

The Phenomenology of Aesthetic Experience

MIKEL DUFRENNE



Phenomenology Of Aesthetic Experience

Arnold Berleant



Phenomenology Of Aesthetic Experience:

The Phenomenology of Aesthetic Experience Mikel Dufrenne, 1973 The *Phenomenology of Aesthetic Experience* French Phenomenology of the Aesthetic Experience was first published in 1953 In the first of four parts Dufrenne distinguishes the aesthetic object from the work of art In the second he elucidates types of works of art especially music and painting He devotes his third section to aesthetic perception In the fourth he describes a Kantian critique of aesthetic experience A perennial classic in the SPEP series the work is rounded out by a detailed Translator's Foreword especially helpful to readers in aesthetics interested in the context and circumstances around which the original was published as well as the phenomenological background of the book

Art as Dialogue Goutam Biswas, 1995 The original work presents a totally new methodology for understanding the concept of aesthetic experience through the medium of dialogue a dialogue between the subject and object I and thou

The Aesthetic Field Arnold Berleant, 1970 *Phenomenology, Imagination, and Aesthetic Experience* Ryan Ausperk, OhioLINK Electronic Theses and Dissertations Center, 2014 The objective of this thesis is to give a phenomenological account of the relationship between imagination and aesthetic experience To begin I give a preliminary sketch of some monumental figures in the area of aesthetics that have influenced phenomenological reflection on art I then use the philosophy of Mikel Dufrenne to provide the basis of a phenomenological aesthetics emphasizing the distinction between the work of art and the aesthetic object as well as providing an account of the structure of aesthetic experience I then turn to Edward Casey's analysis of imagination to argue that the relationship between aesthetic experience and imagination is mutually beneficial Finally I apply this line of reasoning to the art of photography to give an example of the reciprocal relationship between imagination and aesthetic experience

The Phenomenology of Aesthetic Experience Mikel Dufrenne, 1973

Investigations Into the Phenomenology and the Ontology of the Work of Art Peer F. Bundgaard, Frederik Stjernfelt, 2015-06-22 This book investigates the nature of aesthetic experience and aesthetic objects Written by leading philosophers psychologists literary scholars and semioticians the book addresses two intertwined issues The first is related to the phenomenology of aesthetic experience The understanding of how human beings respond to artworks how we process linguistic or visual information and what properties in artworks trigger aesthetic experiences The examination of the properties of aesthetic experience reveals essential aspects of our perceptual cognitive and semiotic capacities The second issue studied in this volume is related to the ontology of the work of art Written or visual artworks are a specific type of objects containing particular kinds of representation which elicit a particular kind of experience The research question explored is What properties in artful objects trigger this type of experience and what characterizes representation in written and visual artworks The volume sets the scene for state of the art inquiries in the intersection between the psychology and ontology of art The investigations of the relation between the properties of artworks and the characteristics of aesthetic experience increase our insight into what art is In addition they shed light on essential properties

of human meaning making in general **The Phenomenology of Aesthetic Experience** Mikel Dufrenne, 1989

Phenomenology and the Arts: Logos and Aisthesis Kwok-Ying Lau, Thomas Nenon, 2020-01-30 This volume examines the great varieties of artistic experience from first hand phenomenological descriptions. It features detailed and concrete analyses which provides readers with in depth insights into each specific domain of artistic experience. Coverage includes phenomenological elucidation of the aesthetic attitude, the power of imagination and the logic of sensibility. The essays also detail concrete phenomenological analyses of aesthetic experiences in poetry, painting, photography, drama, architecture and urban aesthetics. The book contains essays from Logos and Aisthesis Phenomenology and the Arts, an international conference held at the Chinese University of Hong Kong. It brings together a team of top scholars from both the East and the West and offers readers a global perspective on this interesting topic. These innovative yet accessible essays will benefit students and researchers in philosophy, aesthetics, the arts and the humanities. They will also be of interest to specialists in phenomenology.

Aesthetic Experience Richard Shusterman, Adele Tomlin, 2010-09-28 This book re-examines the notion of aesthetic experience as well as its value. A team of internationally respected contributors bring together major voices that have directly theorised the concept of aesthetic experience or indirectly worked on topics connected to it. **Handbook of**

Phenomenological Aesthetics Hans Rainer Sepp, Lester Embree, 2010-03-11 Historically, phenomenology began in Edmund Husserl's theory of mathematics and logic, went on to focus for him on transcendental first philosophy and for others on metaphysics, philosophical anthropology and theory of interpretation. The continuing focus has thus been on knowledge and being. But if one began without those interests and with an understanding of the phenomenological style of approach, one might well see that art and aesthetics make up the most natural field to be approached phenomenologically. Contributions to this field have continually been made in the phenomenological tradition from very early on, but so to speak along the side. The situation has been similar with phenomenological ethics. A great deal of thought about art and aesthetics has nevertheless accumulated during a century and a handbook like the present one is long overdue. The project of this handbook began in conversations over dinner in Sepp's apartment in Baden-Baden at one evening of the hot European summer in the year 2003. As things worked out, he knew more about whom to ask and how much space to allocate to each entry and Embree knew more about how to conduct the inviting preliminary editing and prodding of contributors who were late returning their criticized drafts and copyedited entries and was able to invest the time and other resources from his endowed chair. That process took longer than anticipated and there were additional unfortunate delays due to factors beyond the editors' control.

The Subject of Aesthetics Tone Roald, 2015-11-24 How does art influence us? In *The Subject of Aesthetics* Tone Roald approaches aesthetics as a psychological discipline, showing how works of art challenge our habitual ways of perceiving the world. While aesthetics has traditionally been a philosophical discipline, Roald discusses how it is very much alive in the realm of psychology, a qualitative psychology of lived experience. But what actually constitutes an aesthetics of lived experience? The

book answers that question by analyzing people's own engagement with visual art. What emerges is that the object of aesthetics is indeed the subject.

Aesthetics as Phenomenology Günter Figal, 2015-02-02

Connecting aesthetic experience with our experience of nature or with other cultural artifacts. Aesthetics as Phenomenology focuses on what art means for cognition, recognition, and affect; how art changes our everyday disposition or behavior. Günter Figal engages in a penetrating analysis of the moment at which in our contemplation of a work of art, reaction and thought confront each other. For those trained in the visual arts and for more casual viewers, Figal unmasks art as a decentering experience that opens further possibilities for understanding our lives and our world.

The Phenomenology of Aesthetic Experience. Translated by Edward S. Casey [And Others]. Mikel Dufrenne, 1973

Phenomenology and Aesthetic Experience Robert Merrill Calvert, 1972

The Phenomenology of Aesthetic Experience Graham Reed, 1972

Elemental Sensuous John Murungi, 2016-09-23

Under the guidance of phenomenological insights, this book presents the sensuous in its elemental sense. The elemental is not to be confused here with the classical notion of the atom, which is viewed as a self-contained entity into which all reality is reducible. Rather, the elemental is a living creative force that resists categorization. This force embodies the principle of openness and opening, a principle celebrated and given expression by numerous artists and other friends of the sensuous. As elemental, the sensuous irreducibly expresses itself in multiple ways. The editors of this volume avoid posting themselves between the sensuous and those to whom it presents itself. Each of the contributors here responds to the call of the elemental and each finds his or her starting point where everyone else starts and ends. The multiple voices brought together here constitute a concert with the elemental sensuous as the conductor. In reading this book, the reader will become more aware of himself or herself and more aware of the world in which he or she lives.

Aesthetic Experience and Somaesthetics Richard Shusterman, 2018-02-12

This collection of essays explores the crucial connections between aesthetic experience and the interdisciplinary field of somaesthetics while further advancing inquiry in both. After the editor's introduction and three articles examining philosophical accounts of embodiment and aesthetic experience in existentialism, phenomenology, hermeneutics, and pragmatism, the book's nine remaining articles apply somaesthetic theory to the fine arts, including detailed studies of the body's role in painting, sculpture, architecture, poetry, music, photography, and cinema, but also to diverse arts of living, considering such topics as cosmetics and sexual practice. These interdisciplinary, multicultural essays are written by a distinctively international group of experts ranging from Asia, China, and India to Europe, Denmark, Finland, Hungary, and Italy, and the United States.

Beautiful, Bright, and Blinding H. Peter Steeves, 2017-10-27

Phenomenological analysis of beauty and art across various aspects of lived experience and culture. Through a careful analysis of concrete examples taken from everyday experience and culture, *Beautiful, Bright, and Blinding* develops a straightforward and powerful aesthetic methodology founded on a phenomenological approach to experience, one that investigates how consciousness engages with the world and thus what it means to take such things as tastes, images, sounds,

and even a life itself as art. H. Peter Steeves begins by exploring what it means to see and considers how disruptions of sight can help us rethink how perception works. Engaging the work of Derrida, Heidegger and Husserl, he uses these insights about seeing to undertake a systematic phenomenological investigation of how we perceive and process a range of aesthetic objects including the paintings of Arshile Gorky, the films of Michael Haneke, Disney's *Beauty and the Beast*, zombie films, *The Simpsons*, the performance art of Rachel Rosenthal and Andy Kaufman, and even vegan hot dogs. Refusing hierarchical distinctions between high and low art, Steeves argues that we must conceptualize the whole of human experience as aesthetic art is lived and living is an art. This is a brilliant new contribution by our preeminent phenomenologist of culture. It is extremely accessible, illuminating, original and sophisticated while being philosophically probing. David Wood, author of *The Step Back: Ethics and Politics after Deconstruction*.

The Aesthetics of Desire and Surprise Jadranka

Skorin-Kapov, 2015-10-08. *The Aesthetics of Desire and Surprise: Phenomenology and Speculation* covers issues central to contemporary continental philosophy: desire, expectations, excess, rupture, transcendence, immanence, surprise. The proposed term, desire-surprise, captures the phenomenological, speculative character of the pair: not yet and no longer. Non-obvious parallels between different thinkers are drawn and the argumentation is organized around philosophical figures relevant in the sequence: desire, excess, pause, rupture, break, recuperation, surprise. The works of Levinas, Jean Bataille, Blanchot, Foucault and Ricoeur are interpreted and positioned according to the proposed template of desire, excess, pause. The consideration of limit-experiences involves authors fascinated by transgression and the question of whether excess is immanent or transcendent. This discussion considers works by Nietzsche, Deleuze and Foucault. The analysis of surprise and the beginning of recovery after the pause considers works by Fink, Merleau-Ponty, Nancy, Lyotard, Dufrenoy, Bachelard and Seel. The provocative argument elaborated in this work is that surprise starts with indifference. Furthermore, the argument is that surprise begins where the concept reaches its ending; hence that the limit of speculative thinking at its ending is the limit of aesthetics at its beginning. The work of Hegel, Schelling and Jaspers are discussed in order to argue for the beginning of aesthetics there where knowledge ends. Philosophical thematic is contextualized via sections on artists such as Duchamp and Mondrian and on some films provoking interest of aestheticians working in art history and cultural studies departments.

Die Ästhetik, das tägliche Leben und die Künste Rudolf Lütke, Stephan Nachtsheim, Gerd Wolandt, 1984

The Enigmatic Realm of **Phenomenology Of Aesthetic Experience**: Unleashing the Language is Inner Magic

In a fast-paced digital era where connections and knowledge intertwine, the enigmatic realm of language reveals its inherent magic. Its capacity to stir emotions, ignite contemplation, and catalyze profound transformations is nothing in short supply of extraordinary. Within the captivating pages of **Phenomenology Of Aesthetic Experience** a literary masterpiece penned by a renowned author, readers set about a transformative journey, unlocking the secrets and untapped potential embedded within each word. In this evaluation, we shall explore the book's core themes, assess its distinct writing style, and delve into its lasting affect the hearts and minds of those who partake in its reading experience.

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