Critical Feeling
Naturalizing Logico-Mathematical Knowledge
Functional Beauty
Varieties of Memory and Consciousness
The Experience of Thinking
Cognition and the Visual Arts
Social Aesthetics and Moral Judgment
Visual Metaphor
Psychology
The Aesthetic Value of the World
The Psychology of Design
The Anonymity of a Commentator
Kitch and Art
The Cambridge Handbook of the Psychology of Aesthetics and the Arts
The Aesthetic Measure
N euroaesthetics
Ultimodal Metaphor and Metonymy
In Advertising
Selected Papers in Aesthetics
The Aesthetics and Multimodality of Style
Aesthetic Experience
Aesthetics and Psychobiology
Advanced Lectures on Machine Learning
Aesthetic Science
The Cambridge Handbook of Creativity
Psychocinematical Investigations into the Phenomenology and the Ontology of the Work of Art
Cognitive Consistency
The Message Within
Unconscious Memory Representations in Perception
Handbook of Theories of Social Psychology
The Oxford Handbook of Cinematic Listening
The Psychology of Evaluation
Studies in the New Experimental Aesthetics: Steps Toward an Objective Psychology of Aesthetic Appreciation
Evolutionary and Neuropsychological Approaches to Aesthetics, Creativity, and the Arts
Hollywood Aesthetic Encyclopedia of Human Computer Interaction
Linear Mixed Models
Critical Feeling
On the Cognitive Origins of Aesthetic Pleasure
The Biology of Art
Metaphor has recently been reconceptualised as a fundamental part of the human conceptual system. It can hence be expressed in language but also in other modalities and media of communication, including gesture and body language, sound and music, and film and visuals. In spite of this theoretical landslide, however, the wide range of nonverbal metaphor and its processing has neither been empirically investigated on the same scale nor with the same rigour as metaphor in language. The overarching goal of this book is to report on the findings of a research program aimed at exploiting the vast cognitive linguistic and psycholinguistic expertise on metaphor in language for a new, behaviourally founded approach to the structure and processes of metaphor in one of these nonverbal manifestations, namely static visuals. The book presents concepts and methods for the identification and analysis of metaphor in document structure as well as new approaches to the study of visual metaphor processing. Its results are intended to further the development of an encompassing and robust cognitive-scientific theory of metaphor by including visual metaphor while also enriching our understanding of the communicative possibilities and effects of visual metaphor in multimodal discourse. Machine Learning has become a key enabling technology for many engineering applications, investigating scientific questions and theoretical problems alike. To stimulate discussions and to disseminate new results, a summer school series was started in February 2002, the documentation of which is published as LNAI 2600. This book presents revised lectures of two subsequent summer schools held in 2003 in Canberra, Australia, and in Tübingen, Germany. The tutorial lectures included are devoted to statistical learning theory, unsupervised learning, Bayesian inference, and applications in pattern recognition; they provide in-depth overviews of exciting new developments and contain a large number of references. Graduate students, lecturers, researchers and professionals alike will find this book a useful resource in learning and teaching machine learning. Simplifying the often confusing array of software programs for fitting linear mixed models (LMMs), Linear Mixed Models: A Practical Guide Using Statistical Software provides a basic introduction to primary concepts, notation, software implementation, model interpretation, and visualization of clustered and longitudinal data. This easy-to-navigate reference details the use of procedures for fitting LMMs in five popular statistical software packages: SAS, SPSS, Stata, R/plus, and HLM. The authors introduce basic theoretical concepts, present a heuristic approach to fitting LMMs based on both general and hierarchical model specifications, develop the model-building process step-by-step, and demonstrate the estimation, testing, and interpretation of fixed-effect parameters and covariance parameters associated with random effects. These concepts are illustrated through examples using real-world data sets that enable comparisons of model fitting options and results across the software procedures. The book also gives an overview of important options and features available in each procedure. Making popular software procedures for fitting LMMs easy-to-use, this valuable resource shows how to perform LMM analyses and provides a clear explanation of mixed modeling techniques and theories. Metaphor and metonymy appeal to us because they evoke mental images in unique but still recognisable ways. The potential for figurative thought exists in everyone, and it pervades our everyday social interactions. In particular, advertising offers countless opportunities to explore the way in which people think creatively through metaphor and metonymy. The thorough analysis of a corpus of 210 authentic printed advertisements shows the central role of multimodal metaphor, metonymy, and their patterns of interaction, at the heart of advertising campaigns. This book is the first in-depth research monograph to bring together qualitative and quantitative evidence of metaphor-metonymy combinations in real multimodal discourse. It combines detailed case study analyses with corpus-based analysis and psycholinguistic enquiry to provide the reader with a prismatic approach to the topic of figurative language in multimodal advertising. Besides its theoretical contribution to the field of multimodal discourse, this monograph has a wide range of practical applications due to its focus on advertising and the communicative impact of creative messages on consumers. This book will pave the way for further qualitative and quantitative research on the ways in which figurative language shapes multimodal discourse, and how it relates to our everyday creative thinking.
systematic accounts of beauty, sublimity, comedy, drama, and tragedy, as well as appendix entries on the cute, the cool, the kitsch, the uncanny, the horrific, the erotic, and the furious. Biological accounts of art typically start with evolutionary, psychological or neurobiological theories. These approaches might be able to explain many of the similarities we see in art behaviors within and across human populations, but they don’t obviously explain the differences we also see. Nor do they give us guidance on how we should engage with art, or the conceptual basis for art. A more comprehensive framework, based also on the ecology of art and how art behaviors get expressed in engineered niches, can help us better understand the full range of art behaviors, their normativity and conceptual basis. 

A philosophical approach to aesthetics that is underdeveloped, yet becomes crucial for understanding beauty and its role in society. The book aims to re-examine and affirm the place of aesthetic experience—in its evaluative, phenomenological and expanding our restricted cultural and intellectual presuppositions of what constitutes aesthetic experience, and the various ways in which it can be regarded as aesthetic appeal, but that its analysis can illuminate the nature of art appreciation. 

In this volume, a team of internationally respected contributors theorize the concept of aesthetic experience and its value. Exposing and developing our restricted cultural and intellectual presuppositions of what constitutes aesthetic experience, the book aims to re-explore and reaffirm the place of aesthetic experience—in its evaluative, phenomenological and
Acres PDF Processing Fluency And Aesthetic Pleasure Is Beauty In
chapters of this book examine implicit memories both in relatively simple situations, such as perceiving auditory and visual objects, as well as in high-level cognitive functions, such as speech and music perception and aesthetic experience. By nature, implicit memories cannot be directly studied with behavioral methods. Therefore, a large part of the evidence reviewed was obtained in neuroscience studies. Readers with limited experience in neuroscience will find information about the most commonly used techniques in the appendix of this volume.

The beginning of psychological aesthetics is normally traced back to the publication of Gustav Theodor Fechner's seminal book "Vorschule der Aesthetik" in 1876. Following in the footsteps of this rich tradition, editors Martin Skov and Oshin Vartanian view neuroaesthetics - the emerging field of inquiry concerned with uncovering the ways in which aesthetic behavior is caused by brain processes - as a natural extension of Fechner's 'empirical spirit' to understand the link between the objective and subjective worlds inherent in aesthetic experience. The editors had two specific aims for this book. The first was to highlight the diversity of approaches that are underway under the banner of neuroaesthetics. Currently, this topic is being investigated from experimental, evolutionary, neuropsychological, and neuroimaging perspectives to tackle problems in the visual arts, literature, music, and film. Its quintessentially interdisciplinary nature has functioned as a breeding ground for generating and testing hypotheses in multiple domains. The second goal was more integrative and involved distilling some of the key features common to these diverse strands of work. The book presents a possible framework for neuroaesthetics by highlighting what the contributors consider to be its defining features and offering a working definition of neuroaesthetics that captures these features. "Neuroaesthetics" will provide an empirical and theoretical framework to motivate further work in this area. Ultimately, the hope is that puzzles in aesthetics can be solved through insights from biology, but that the contribution can be truly bidirectional. Largely through trial and error, filmmakers have developed engaging techniques that capture our sensations, thoughts, and feelings. Philosophers and film theorists have thought deeply about the nature and impact of these techniques, yet few scientists have delved into empirical analyses of our movie experience or what Arthur P. Shimamura has coined "psychocinematics." This edited volume introduces this exciting field by bringing together film theorists, philosophers, psychologists, and neuroscientists to consider the viability of a scientific approach to our movie experience when retrieving a quote from memory, evaluating a testimony’s truthfulness, or deciding which products to buy, people experience immediate feelings of ease or difficulty, of fluency or disfluency. Such "experiences of thinking" occur with every cognitive process, including perceiving, processing, storing, and retrieving information, and they have been the defining element of a vibrant field of scientific inquiry during the last four decades. This book brings together the latest research on how such experiences of thinking influence cognition and behavior. The chapters present recent theoretical developments and describe the effects of these influences, as well as the practical implications of this research. The book includes contributions from the leading scholars in the field and provides a comprehensive survey of this expanding area. This integrative overview will be invaluable to researchers, teachers, students, and professionals in the field of social and cognitive psychology. This volume provides an overview of recent research on the nature, causes, and consequences of cognitive consistency. In 21 chapters, leading scholars address the pivotal role of consistency principles at various levels of social information processing, ranging from micro-level to macro-level processes. The book's scope encompasses mental representation, processing fluency and motivational fit, implicit social cognition, thinking and reasoning, decision making and choice, and interpersonal processes. Key findings, emerging themes, and current directions in the field are explained, and important questions for future research identified. The Cambridge Handbook of Creativity is a comprehensive scholarly handbook on creativity from the most respected psychologists, researchers, and educators. This handbook serves both as a thorough introduction to the field of creativity and as an invaluable reference and current source of important information. It covers such diverse topics as the brain, education, business, and world cultures. The first section, 'Basic Concepts', is designed to introduce readers to both the history of and key concepts in the field of creativity. The next section, 'Diverse Perspectives of Creativity', contains chapters on the many ways of approaching creativity. Several of these approaches, such as the functional, evolutionary, and neuroscientific approaches, have been invented or greatly reconceptualized in the last decade. The third section, 'Contemporary Debates', highlights ongoing topics that still inspire discussion. Finally, the editors summarize and discuss important concepts from the book and look to what lies ahead. "It has long been suggested that films have changed the way we listen, but cinema's contribution to broader listening cultures has only recently started to receive serious academic attention. Taking this issue as its central topic, The Oxford Handbook of Cinematic Listening explores-from philosophical, archival, empirical, and analytical perspectives-the genealogies of cinema's audiovisual practices, the relationship between film aesthetics and cinematic modes of listening into other media and everyday situations. Featuring scholars from musicology, film studies and literary studies, ethnomusicology and sound studies, media and communications and psychology, this Handbook aims to foster new ways of thinking about the intersection between the history of listening and the history of the moving image. It offers a wealth of original case studies and novel perspectives that show how cinematic listening is constantly being redefined in relation to shifting historical, spatial, textual and theoretical frameworks"—This compact introduction is the ideal primer for anyone looking for an accessible overview of the basic principles of psychology, the fascinating science of mind and behavior. In everyday life we often ask why people act the way that they do, especially when we encounter or hear about puzzling behavior. Psychology: The Basics introduces everyday explanations of behavior, considering them through a psychological lens. Illustrating how behavior can be explained through fundamental psychological principles, the book covers the core areas of cognitive, developmental, and social psychology as well as behaviorism, the human brain, our emotions, personality and individual differences, and psychological disorders. This book, which includes further reading in each chapter for those wishing to study more deeply, is the perfect easy-to-understand introductory text for students, teachers, health personnel, human resource managers, administrators, and anyone interested in the human mind and behavior. Esta enciclopedia presenta numerosas
How can we develop the sensitivity necessary for playing music or making crafts? How can teachers make their lessons interesting? In what ways can consumers avoid undue influence? How do we acquire refined tastes, or come to believe what we want to believe? Addressing these issues and providing an account for tackling personal and societal problems, Rolf Reber combines insights from psychology, philosophy, and education to introduce the concept of 'critical feeling'. While many people are familiar with the concept of critical thinking, critical feeling denotes the strategic use of feelings in order to optimize an outcome. Reber discusses the theoretical and empirical foundations of critical feeling and provides an overview of applications, including well-being, skill learning, personal relationships, business, politics, school, art, morality, and religion. This original and thought-provoking study will interest a broad range of researchers, students, and practitioners. These collected essays from leading figures in cognitive psychology represent the latest research and thinking in the field. The volume is organized around four “Endelian” themes: encoding and retrieval processes in memory; the neuropsychology of memory; classificatory systems for memory; and consciousness, emotion, and memory. The affective connotations of environmental stimuli are evaluated spontaneously and with minimal cognitive processing. The activated evaluations influence subsequent emotional and cognitive processes. Featuring original contributions from leading researchers active in this area, this book reviews and integrates the most recent research and theories on this exciting new topic. Many fundamental issues regarding the nature of and relationship between evaluations, cognition, and emotion are covered. The chapters explore the mechanisms and boundary conditions of automatic evaluative processes, the determinants of valence, indirect measures of individual differences in the evaluation of social stimuli, and the relationship between evaluations and mood, as well as emotion and behavior. Offering a highly integrated and comprehensive coverage of the field, this book is suitable as a core textbook in advanced courses dealing with the role of evaluations in cognition and emotion. This book is meant as a part of the larger contemporary philosophical project of naturalizing logico-mathematical knowledge, and addresses the key question that motivates most of the work in this field: What is philosophically relevant about the nature of logico-mathematical knowledge in recent research in psychology and cognitive science? The question about this distinctive kind of knowledge is rooted in Plato’s dialogues, and virtually all major philosophers have expressed interest in it. The essays in this collection tackle this important philosophical query from the perspective of the modern sciences of cognition, namely cognitive psychology and neuroscience. Naturalizing Logico-Mathematical Knowledge contributes to consolidating a new, emerging direction in the philosophy of mathematics, which, while keeping the traditional concerns of this sub-discipline in sight, aims to engage with them in a scientifically-informed manner. A subsequent aim is to signal the philosophers’ willingness to enter into a fruitful dialogue with the community of cognitive scientists and psychologists by examining their methods and interpretive strategies. 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 of the beholder? This book addresses the nature of aesthetic experience from the perspectives of philosophy psychology and neuroscience. Providing a comprehensive exploration of the major developments of social psychological theories that have taken place over the past half century, this innovative two-volume handbook is a state of the art overview of the primary theories and models that have been developed in this vast and fascinating field. Authored by leading international experts, each chapter represents a personal and historical narrative of the theory’s development including the inspirations, critical junctures, and problem-solving efforts that affected theoretical choices and determined the theory’s impact and its evolution. Unlike to this handbook, these narratives provide a rich background for understanding how theories are created, nurtured, and shaped over time, and examining their unique contribution to the field as a whole. To examine its societal impact, each theory is evaluated in terms of its applicability to better understanding and solving critical social issues and problems.