

1. Record Nr.	UNINA9910464632403321
Autore	Hartmann Nicolai <1882-1950.>
Titolo	Aesthetics / / Nicolai Hartmann ; translated with an introduction by Eugene Kelly
Pubbl/distr/stampa	Boston : , : De Gruyter, , [2014] ©2014
ISBN	3-11-027601-1 3-11-038134-6
Descrizione fisica	1 online resource (558 p.)
Classificazione	CI 2404
Disciplina	111/85
Soggetti	Aesthetics Electronic books.
Lingua di pubblicazione	Inglese
Formato	Materiale a stampa
Livello bibliografico	Monografia
Note generali	Description based upon print version of record.
Nota di bibliografia	Includes bibliographical references and index.
Nota di contenuto	Front matter -- Table of Contents -- Translator's Introduction: Hartmann on the Mystery and Value of Art -- Introduction -- Part One: The Relationship of Appearance -- First Section: The Structure of the Aesthetical Act -- Second Section: The Structure of the Aesthetic Object -- Third Section: Beauty in Nature and in the Human World -- Part Two: The Bestowal of Form and Stratification -- First Section: The Series of Strata in the Arts -- Second Section: Aesthetic Form -- Third Section: Unity and Truth in Beauty -- Part Three: Values and Genera of the Beautiful -- First Section: The Aesthetic Values -- Second Section: The Sublime and the Charming -- Third Section: The Comical -- Appendix -- Postscript / Hartmann, Frida -- Index of Names -- Index of Terms
Sommario/riassunto	The book is the first English translation of Nicolai Hartmann's final book, published in 1953. It will be of value to graduate students in philosophy, scholars concerned with 20th century Continental philosophy, students of aesthetics and art history and criticism, and persons in and out of academic philosophy who wish to develop their aesthetic understanding and responsiveness to art and music. Aesthetics, Hartmann believes, centers on the phenomenon of beauty, and art "objectivates" beauty, but beauty exists only for a prepared observer. Part One explores the act of aesthetic appreciation and its

relation to the aesthetic object. It discovers phenomenologically determinable levels of apprehension. Beauty appears when an observer peers through the physical foreground of the work into the strata upon which form has been bestowed by an artist in the process of expressing some theme. The theory of the stratification of aesthetic objects is perhaps Hartmann's most original and fundamental contribution to aesthetics. He makes useful and perceptive distinctions between the levels in which beauty is given to perception by nature, in the performing and the plastic arts, and in literature of all kinds. Part Two develops the phenomenology of beauty in each of the fine arts. Then Hartmann explores some traditional categories of European aesthetics, most centrally those of unity of value and of truth in art. Part Three discusses the forms of aesthetic values. Hartmann contrasts aesthetic values with moral values, and this exploration culminates in an extensive phenomenological exhibition of three specific aesthetic values, the sublime, the charming, and the comic. A brief appendix, never completed by the author, contains some reflections upon the ontological implications of aesthetics. Engaged in constant dialogue with thinkers of the past, especially with Aristotle, Kant and Hegel, Hartmann corrects and develops their insights by reference to familiar phenomena of art, especially with Shakespeare, Rembrandt and Greek sculpture and architecture. In the course of his analysis, he considers truth in art (the true-to-life and the essential truth), the value of art, and the relation of art and morality. The work stands with other great 20th century contributors to art theory and philosophical aesthetics: Heidegger, Sartre, Croce, Adorno, Ingarden, and Benjamin, among others.

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2. Record Nr.	UNISA996602569403316
Autore	Jenkins Henry <1958->
Titolo	The wow climax [[electronic resource]] : tracing the emotional impact of popular culture // Henry Jenkins
Pubbl/distr/stampa	New York, : New York University Press, c2007
ISBN	0-8147-4311-0 0-8147-4370-6 1-4356-0035-5
Edizione	[1st ed.]
Descrizione fisica	vi, 285 p. : ill
Disciplina	302.230973
Soggetti	Popular culture - United States Popular culture - United States - Psychological aspects Emotions - Social aspects - United States Affect (Psychology) - United States Aesthetics - Social aspects - United States Mass media - Social aspects - United States Mass media - United States - Psychological aspects United States Social conditions 1933-1945 United States Social conditions 1945-
Lingua di pubblicazione	Inglese
Formato	Materiale a stampa
Livello bibliografico	Monografia
Note generali	Bibliographic Level Mode of Issuance: Monograph
Nota di bibliografia	Includes bibliographical references (p. 247-272) and index.
Nota di contenuto	Games, the new lively art -- Monstrous beauty and mutant aesthetics : rethinking Matthew Barney's relation to the horror genre -- Death-defying heroes -- Never trust a snake : WWF wrestling as masculine melodrama -- Exploiting feminism in Stephanie Rothman's Terminal Island -- "You don't say that in English!" : the scandal of Lupe Velez -- "Going bonkers!" : children, play, and Pee-Wee -- "Complete freedom of movement" : video games as gendered play spaces -- "Her suffering aristocratic majesty" : the sentimental value of Lassie.
Sommario/riassunto	Henry Jenkins at Authors@Google (video) Vaudevillians used the term "the wow climax" to refer to the emotional highpoint of their acts-a final moment of peak spectacle following a gradual building of audience's emotions. Viewed by most critics as vulgar and

sensationalistic, the vaudeville aesthetic was celebrated by other writers for its vitality, its liveliness, and its playfulness. The Wow Climax follows in the path of this more laudatory tradition, drawing out the range of emotions in popular culture and mapping what we might call an aesthetic of immediacy. It pulls together a spirited range of work from Henry Jenkins, one of our most astute media scholars, that spans different media (film, television, literature, comics, games), genres (slapstick, melodrama, horror, exploitation cinema), and emotional reactions (shock, laughter, sentimentality). Whether highlighting the sentimentality at the heart of the Lassie franchise, examining the emotional experiences created by horror filmmakers like Wes Craven and David Cronenberg and avant garde artist Matthew Barney, or discussing the emerging aesthetics of video games, these essays get to the heart of what gives popular culture its emotional impact.

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