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978-1-107-02628-5 - The Cambridge Handbook of the Psychology of Aesthetics and the Arts

Edited by Pablo P. L. Tinio and Jeffrey K. Smith

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## **The Cambridge Handbook of the Psychology of Aesthetics and the Arts**

The psychology of aesthetics and the arts is dedicated to the study of our experiences of the visual arts, music, literature, film, performances, architecture and design; our experiences of beauty and ugliness; our preferences and dislikes; and our everyday perceptions of things in our world. *The Cambridge Handbook of the Psychology of Aesthetics and the Arts* is a foundational volume presenting an overview of the key concepts and theories of the discipline where readers can learn about the questions that are being asked and become acquainted with the perspectives and methodologies used to address them. The psychology of aesthetics and the arts is one of the oldest areas of psychology but it is also one of the fastest-growing and most exciting areas. This is a comprehensive and authoritative handbook featuring essays from some of the most respected scholars in the field.

PABLO P. L. TINIO is Associate Professor at Montclair State University.

JEFFREY K. SMITH is Professor and Associate Dean for Research in the College of Education at the University of Otago.

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Jeffrey K. Smith



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**In memory of Pablo E. Tinio, Ralph and Bettie Smith and in honor of Pilar Tinio and the next generation of art lovers: Felix and Eleanor Tinio, Leah, Benjamin and Daria Smith.**

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## Contributors

DAVID BELL, is Associate Professor at the University of Otago College of Education in Dunedin, New Zealand. He teaches in the areas of visual art education and Japanese art history and theory. His research interests embrace pedagogies for aesthetic education, transcultural art education and learning in museum settings. His passion for Japanese arts, especially *ukiyo-e* “floating world pictures,” has generated a range of research articles, books and exhibition projects on the collecting of Japanese prints, the dramatic narrative of *Kanadehon Chūshingura*, and the distinctive “floating world” aesthetic sensibility of *iki*. His monograph publications in this field include *Chūshingura and the Floating World* (2001), *Ukiyo-e Explained* (2004) and the examination of Katsushika Hokusai’s inventive methodology in *Hokusai’s Project* (2007).

DAVID CARR, speaks, writes and teaches about the value of cultural institutions as essential instruments for a nourished public imagination in a democratic society. Following several years in teaching, reference work and bibliography, he taught librarianship on two university faculties, emphasizing collections, popular reading and reference tools. For thirty years, he has consulted in American museums as an advocate for collaborative adult experiences in collections. He has published more than sixty articles, addresses, chapters and reviews, and has delivered over two hundred talks and thirty keynote addresses. In 2002, he spoke at the White House in recognition of American cultural institutions as places for lifelong learning. Carr received degrees in literature (BA, Drew), teaching (MA, Teachers College, Columbia) and library service (MLS, PhD, Rutgers). He has written three books: *The Promise of Cultural Institutions* (2003), *A Place Not a Place* (2006) and *Open Conversations* (2011).

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GERALD C. CUPCHIK, studied with Bob Zajonc at the University of Michigan, received his MA (1970) and PhD (1972) at the University of Wisconsin with Howard Leventhal before doing postdoctoral study with Daniel Berlyne (1972–74) at the University of Toronto where he has been a professor since 1974. He has collaborated with scholars from many fields and emphasizes the complementary use of quantitative and qualitative research methods and topics including responses to art, literature and film. He has been president of the American Psychological Association's Division 10 – Society for the Psychology of Aesthetics, Creativity and the Arts, the International Association for Empirical Aesthetics and the International Society for the Empirical Study of Literature, and received the Rudolf Arnheim Award in 2010 from APA Division 10. He has worked toward a unified theory of emotion and his forthcoming book for Cambridge University Press will be the fruit of those labors: *The Aesthetics of Emotion: Up the Down Staircase of the Mind-Body*.

ADRIAN FURNHAM, was educated at the London School of Economics, UK, where he obtained a distinction in an MSc Econ, and at Oxford University, UK, where he completed a doctorate (DPhil) in 1981. He has subsequently earned a DSc (1991) and DLitt (1995) degree. Previously a Lecturer in psychology at Pembroke College, Oxford, he has been Professor of Psychology at University College London since 1992. He has lectured widely abroad and held scholarships and visiting professorships at, among others, the University of New South Wales, the University of the West Indies, the University of Hong Kong and the University of KwaZulu-Natal. He has also been a visiting professor of management at Henley Management College. He has recently been made Adjunct Professor of Management at the Norwegian School of Management (2009). He has written over one thousand scientific papers and seventy books. Like Noël Coward, he believes work is more fun than fun and considers himself to be a well-adjusted workaholic. He rides a bicycle to work (as he has always done) very early in the morning and does not have a mobile phone. Adrian enjoys writing popular articles, traveling to exotic countries, consulting on real-life problems, arguing at dinner parties and going to the theater. He hopes never to retire.

GERNOT GERGER, studied psychology (Mag.), followed by a PhD (Dr.) at the Faculty of Psychology, University of Vienna, Austria. He currently holds a postdoc position at the Department of Basic Psychological Research and Research Methods, Faculty of Psychology, University of Vienna that has a research focus on empirical aesthetics. He is mainly interested in studying the complex interplay of emotional and cognitive processes in aesthetic evaluations. Studying this

interplay can contribute to a deeper understanding of how cognitive and emotional processes form human attitudes and experiences. In order to better understand different aspects of this interplay in dependence of different object classes (e.g., faces, art, design) he combines a diverse set of methods by employing psychophysiological measurements (e.g., facial EMG, EDA) in combination with explicit behavioral measures.

THALIA R. GOLDSTEIN, is an Assistant Professor of Psychology at Pace University in New York City. Her research interests lie at the intersection of social cognition and imagination. She studies how actors participate in and create fictional worlds onstage, the effects of such intense and prolonged engagement on the actor's social cognitive abilities, and how young children understand and react to watching fictional worlds both as audience members and when engaging in their own role play. Her work has been supported by the National Science Foundation, the American Psychological Foundation, the John Templeton Foundation, and the Department of Homeland Security and she has won awards from the Society for Research in Child Development, APA Division 10, and the International Society for the Empirical Study of Literature and Media. Thalia earned her BA from Cornell University in theater and psychology, her PhD from Boston College and completed a postdoctoral fellowship at Yale University. She spent several years as a professional actress and dancer in New York City.

GERARDO GÓMEZ-PUERTO, studied philosophy and cultural anthropology at the University of Granada, Spain, where he would later obtain his Master's degree in physical anthropology with a thesis on the evolutionary origins of face preference. In 2011 he was awarded a grant by the Spanish government to undertake doctoral studies at the Evolution and Cognition Research Group of the University of the Balearic Islands. Under the title "Phylogenetically Ancient Mechanisms Involved in Visual Aesthetic Experience," his research, supervised by Enric Munar and Marcos Nadal, focuses on the possible universality of human preference for rounded contours that could be traced back to our evolutionary history. This line of inquiry has led him to delve into cross-cultural and cross-species experimental aesthetics, carrying out work with primates at the Wolfgang Köhler Primate Research Center, a venue of the Max Planck Institute for Evolutionary Anthropology.

PAUL HEKKERT, is Full Professor of Form Theory, and Head of the Industrial Design Department, Delft University of Technology, The Netherlands, where he also chairs the design aesthetics group. Paul conducts research on the ways products impact human experience and behavior. In 2011 he received a VICI grant from the Dutch Science foundation (NWO) to develop a Unified Model of Aesthetics (UMA). The UMA project is likely the largest research program on aesthetics ever conducted; it involves close collaboration with Swinburne University (Melbourne) in addition to a number of international partners. Paul has published articles dealing with product experience and aesthetics in major

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international journals, and is co-editor of *Design and Emotion: The Experience of Everyday Things* (2004) and *Product Experience* (2008). Together with Matthijs van Dijk, he published *Vision in Design: A Guidebook for Innovators* (2011), a book that describes an approach to design and innovation that has been widely applied in both education and industry. Paul is co-founder and chairman of the Design and Emotion Society and chairman of the executive board of CRISP, a national collaborative research initiative for and with the Dutch creative industries.

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PAUL J. LOCHER, PHD, is Professor Emeritus of Psychology at Montclair State University, New Jersey. The central focus of his research is on topics related to the sensory, perceptual and cognitive processes underlying a viewer's aesthetic experience with visual art. He is best known for his research on the contribution of symmetry and pictorial balance to these processes. Locher was president and is a fellow of APA Division 10 and was the recipient of the Division's 2007 Rudolf Arnheim Award and 2013 Farnsworth Award. Locher has also served as president and is a fellow of the International Association of Empirical Aesthetics and was the recipient of the Association's 2012 Gustav Theodor Fechner Award. He was executive editor of the Association's journal *Empirical Studies of the Arts* and is currently a member of the editorial boards of numerous journals.

PAVEL MACHOTKA, is a personality psychologist and a practicing painter. His research is marked by a deep respect for the complexity of psychodynamic processes and a well-honed sensitivity to painting. He has worked in the laboratory (*Painting and Our Inner World*, 2003), on a painting site with fellow painters (*Style and Psyche*, 1999) and with historical material (*Cézanne: Landscape into Art*, 1996). While he values theory, he relies above all on direct observation, not hesitating to amend theory as required; ultimately, theory should stimulate observation but neither limit nor replace it. His high regard for psychodynamic thinking is based on its ability to incorporate a broad range of processes, distinct in different personalities yet perceivable in each.

STEFANO MASTANDREA, has been Associate Professor of General Psychology and Psychology of the Arts at the Department of Education of the University of

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CHRIS MCMANUS, is Professor of Psychology and Medical Education at University College London, UK. Chris trained as a doctor in Cambridge and Birmingham, before doing a PhD on the genetics and neuropsychology of handedness and cerebral lateralization, a topic that he wrote about in *Right Hand Left Hand* (2004), which won the Aventis Science Book Prize in 2003. Much of his research is on medical education, for which he was elected a fellow of the Academy of Medical Sciences. Art and aesthetics comprise what he calls his “academic hobby,” and he has published on it since he was an undergraduate, and it is now a major research interest. Particular interests include experimental studies of the paintings of Mondrian, the aesthetics of simple geometric figures, including the Golden Section, the symbolism of left and right in works of art, representational drawing, leisure activities, and in recent years, photography. Chris is a fellow of the International Association of Empirical Aesthetics.

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PAUL J. SILVIA, an Associate Professor of Psychology at the University of North Carolina at Greensboro, is the author of five books, including *Exploring the Psychology of Interest* (2006) and *How to Write A Lot* (2007). Most of his research in aesthetics concerns experiences that have not received much attention, such as interest, confusion, anger, disgust and chills. He also has active interests in individual differences in creativity and in creativity assessment. He received the Daniel E. Berlyne Award in 2006 from the Society for the Psychology of Aesthetics, Creativity, and the Arts.

JEFFREY K. SMITH, is Professor and Associate Dean for Research in the College of Education at the University of Otago, New Zealand. He is the former Chair of the Department of Educational Psychology at Rutgers University and Head of the Office of Research and Evaluation at the Metropolitan Museum of Art. He did his undergraduate work at Princeton University and his PhD at the University of Chicago. His research interests include assessment, learning and the psychology of aesthetics.

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KATHARINA STÖVER, studied fine art at the Städelschule in Frankfurt, Germany, receiving her *Meisterschüler* in 2007, and then studied psychology at University College London, UK, graduating with a first-class degree in 2011. Her interest in experimental aesthetics, especially research involving photography, is also present in her artistic work where she deals with the question of the interrelations of originals and copies of images. For her collaborative art project *Peles Empire* she received the Deutsche Bank Award in 2009, the Hessian Travel Grant in 2011 and the Kunststiftung Baden-Württemberg Scholarship in 2013.

VIREN SWAMI, is a Reader in psychology at the University of Westminster, London, UK. His research is focused on body image, particularly from a cross-cultural perspective. He also maintains an interest in the psychology of conspiracy theories and studies on aesthetics, mainly from the point of view of differential psychology. His books include *The Missing Arms of Venus de Milo* (2007) and *The Psychology of Physical Attraction* (2007).

SWATHI SWAMINATHAN, holds a Master's degree in clinical psychology from Christ University in Bangalore, India, and a second Master's degree in experimental psychology from Oxford University, UK. She is currently a doctoral student in psychology at the University of Toronto, Canada. Her research interests focus on language perception and production, and whether linguistic abilities are associated with music aptitude and/or music training. More generally, she is interested in how auditory and visual cues are integrated in the perception of language and music.

PABLO P. L. TINIO, is Associate Professor at Montclair State University, New Jersey. He holds a doctorate from the University of Vienna, Department of Psychology, an MA in Educational Psychology: Learning, Cognition, and Development from Rutgers University, and an MA in behavioral science and a BA in psychology from Kean University. His research is focused on the psychology of aesthetics, creativity and the arts; learning and engagement in cultural institutions; and arts and aesthetics in education. Dr. Tinio conducts research in schools, museums and laboratory settings, and is editor of the APA journal, *Psychology of*



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REBECCA YASSKIN, is a graduate of the University of Texas at Austin, where she received a BSc in Psychology and a BA in Plan II. Her research interests include children's understanding of the fantasy/reality distinction and the development of imagination and creativity. More specifically, she is interested in exploring individual differences in how people interact with fantastical entities and worlds and how this changes over time. Rebecca has worked in the Cognition, Culture, and Development Lab and the Imagination and Cognition Lab at the University of Texas, as well as the Mind and Development Lab at Yale University.