

# Aesthetic emotions

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# What is it?

-no clue

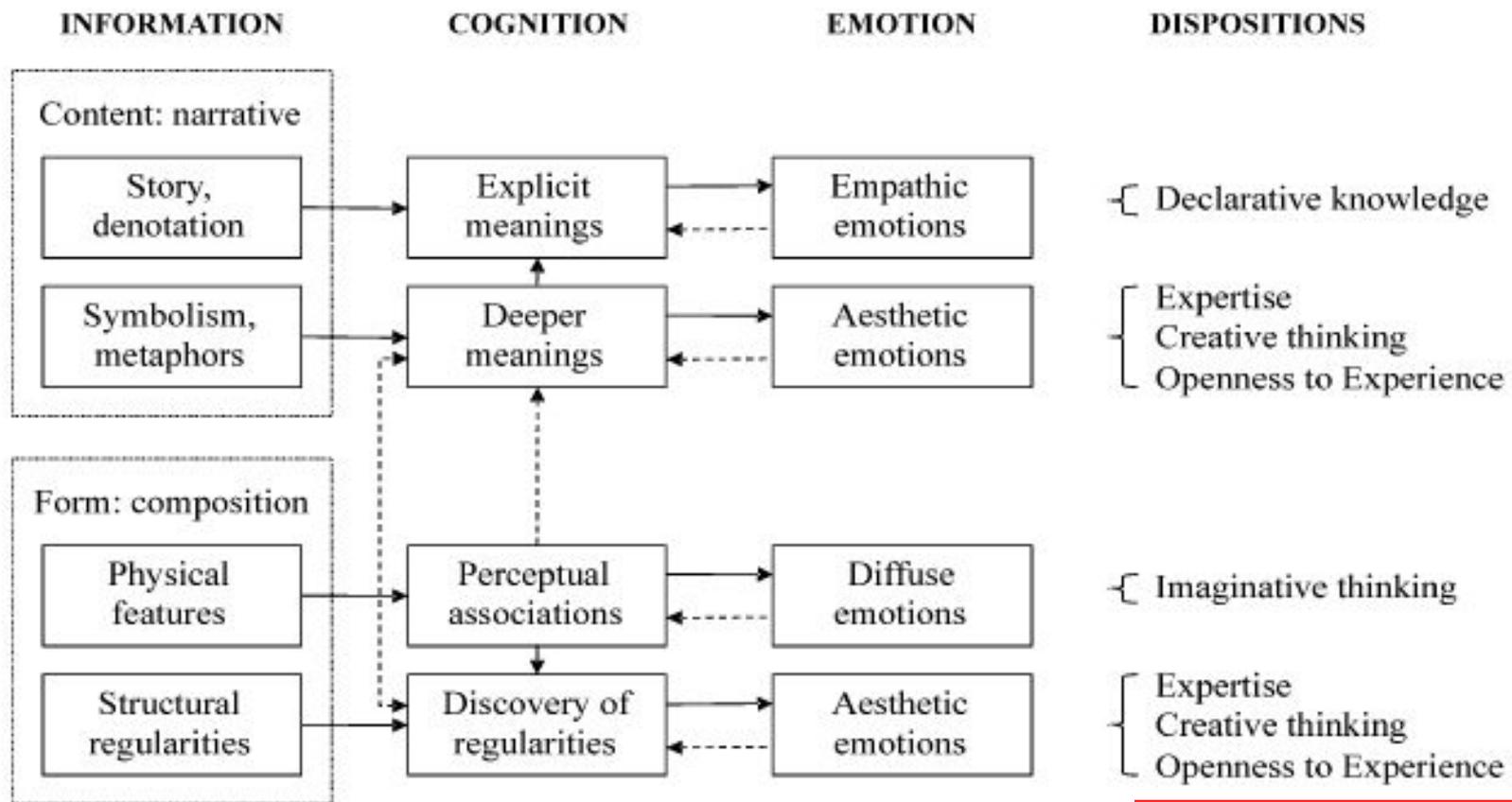
-painting, music

-nature

-appreciation of beauty

- The “highest” aesthetic emotion of the beautiful *is felt when the knowledge instinct is satisfied at the highest levels of the hierarchy.*
- ...as fundamentally different from everyday situations and objects of everyday use. According to Apter (1984) the distinctive feature of aesthetic experience is that it is not goal directed (ie, pragmatic), but focused more upon the activity itself (ie, self-rewarding).

- ...beauty can be a generator of aesthetic experience, but only if it transcends its biological, psychological, and social functions and gets new 'aesthetic' meanings in the symbolic ('virtual') reality.
- as pleasures of the mind
- ....beauty must transcend from its extrinsic (pragmatic) to intrinsic (aesthetic) value



From an aesthetic point of view, the compositions of features are more important than the single features.

Cupchik (1994) proposed two models of aesthetic emotional processing, reactive and reflective. The reactive model accounts for pleasure and arousal evoked by the specific content of artworks (eg, sentimental feelings of characters), while the reflective model refers to the contribution of emotions to the generating of polyvalent meanings of multilevel artistic narratives.

aesthetic emotions are defined as feelings of unity and exceptional relationship with the objects of aesthetic experience

# When we evaluate a work as good, what emotions contribute to this assessment?

- liking/disliking

- expectation

- relative to your experience

- satisfaction of finishing

- feeling of realive

IF AESTHETIC = POSITIVE EMOTIONS? object could be not positive, but feelings should

*Верещагин. В.В. Апофеоз Войны.*

1871





*Гелий Коржев. Проводы. 1967*

aesthetic  
could lead  
to action



The idea that emotions are the main entry point for understanding aesthetics and that emotions constitute the aesthetic evaluation of objects and works of art is generally true, but there are pitfalls, such as the notion that aesthetic experiences are always associated with pleasant emotions, that they are calm and that they lack embodiment in the body.