interpretation in accessible language this book covers The construction of art by museums and galleries in the form of collections displays exhibition and discourse The historical and political dimensions of art interpretation The functioning of narrative categories and chronologies in art displays Practices discourses and problems surrounding the interpretation of historical and contemporary art Visitor experiences and questions of authorship and accessibility The role of exhibition texts new interpretive technologies and live interpretation in art museum and gallery contexts Thoroughly researched with immediately practical applications Interpreting Art in Museums and Galleries will inform the practices of art curators and those studying the subject

**Lord I'm Coming Home** John Forrest, 2018-03-15 Lord I'm Coming Home focuses on a small white rural fishing community on the southern reaches of the Great Dismal Swamp in North Carolina By means of a new kind of anthropological fieldwork John Forrest seeks to document the entire aesthetic experience of a group of people showing the aesthetic to be an everyday experience and not some rarefied and pure behavior reserved for an artistic elite The opening chapter of the book is a vivid fictional narrative of a typical day in Tidewater presented from the perspective of one fisherman In the following two chapters the author sets forth the philosophical and anthropological foundations of his book paying particular attention to problems of defining aesthetic to methodological concerns and to the natural landscape of his field site Reviewing his own experience as both participant and observer he then describes in scrupulous detail the aesthetic forms in four areas of Tidewater life home work church and leisure People use these forms Forrest shows to establish personal and group identities facilitate certain kinds of interactions while inhibiting others and

cue appropriate behavior His concluding chapter deals with the different life cycles of men and women insider outsider relations secular and sacred domains the image and metaphor of home and the essential role that aesthetics plays in these spheres The first ethnography to evoke the full aesthetic life of a community Lord I m Coming Home will be important reading not only for anthropologists but also for scholars and students in the fields of American studies art folklore and sociology

**Art and Creativity in a New Guinea Society** Ross Bowden,2022-07-26 The Kwoma the subject of this book are one of a number of peoples in the Sepik River region of northern Papua New Guinea who have created some of the most distinctive visual art in the Pacific Through case studies of their painting sculpture architecture and ritual this book examines in detail how people in this society understand their art as a cultural phenomenon This includes how they understand its origins in the spirit world how they judge quality in art and how they understand artistic creativity The book contrasts Kwoma beliefs with the radically different approach to art found in the modern West The modern Western concept of art first emerged not in the eighteenth century in the Enlightenment or even later as anthropologists and art historians often assume but several centuries earlier in the Renaissance The book gives an account of radical changes that took place culturally in Europe between the twelfth and sixteenth centuries in the way human intellectual creativity was understood and how this gave rise to a new concept of art one that remains unchanged in the modern West today

**Symbols and Meaning** Mari Womack,2005-04-07 Womack offers a concise and easy to read overview of the power and meaning of symbols in all human societies She describes how symbols\_images words or behaviors with multi layered meanings\_are mechanism of communication She demonstrates how we experience the power of symbols in all aspects of human life birth death love sexual desire and the need for food and shelter Womack investigates the use of symbols in the language of religion healing politics social organization and control popular culture psychology philosophy semiotics magic and expressive culture including art aesthetics literature theater sports and music The author s eclectic anthropological approach incorporates the social conceptual and psychological dynamics of symbols Her new book is an essential introductory textbook for courses that define fundamental concepts in religion cultural anthropology communication and art

**Art and Religion in Africa** Rosalind Hackett,1998-10-01 Africa s religious and artistic traditions constitute a primary example of its intellectual and cultural vitality Artistic works play a vital role especially where oral traditions dominate in communicating ideas about the relationship between the human spiritual and natural worlds This work is a comparative study of Africa s visual and performing arts concentrating on their geographical material and gendered diversity and focusing on the relation of these arts to African religion The author combines ethnographic and art historical methodology but does not assume any prior knowledge of African art or African religion The text seeks a greater understanding of the philosophical and religious aspects of African art thus challenging western perceptions of what is important in terms of artistic representation This approach reveals the transformative capacities and multi dimensionality of African art The work also highlights the changes brought

about by Christianity Islam and the newer religious movements in post colonial Africa      *Proceeding of the International Seminar on "Art and Spirituality"* Diane Butler, Megan Collins, I Wayan Rai S, Surasak Jamnongsarn, Joe Peters, Sahrul N, Andar Indra Sastra, Asril S, Wilma Sriwulan, This proceeding is a compilation of papers which is presented at International Seminar titled Art and Spirituality held by Postgraduate Program ISI Padangpanjang 9 November 2016 There are some main speakers who are invited Dr Diane Butler United States Dr Megan Collins New Zealand Prof Dr I Wayan Rai S MA ISBI Tanah Papua Mr Surasak Jamnongsarn Thailand and Dr Joe Peters National University of Singapore Moreover 25 writers from several backgrounds academics and practioners also presented their papers in this seminar Hopefully This Art and Spirituality proceeding could enrich repertoire of art references in Indonesia and also becomes an encouragement to academics and artists to dish up ideas in form of scientific papers      Material culture : critical concepts in the social sciences. Vol. 3 : Pt. 1 Victor Buchli, 2004 Publisher description      *The Routledge Companion to Philosophy and Music* Theodore Gracyk, Andrew Kania, 2011-02-14 The Routledge Companion to Philosophy and Music is an outstanding guide and reference source to the key topics subjects thinkers and debates in philosophy and music Over fifty entries by an international team of contributors are organised into six clear sections general issues emotion history figures kinds of music music philosophy and related disciplines The Routledge Companion to Philosophy and Music is essential reading for anyone interested in philosophy music and musicology      An Anthropology of Making in Santa Clara del Cobre Michele Avis Feder-Nadoff, 2024-05-27 This book introduced with a Foreword by Tim Ingold offers a nuanced reflection on the meaning of making and artisan agency demonstrating how copper smithing produces not only objects but also lives worlds meanings and social transformation Through long term ethnography grounded in apprenticeship to master coppersmith Jes s P rez Ornelas Feder Nadoff s intimate description of communal and artisanal life in Santa Clara del Cobre Michoac n M xico provides a critical reappraisal of aesthetics and compelling ways to think about how aura and agency are produced By mapping flows and frictions between persons places and things this study closes the gap between economic and socio political analysis of craft on the one hand and aesthetic material and phenomenological studies of making on the other Although craft historically plays a prominent national even ideological role in Mexico as in many countries most artisans ironically remain absent often living in marginalized precarious circumstances By tracing the cycles of life death and afterlife of these maker protagonists their bodies of knowledge skilled performances and objects this poetic monograph testifies to their presence      **Between the Folds** Jill Forshee, 2001-01-01 Textiles have long been integral to the social life and cosmology of the people of East Sumba Indonesia In recent decades the people of East Sumba have entered a larger world economy as their textiles have joined the commodity flow of an international ethnic arts market stimulated by Indonesia s tourist trade As Sumba s villagers respond to an immensely expanded commerce in their cloth tensions and ironies emerge between historical and innovative forms in both cloth and lives Such responses involve gender ethnicity and social rank and are especially highlighted within global market

spaces The stories in *Between the Folds* vary widely and include those of animists Christians and Moslems Sumbanese Indonesian Chinese and Westerners inventive geniuses master artisans and exploited weavers rogues entrepreneurs nobles and servants

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