



# EMOTIONS

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# Art And Emotion

**Damien Freeman**



## **Art And Emotion:**

**Emotion and the Arts** Mette Hjort, Sue Laver, 1997 *Literatuuropgave* 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 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 *Art's Emotions* Damien Freeman, 2014-09-03 Despite the very obvious differences between looking at Manet's *Woman with a Parrot* and listening to Elgar's *Cello Concerto* both experiences provoke similar questions in the thoughtful aesthete why does the painting seem to express reverie and the music nostalgia How do we experience the reverie and nostalgia in such works of art Why do we find these experiences rewarding in similar ways As our awareness of emotion in art and our engagement with art's emotions can make such a special contribution to our life it is timely for a philosopher to seek to account for the nature and significance of the experience of art's emotions Damien Freeman develops a new theory of emotion that is suitable for resolving key questions in aesthetics He then reviews and evaluates three existing approaches to artistic expression and proposes a new approach to the emotional experience of art that draws on the strengths of the existing approaches Finally he seeks to establish the ethical significance of this emotional experience of art for human flourishing Freeman challenges the reader not only to consider how art engages with emotion but how we should connect up our answers to questions concerning the nature and value of the experiences offered by works of art **Living with Feeling** Lucia Capacchione, 2001 An outline and instructional guide explains how to use artistic expression to achieve emotional equilibrium and start on the road to self discovery **The Art of Emotional Healing** Lucia Capacchione, 2006-01-10 Feelings either flow naturally like a river or get dammed up If our emotions become blocked we can become tense unhappy anxious or depressed This book offers simple techniques for using art to embrace understand and release our emotions so that we can experience a greater sense of well being in our lives In *The Art of Emotional Healing* Lucia Capacchione presents the simple yet powerful methods she uses in her internationally acclaimed workshops showing us how to reach inside and let our feelings out through drawing painting journal writing collage making sculpting drumming dancing mask making and more No artistic talent or skill is required only a desire to let go of self criticism and discover how we really feel *Deeper Than Reason* Jenefer Robinson, 2005-04-07 Jenefer Robinson uses modern psychological and neuroscientific research on the emotions to study our emotional involvement with the arts *Art's Emotions* Damien Freeman, 2014-09-03 Despite the very obvious differences between looking at Manet's *Woman with a Parrot* and listening to Elgar's *Cello Concerto* both experiences provoke similar questions in the thoughtful aesthete why does the painting seem to express reverie and the music nostalgia How do we experience the reverie and nostalgia in such works of art Why do we find

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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 *Art, Emotion and Ethics* Berys Gaut, 2007-05-24 *Art Emotion and Ethics* is a systematic investigation of the relation of art to morality a topic that has been of central and recurring interest to the philosophy of art since Plato Berys Gaut explores the various positions that have been taken in this debate and argues that an artwork is always aesthetically flawed insofar as it possesses a moral defect that is aesthetically relevant Three main arguments are developed for this view these involve showing how moral goodness is itself a kind of beauty that artworks can teach us about morality and that this is often an aesthetic merit in them and that our emotional responses to works of art are properly guided in part by moral considerations *Art Emotion and Ethics* also contains detailed interpretations of a wide range of artworks including Rembrandt's *Bathsheba* and Nabokov's *Lolita* which show that ethical criticism can yield rich and plausible accounts of individual works Gaut develops a new theory of the nature of aesthetic value explores how art can teach us about the world and what we morally ought to do by guiding our imaginings and argues that we can have genuine emotions towards people and events that we know are merely fictional Characterised by its clarity and sustained argument this book will be of interest to anyone who wants to understand the relation of art to morality

**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

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