

# Unwanted Beauty Aesthetic Pleasure In Holocaust Representation

Disinterested Pleasure and Beauty Real Beauty A Somaesthetics of Performative Beauty Consumer Psychology in Tourism and Hospitality The Revival of Beauty Genocide Literature in Middle and Secondary Classrooms Aesthetic Science The Sense of Beauty: Being the Outlines of Aesthetic Theory Love and Beauty Introduction to the Philosophy of Art The Philosophical Review The Philosophical Review Questionings on Criticism and Beauty Aesthetics and Art in the Astrée of Honoré D'Urfé, by Sister Mary Catharine McMahon ... Wooster Alumni Bulletin Aesthetics of the Novel The Post-graduate and Wooster Quarterly Introduction to the Photoplay Princeton University Bulletin The Princeton University Bulletin Larissa Berger Eddy Zemach Falk Heinrich Ying Qu Catherine Wesselinoff Sarah Donovan Arthur P. Shimamura George Santayana Guy Sircello Arthur Weiss Jacob Gould Schurman Arthur James Balfour Sister Mary Catharine McMahon Van Meter Ames University of Southern California. College of Letters, Arts, and Sciences

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the conception of disinterested pleasure is not only central to Kant's theory of beauty but also highly influential in contemporary philosophical discourse about beauty however it remains unclear what exactly disinterested pleasure is and

what role it plays in experiences of beauty this volume sheds new light on the conception of disinterested pleasure from the perspectives of both kant scholarship and contemporary aesthetics in the first part the focus is on kant s theory of beauty as grounded on the conception of disinterested pleasure in the second part disinterested pleasure is investigated in the light of contemporary debates on beauty the volume clarifies the meaning role and implications of one of the most influential conceptions in traditional as well as contemporary approaches to beauty

this book develops an original theory of performative beauty philosophical aesthetics has largely neglected one s own actions as a potential experience of the beautiful throughout the book the author uses his own experiences of argentine tango as a case study one important incentive for social dancing is to have pleasurable and beautiful experiences this book begins by investigating the methodological causes for why beauty in modernity has been seen to result only from contemplating external objects it then builds a theory of performative beauty that incorporates findings from new phenomenology neuroaesthetics enactivism and somaesthetics and that reassesses existing inquiries of beauty the result is an account that identifies kinaesthetic awareness as the point of emergence of both theory and practice of creation poiesis and perception aisthesis and of moving agency and being moved reception performative beauty is the pleasure of being moved by the dance where the dancer feels both as a creative improviser and as an integrated part of the activity itself a somaesthetics of performative beauty tangoing desire and nostalgia will appeal to scholars and advanced students working in aesthetics dance studies performance studies and related fields of artistic research chapter 6 of this book is freely available as a downloadable open access pdf at taylorfrancis com under a creative commons attribution non commercial no derivatives cc by nc nd 4 0 license

this book provides original descriptive accounts of two schools of thought in the philosophy of beauty the 20th century anti aesthetic movement and the 21st century beauty revival movement it also includes a positive defence of beauty as a lived experience extrapolated from beauty revival position beauty was traditionally understood in the broadest sense as a notion that engages our sense perception and embraces everything evoked by that perception including mental products and affective states this book constructs and places in parallel with one another the anti aesthetic and beauty revival movements in the author s view anti aestheticism is devoted to a decisive negation of beauty denying its importance as a philosophical notion and its significance as a lived experience it suggests that beauty is a merely sensual experience which can be used at

best as a distraction from justice and at worst as an instrument of evil alternatively the beauty revival movement advances arguments for beauty as an experience that extends primarily to sensual experience but which also calls forth mental products and cognitive and affective states evoked by that experience after reconstructing these two positions the author elaborates on the notion of beauty as a lived experience through three key moments which occur in the process of our experiencing beautiful objects these moments are a the conditions that constitute an experience of beauty b the attitudinal features most likely to lead to the experience of beauty and c the results of the experience of beauty the revival of beauty will be of interest to scholars and advanced students working in aesthetics history of philosophy and art history

at the heart of this inquiry into the ethical implications of education reform on reading practices in middle and secondary classrooms the central question is what is lost hidden or marginalized in the name of progress drawing on her own experiences as an english teacher during the no child left behind era the author examines school cultures focused on meeting standards and measurable outcomes she shows how genocide literature illuminates the ethics of reading and helps teachers and students rethink how literature should be taught in this modern globalized era and the purposes of education more broadly

what do we do when we view a work of art what does it mean to have an aesthetic experience are such experiences purely in the eye and brain of the beholder such questions have entertained philosophers for millennia and psychologists for over a century more recently with the advent of functional neuroimaging methods a handful of ambitious brain scientists have begun to explore the neural correlates of such experiences this book offers an introduction to the way art is perceived interpreted and felt and approaches these mindful events from a multidisciplinary perspective

in the sense of beauty being the outlines of aesthetic theory george santayana presents a profound exploration of aesthetics delving into the intricate relationship between beauty human experience and artistic expression written in a rich philosophical style that seamlessly blends rigorous argumentation with lyrical prose santayana articulates his theories on beauty as a psychological and sensory phenomenon the work stands as a significant contribution to aesthetic philosophy situated within the broader intellectual context of the early 20th century when questions of beauty art and value were hotly debated amidst modernist beginnings george santayana 1863 1952 was a philosopher poet and novelist often associated

with naturalism and pragmatism his diverse background having been born in Spain and later becoming a prominent figure in American philosophy greatly influenced his worldview Santayana's keen observations on the nature of culture and human perception informed his writing providing depth to his aesthetic theory which he positions against a backdrop of evolving artistic movements and cultural shifts for readers intrigued by the philosophical underpinnings of art and beauty the sense of beauty serves as a seminal text that encourages deep reflection on aesthetic values Santayana's insights offer not only a foundational understanding of aesthetic theory but also resonate with contemporary debates about the role of beauty in an increasingly complex world

Building on concepts developed in his previously published *New Theory of Beauty* Guy Sircello constructs a bold and provocative theory of love in which the objects of love are the qualities that bear beauty and the pleasure of all love is erotic without being sexual the theory reveals a continuity of subject matter between premodern notions of love and modern notions of aesthetic pleasure thus providing grounds for criticizing modern tendencies to isolate the aesthetic both culturally and psychologically and to separate it from its home in the human body the author begins with an analysis of enjoyment that reduces all enjoyment to the enjoyment of the experience of qualities he explains how we experience qualities as circulating in a special form of space that includes our own bodies the external world and their interpenetration Sircello generalizes this analysis to encompass all forms of love and grounds the pleasure of all love aesthetic or nonaesthetic personal or nonpersonal sexual or nonsexual in an experience of the form of an overall bodily caress originally published in 1989 the Princeton Legacy Library uses the latest print on demand technology to again make available previously out of print books from the distinguished backlist of Princeton University Press these editions preserve the original texts of these important books while presenting them in durable paperback and hardcover editions the goal of the Princeton Legacy Library is to vastly increase access to the rich scholarly heritage found in the thousands of books published by Princeton University Press since its founding in 1905

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