



beauty



Kaikki

Kuvahaku

Kartat

Videot

Teokset

Lisää

Asetukset

Työkalut

Näytä tallennetut

salon

makeup





beautiful



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Työkalut

Näytä tallennetut

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wallpapers

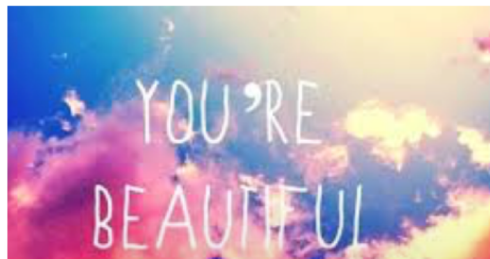
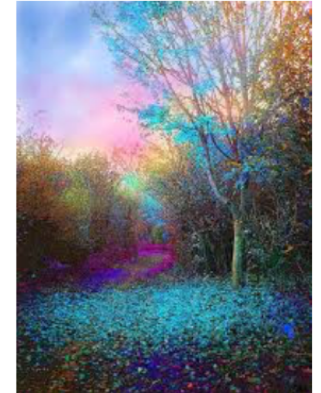
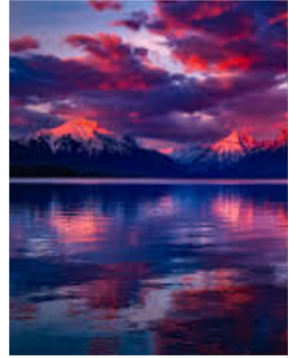
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beautiful places



Beauty

- Classical definitions: harmony, symmetry, balance, coherence, proportion (e.g. golden ratio)
- Evolutionary definition: appealing, stimulating, "averageness"
- Sometimes replaced by other concepts: e.g. 'significant'; 'interesting'
- Or defined by something else: e.g. "physical beauty", "beauty = truth", "beauty = good"

aesthetics

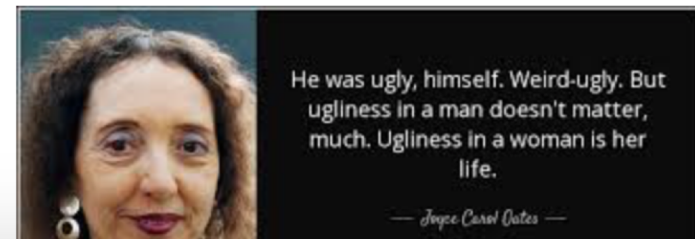
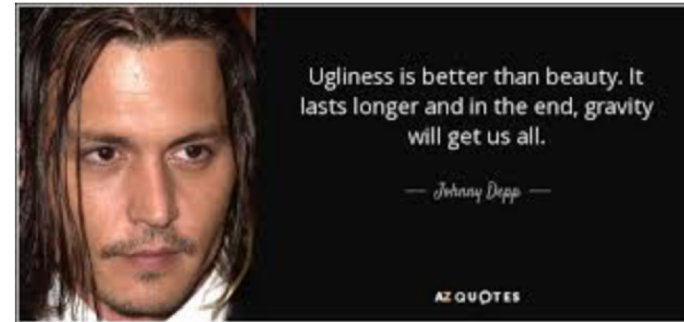
beauty

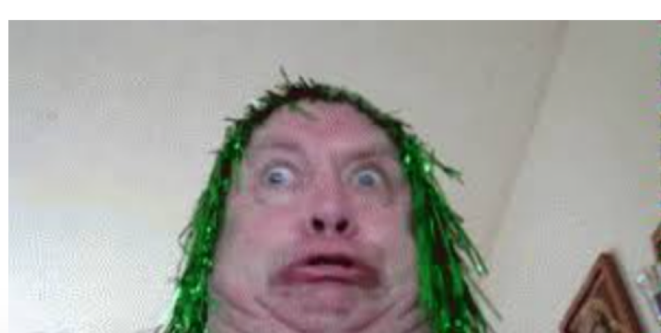
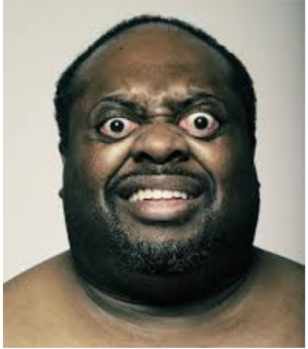
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Beauty – Ugliness

- 1) Beauty as something desirable, ugliness to be avoided
 - Beauty = truth, learning one's way towards beauty (Plato)

OR

- 2) Beauty and ugliness both aesthetically equally interesting
 - Ugliness can be a purpose in itself
- If seen as opposites, what is in the between?
 - Can they be understood only in relation to each other?
 - Negative Aesthetics (A. Berleant)



Hieronymus Bosch: Detail from the Garden of Earthly Delights

Sanna Lehtinen | sanna.lehtinen@aalto.fi



Tracy Emin: My Bed (1998)



sublime experience



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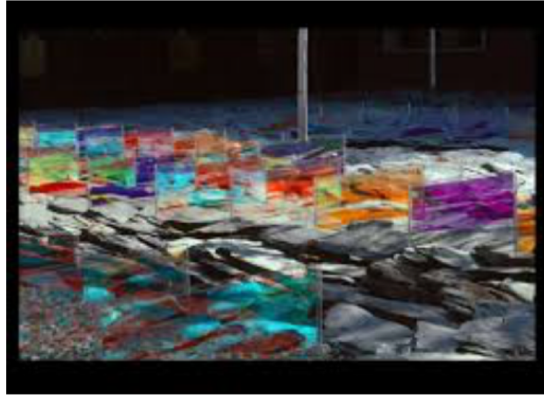
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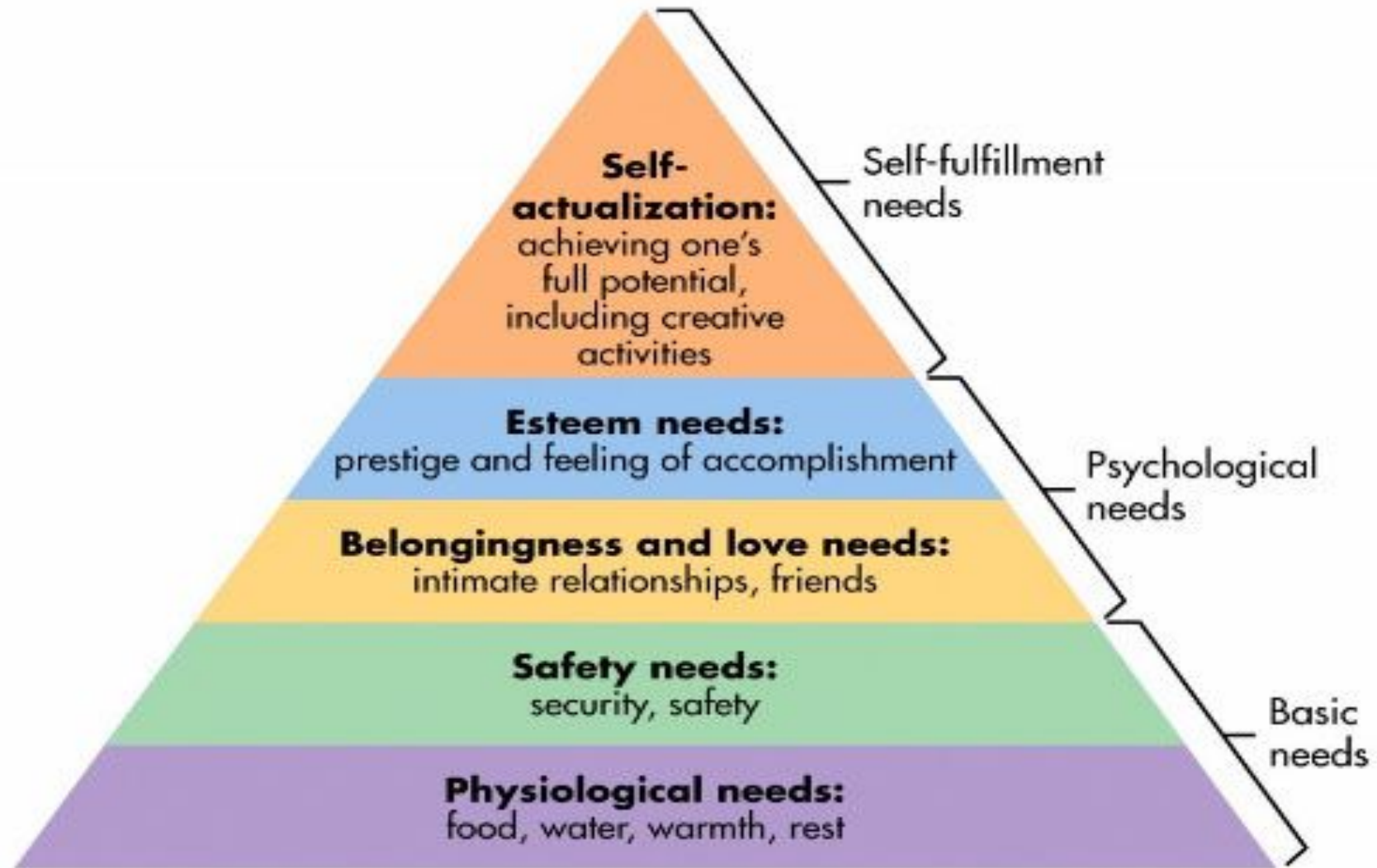


Sublime (Burke 1757)

- “Excites the ideas of pain and danger”
- “Terrible”, “operates in a manner analogous to terror”
 - Source of the *sublime*
- “Pain is stronger in its operation than pleasure”: the sublime plays with the strongest emotion
- Fear of death → fascination?



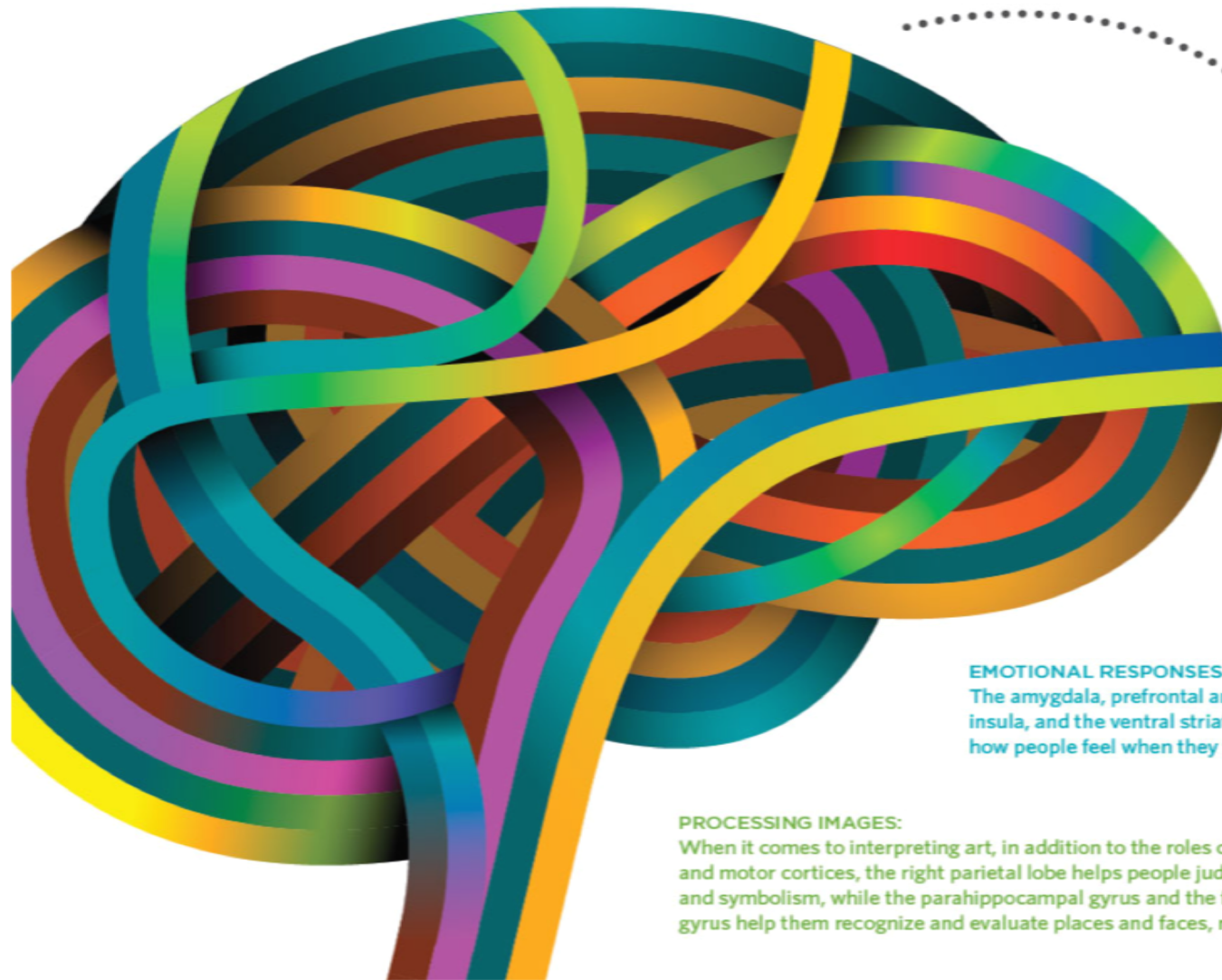
Caspar David Friedrich: Wanderer above the Sea of Fog (1818)



Maslow's hierarchy of needs ("A Theory of Human Motivation", 1943)

Neuroaesthetics

- Neuroscience + empirical aesthetics (the study of aesthetics based on observation)
 - Late 1990s →
- What in the brain triggers aesthetic experiences?
 - Neurobiological foundations of aesthetic preferences
- Technical advances in neuroscientific methods directing the field



The Artistic Brain

DOING ART:

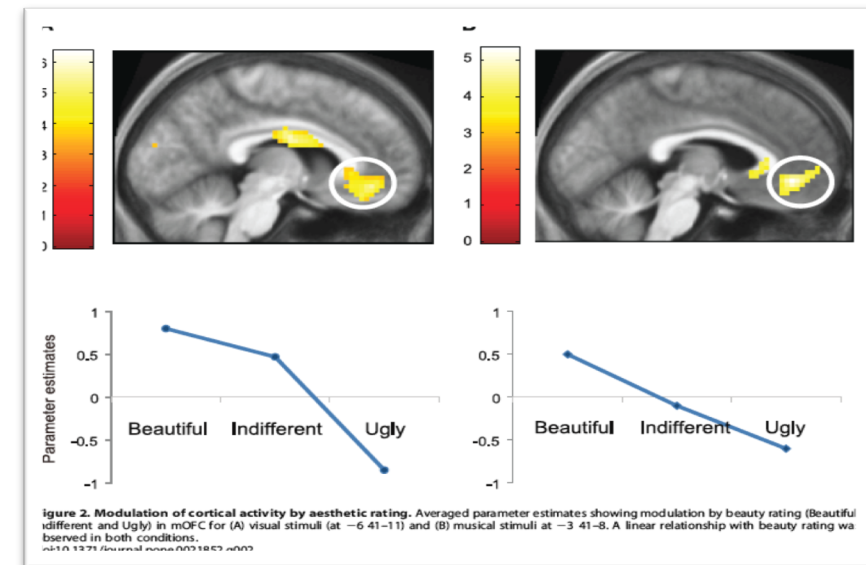
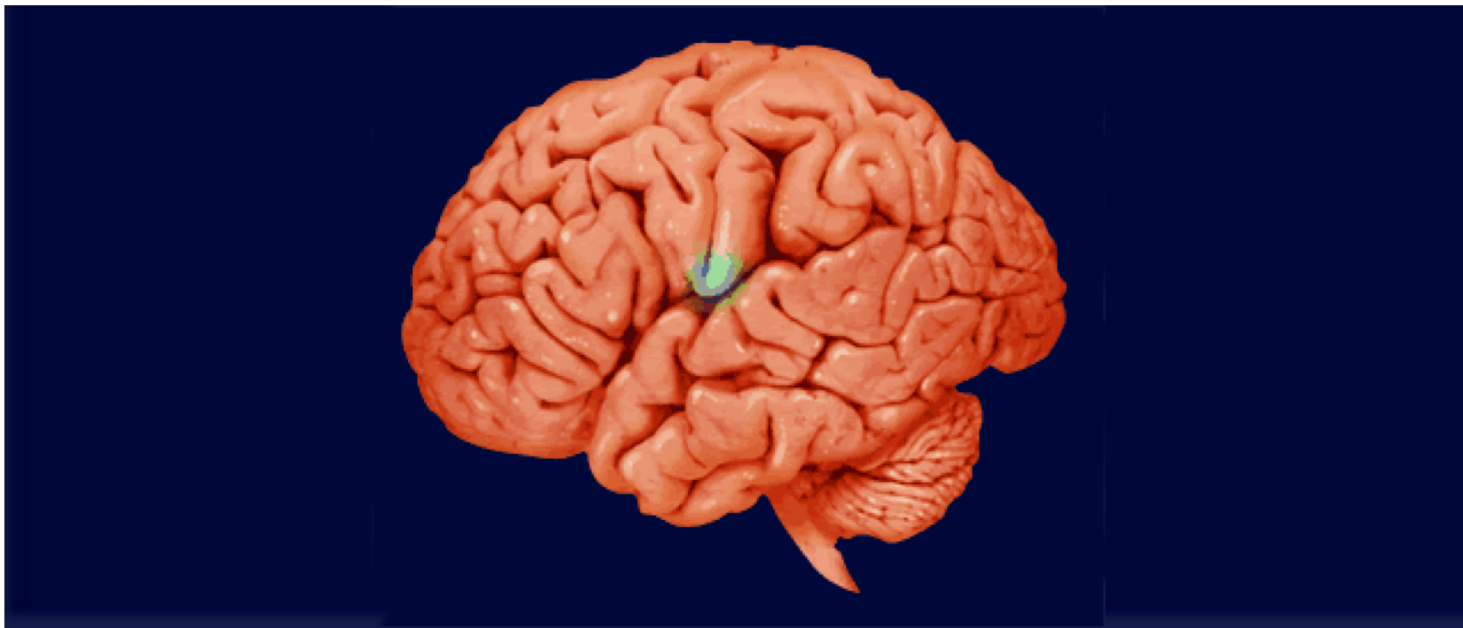
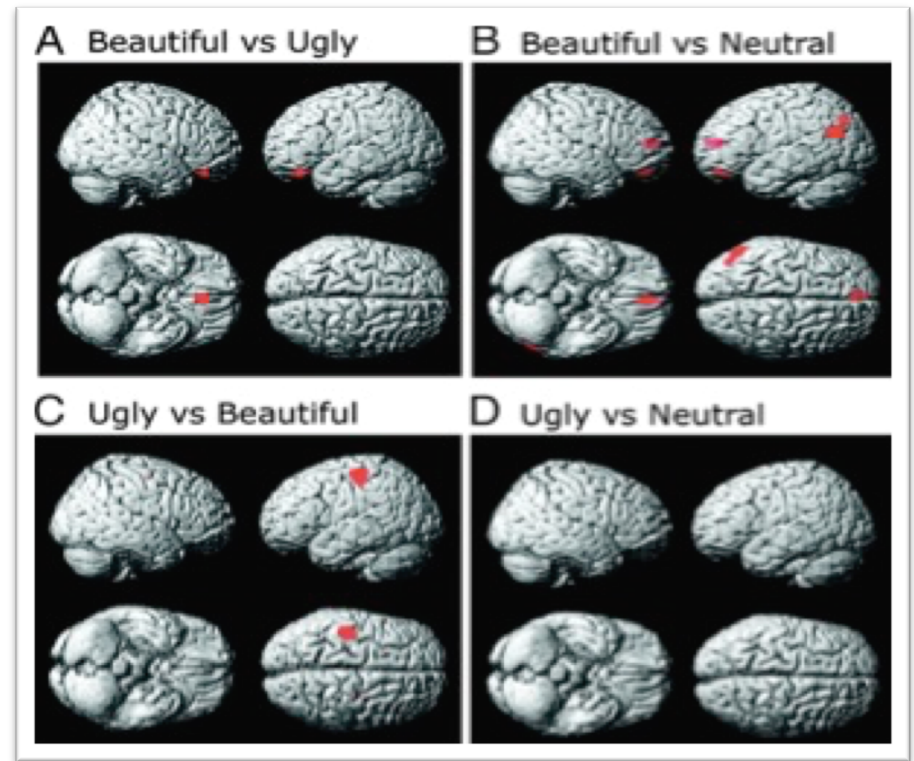
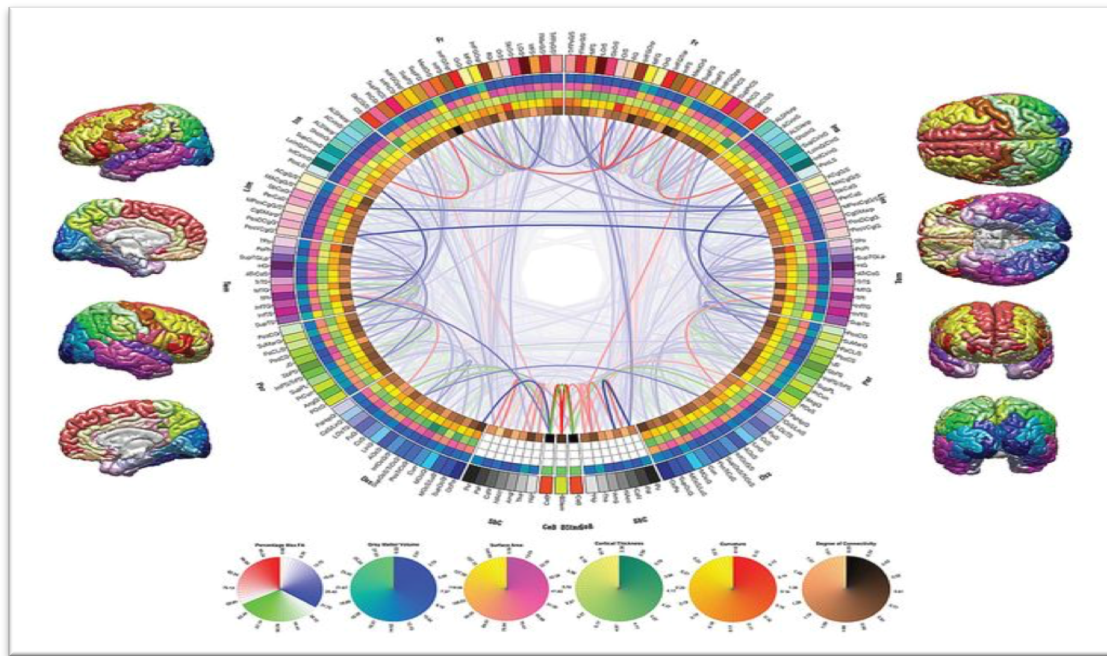
Both the right and left hemispheres play integral roles in the production of art. Damage to either side of the brain, particularly in the front or temporal lobes, can result in dramatic changes in artistic style.

EMOTIONAL RESPONSES TO ART:

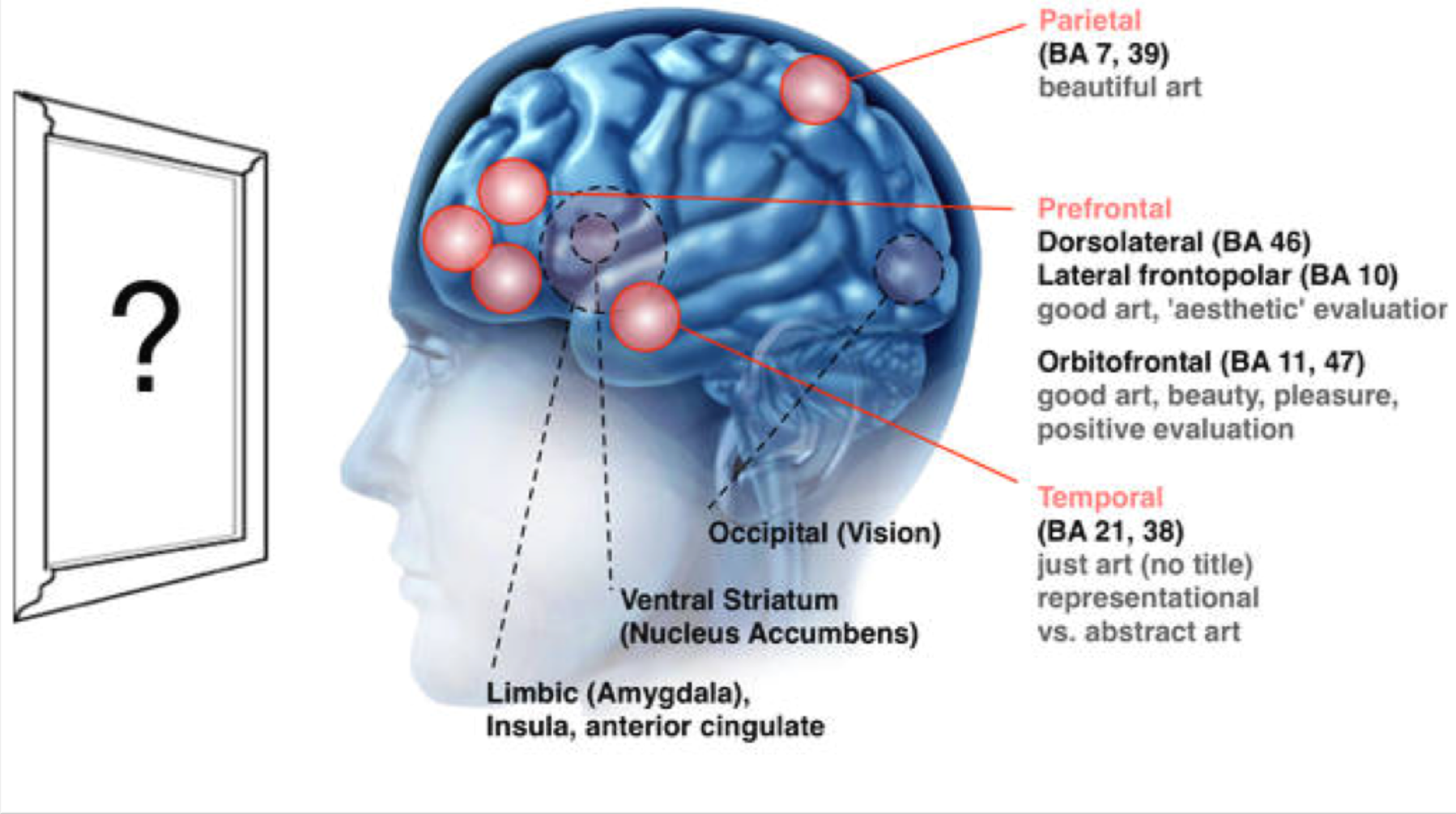
The amygdala, prefrontal and orbitofrontal cortices, insula, and the ventral striatum are all involved in how people feel when they view works of art.

PROCESSING IMAGES:

When it comes to interpreting art, in addition to the roles of the visual and motor cortices, the right parietal lobe helps people judge animacy and symbolism, while the parahippocampal gyrus and the fusiform gyrus help them recognize and evaluate places and faces, respectively.



But what do they do in our experience of art?: Three Key Cortical Brain Areas identified in previous neuroimaging studies of art interaction



Dr. Matthew Pelowski, University of Vienna

References

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- Dissanayake, E. 1992. Homo Aestheticus: Where Art Comes From and Why
- Dutton:, D. 2003. "Aesthetics and Evolutionary Psychology" in *The Oxford Handbook for Aesthetics*
- Ramachandran, V. S. 2007. *The Artful Brain*
- Welsch, W. 2004. "Animal Aesthetics", *Contemporary Aesthetics*, Vol 2.
- Zeki, S. 2000. *Inner Vision. An Exploration of Art and the Brain*

Denis Dutton: TED Talk (2010)

https://www.ted.com/talks/denis_dutton_a_darwinian_theory_of_beauty#t-913788

Group Task

In groups of 4, discuss the video (Dutton's TED Talk, 2010):

1. How is the human animal unique?
 2. In what aspects are we similar to other species?
 - What is the human animal like?
 - Think about what characteristics and preferences could be termed as *specifically human*
- Write/draw/otherwise record a memo to Post-Its and add them to the board