

What Are Aesthetic Emotions?

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This is the first comprehensive theoretical article on aesthetic emotions. Following Kant's definition, we propose that it is the first and foremost characteristic of aesthetic emotions to make a direct contribution to aesthetic evaluation/appreciation. Each aesthetic emotion is tuned to a special type of perceived aesthetic appeal and is predictive of the subjectively felt pleasure or displeasure and the liking or disliking associated with this type of appeal. Contrary to the negativity bias of classical emotion catalogues, emotion terms used for aesthetic evaluation purposes include far more positive than negative emotions. At the same time, many overall positive aesthetic emotions encompass negative or mixed emotional ingredients. Appraisals of intrinsic pleasantness, familiarity, and novelty are preeminently important for aesthetic emotions. Appraisals of goal relevance/conduciveness and coping potential are largely irrelevant from a pragmatic perspective, but in some cases highly relevant for cognitive and affective coping. Aesthetic emotions are typically sought and savored for their own sake, with subjectively felt intensity and/or emotional arousal being rewards in their own right. The expression component of aesthetic emotions includes laughter, tears, and facial and bodily movements, along with applause or booing and words of praise or blame. Aesthetic emotions entail motivational approach and avoidance tendencies, specifically, tendencies toward prolonged, repeated, or interrupted exposure and wanting to possess aesthetically pleasing objects. They are experienced across a broad range of experiential domains and not coextensive with art-elicited emotions.

Keywords: aesthetic emotions, aesthetic evaluation/appreciation, liking, beauty, being moved

Ever since the Greek and Latin treatises on poetics (for a compendium, see Quintilian, 1920), it has been widely assumed that emotions play a crucial role in the processing of artworks, and specifically, in the enjoyment associated with them. Accordingly, recent models of processing visual artworks (Chatterjee & Vartanian, 2014; Leder, Belke, Oeberst, & Augustin, 2004; Pelowski, Markey, Forster, Gerger, & Leder, 2017), literature (A. M. Jacobs, 2015), and music (Brattico, Rogert, & Jacobsen, 2013; Juslin,

2013) all include a component called "aesthetic emotions." At the same time, none of these models provide a detailed definition or discussion of what aesthetic emotions actually are. The same holds by and large for the studies of individual aesthetic emotions to which we refer throughout this article.

The present article is the first to offer an in-depth theoretical discussion of the distinctive nature of aesthetic emotions. We propose that aesthetic emotions are primarily defined by four mandatory features that are largely in accord with Kant's foundational introduction of the concept (Kant, 1790/2001, pp. 89–159):

1. Aesthetic emotions are full-blown discrete emotions that, for all their differences in affective nature, relevant appraisals, and other emotion components, *always include* an aesthetic evaluation/appreciation of the objects or events under consideration. For example, feelings of suspense experienced in literary or filmic narratives are aesthetic emotions, if they not only refer to varying degrees of uncertainty experienced in a sequence of events (= ordinary meaning), but contribute, by virtue of being suspenseful, to appreciating the elicitors as well-made and powerfully engaging narratives (= aesthetic emotion meaning).

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Art And Emotion The Aesthetics Of Ep Papanoutsos New Studies In Aesthetics

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