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Sexuality, Curiosity, Fear, and the Arts: Biology of Aesthetics / Milton D. Heifetz. (New Studies in Aesthetics)

Heifetz, Milton

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Sexuality Curiosity Fear And The Arts Biology Of Aesthetics New Studies In Aesthetics Vol 33

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Sexuality Curiosity Fear And The Arts Biology Of Aesthetics New Studies In Aesthetics Vol 33:

Sexuality, Curiosity, Fear, and the Arts Milton D. Heifetz, 2001 One of the most intriguing questions in the humanities revolves around the basis for our enjoyment of music painting and the other arts This book helps to clarify this issue by exposing the biological components pertinent to the enjoyment of the arts It discusses the anatomy of human emotion and the inherited psychological mechanisms that underlie our reaction to the arts thereby setting a foundation for understanding aesthetics **American Book Publishing Record** ,2002 **Forthcoming Books** Rose Arny, 2002-02 *Subject Guide to Books in Print* ,1971 **Das Schweizer Buch** ,2002 Deutsche Nationalbibliographie und Bibliographie der im Ausland erschienenen deutschsprachigen Veröffentlichungen ,2002 **Moving Performances** Jeanne Scheper, 2016-12-13 Fabulous yet fierce imperious yet impetuous boss yet bitchy divas are figures of paradox Their place in culture is equally contradictory as they are simultaneously venerated and marginalized hailed as timeless but then frequently forgotten or exhumed as cult icons by future generations Focusing on four early twentieth century divas Aida Overton Walker Lo e Fuller Libby Holman and Josephine Baker who were icons in their own time Moving Performances considers what their past and current reception reveals about changing ideas of race and gender Jeanne Scheper examines how iconicity can actually work to the diva s detriment reducing her to a fetish object a grotesque or a figure of nostalgia Yet she also locates more productive modes of reception that reach to revive the diva s moving performances imbuing her with an affective afterlife As it offers innovative theorizations of performance reception and affect Moving Performances also introduces readers to four remarkable women who worked as both cultural producers and critics deftly subverting the tropes of exoticism orientalism and primitivism commonly used to dismiss women of color Rejecting iconic depictions of these divas as frozen in a past moment Scheper vividly demonstrates how their performances continue to inspire ongoing movements **Contemporary Literary Criticism** Daniel G. Marowski, 1985-07 Entries include critical commentary brief biographical information a portrait when available a list of principal works and may also include a further reading section **Arts & Humanities Citation Index** ,1987 A multidisciplinary index covering the journal literature of the arts and humanities It fully covers 1 144 of the world s leading arts and humanities journals and it indexes individually selected relevant items from over 6 800 major science and social science journals **Paperbound Books in Print** ,1991 **Aesthetic Sexuality** Romana Byrne, 2013-11-28 To understand why the concept of aesthetic sexuality is important we must consider the influence of the first volume of Foucault s seminal *The History of Sexuality* Arguing against Foucault s assertions that only scientia sexualis has operated in modern Western culture while ars erotica belongs to Eastern and ancient societies Byrne suggests that modern Western culture has indeed witnessed a form of ars erotica encompassed in what she calls aesthetic sexuality To argue for the existence of aesthetic sexuality Byrne examines mainly works of literature to show how within these texts sexual practice and pleasure are constructed as having aesthetic value a quality that marks these experiences as forms of art In aesthetic sexuality value and

meaning are located within sexual practice and pleasure rather than in their underlying cause sexuality's raison d'être is tied to its aesthetic value at surface level rather than beneath it Aesthetic sexuality Byrne shows is a product of choice a deliberate strategy of self creation as well as a mode of social communication **Queer Beauty** Whitney Davis, 2010-09-22

The pioneering work of Johann Winckelmann 1717-1768 identified a homoerotic appreciation of male beauty in classical Greek sculpture a fascination that had endured in Western art since the Greeks After Winckelmann however sometimes the value even the possibility of queer beauty in art was denied Several theorists after Winckelmann notably the philosopher Immanuel Kant broke sexual attraction and aesthetic appreciation into separate or dueling domains In turn sexual desire and aesthetic pleasure conceived as discrete categories had to be profoundly rethought by later writers Davis argues that these disjunct domains could be rejoined by such innovative thinkers as John Addington Symonds Michel Foucault and Richard Wollheim who reclaimed earlier insights about the mutual implication of sexuality and aesthetics Addressing texts by Arthur Schopenhauer Charles Darwin Oscar Wilde Vernon Lee and Sigmund Freud among many others Davis criticizes modern approaches such as Kantian idealism Darwinism psychoanalysis and analytic aesthetics for either reducing aesthetics to a question of sexuality or for removing sexuality from the aesthetic field altogether Despite these schematic reductions sexuality always returns to aesthetics and aesthetic considerations always recur in sexuality Davis particularly shows that formal philosophies of art since the late eighteenth century have had to respond to nonstandard sexuality especially homoeroticism and that theories of nonstandard sexuality have drawn on aesthetics in significant ways Many of the most imaginative and penetrating critics wrestled productively though often inconclusively and against themselves with the aesthetic making of new forms of sexual life and new forms of art made from reconstituted sexualities Through a critique that confronts history philosophy science psychology and dominant theories of art and sexuality Davis challenges privileged types of sexual and aesthetic creation imagined in modern culture and still assumed today **The Artful Species** Stephen Davies, 2012-11-29

The Artful Species explores the idea that our aesthetic responses and art behaviors are connected to our evolved human nature Our humanoid forerunners displayed aesthetic sensibilities hundreds of thousands of years ago and the art standing of prehistoric cave paintings is virtually uncontested In Part One Stephen Davies analyses the key concepts of the aesthetic art and evolution and explores how they might be related He considers a range of issues including whether animals have aesthetic tastes and whether art is not only universal but cross culturally comprehensible Part Two examines the many aesthetic interests humans take in animals and how these reflect our biological interests and the idea that our environmental and landscape preferences are rooted in the experiences of our distant ancestors In considering the controversial subject of human beauty evolutionary psychologists have traditionally focused on female physical attractiveness in the context of mate selection but Davies presents a broader view which decouples human beauty from mate choice and explains why it goes more with social performance and self presentation Part Three asks if the arts together or singly are

biological adaptations incidental byproducts of nonart adaptations or so removed from biology that they rate as purely cultural technologies Davies does not conclusively support any one of the many positions considered here but argues that there are grounds nevertheless for seeing art as part of human nature Art serves as a powerful and complex signal of human fitness and so cannot be incidental to biology Indeed aesthetic responses and art behaviors are the touchstones of our humanity

Evolutionary Aesthetics Eckart Voland, Karl Grammer, 2003-06-12 Evolutionary aesthetics is the attempt to understand the aesthetic judgement of human beings and their spontaneous distinction between beauty and ugliness as a biologically adapted ability to make important decisions in life The hypothesis is both in the area of natural beauty and in sexuality with regard to landscape preferences but also in the area of artificial beauty i e in art and design that beauty opens up fitness opportunities while ugliness holds fitness risks In this book this adaptive view of aesthetics is developed theoretically presented on the basis of numerous examples and its consequences for evolutionary anthropology are illuminated

The Aesthetic Animal Henrik Hogh-Olesen, 2018-08-17 The Aesthetic Animal answers the ultimate questions of why we adorn ourselves embellish our things and surroundings and produce art music song dance and fiction It is written in a lively and entertaining tone with beautiful color illustrations This must read presents an original and comprehensive synthesis of the empirical field synthesizing data from archeology cave art anthropology biology evolutionary psychology and neuro aesthetics

Bioaesthetics Carsten Strathausen, Empowered by neo Darwinian theory and recent advances in neuroscientific research nascent academic fields have particularly challenged the humanities non empirical and largely speculative approach to modern art culture and aesthetic theory In its stead evolutionary scholars advocate a strict biological functionalism that effectively reduces mind to brain and art to science Unfortunately humanities scholars so far have been slow to respond to this challenge This work remedies this problem by providing the first comprehensive account of current evolutionary and neuroscientific approaches to art and human culture to show both the need for and the limits of interdisciplinary research in the humanities

Evolutionary and Neurocognitive Approaches to Aesthetics, Creativity and the Arts Colin Martindale, Paul Locher, Vladimir M Petrov, Arnold Berleant, 2019-06-04 In this book well known scholars describe new and exciting approaches to aesthetics creativity and psychology of the arts approaching these topics from a point of view that is biological or related to biology and answering new questions with new methods and theories All known societies produce and enjoy arts such as literature music and visual decoration or depiction Judging from prehistoric archaeological evidence this arose very early in human development Furthermore Darwin was explicit in attributing aesthetic sensitivity to lower animals These considerations lead us to wonder whether the arts might not be evolutionarily based Although such an evolutionary basis is not obvious on the face of it the idea has recently elicited considerable attention The book begins with a consideration of ten theories on the evolutionary function of specific arts such as music and literature The theory of evolution was first drawn up in biology but evolution is not confined to biology genuinely evolutionary theories of

sociocultural change can be formulated That they need to be formulated is shown in several chapters that discuss regular trends in literature and scientific writings Psychologists have recently rediscovered the obvious fact that thought and perception occur in the brain so cognitive science moves ever closer to neuroscience Several chapters give overviews of neurocognitive and neural network approaches to creativity and aesthetic appreciation The book concludes with two exciting describing brain scan research on what happens in the brain during creativity and presenting a close examination of the relationship between genetically transmitted mental disorder and creativity

Choreographies of the Living Carrie Rohman, 2018 *Choreographies of the Living* explores the implications of shifting from viewing art as an exclusively human undertaking to recognizing it as an activity that all living creatures enact Carrie Rohman reveals the aesthetic impulse itself to be profoundly trans species and in doing so she revises our received wisdom about the value and functions of artistic capacities Countering the long history of aesthetic theory in the West beginning with Plato and Aristotle and moving up through the recent claims of neuroaesthetics Rohman challenges the likening of aesthetic experience to an exclusively human form of judgment Turning toward the animal in new frameworks for understanding aesthetic impulses Rohman emphasizes a deep coincidence of humans and animals elaborations of fundamental life forces Examining a range of literary visual dance and performance works and processes by modernist and contemporary figures such as Isadora Duncan D H Lawrence Virginia Woolf and Merce Cunningham Rohman reconceives the aesthetic itself not as a distinction separating humans from other animals but rather as a framework connecting embodied beings Her view challenges our species to acknowledge the shared status of art making one of our most hallowed and formerly exceptional activities

The ^AAesthetic Brain Anjan Chatterjee, MD, 2013-10-01 *The Aesthetic Brain* takes the reader on a wide ranging journey addressing fundamental questions about aesthetics and art Using neuroscience and evolutionary psychology Chatterjee shows how beauty pleasure and art are grounded biologically and offers explanations for why beauty pleasure and art exist at all

Perverse Romanticism Richard C. Sha, 2009-01-12 Richard C Sha s revealing study considers how science shaped notions of sexuality reproduction and gender in the Romantic period Through careful and imaginative readings of various scientific texts the philosophy of Immanuel Kant and Longinus and the works of such writers as William Blake Percy Bysshe Shelley Mary Wollstonecraft and Lord Byron Sha explores the influence of contemporary aesthetics and biology on literary Romanticism Revealing that ideas of sexuality during the Romantic era were much more fluid and undecided than they are often characterized in the existing scholarship Sha s innovative study complicates received claims concerning the shift from perversity to perversion in the nineteenth century He observes that the questions of perversity or purposelessness became simultaneously critical in Kantian aesthetics biological functionalism and Romantic ideas of private and public sexuality The Romantics then sought to reconceptualize sexual pleasure as deriving from mutuality rather than from the biological purpose of reproduction At the nexus of Kantian aesthetics literary analysis and the history of medicine *Perverse Romanticism* makes

an important contribution to the study of sexuality in the long eighteenth century

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