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Art and Emotion: the variety of Aesthetic Emotions and their Internal Dynamics

ABSTRACT: The aim of this paper is to propose an interpretation of aesthetic emotions in which they are treated as various affective reactions to a work of art. I present arguments that there are three different types of such aesthetic emotional responses to art, i.e., embodied emotions, epistemic emotions and contextual-associative emotions. I then argue that aesthetic emotions understood in this way are dynamic wholes that need to be explained by capturing and describing their internal temporal dynamics as well as by analyzing the relationships with the other components of aesthetic experience.

KEYWORDS: aesthetic emotions, aesthetic experience, art, music, neuroaesthetics

Introduction

There is no doubt that music, as well as other genres of art such as painting, is a reliable means of eliciting various emotional reactions. Exposure to a song or painting may result in feelings such as being touched or elated. Behavioral reactions such as chills or tears may also appear in reaction to the work of art. In other situations, music or painting may serve to calm someone or can be used to improve one's mood. Despite the unquestionable ability of art to evoke emotions, this ability is still not properly understood, and philosophers and researchers are constantly trying to explain it.

The tradition of speculative inquiry and empirical studies concerning aesthetic emotions is, naturally, very long. In the 20th century alone it included Robin George Collingwood's philosophical reflections on emotional expression (1938), Daniel Berlyne's 'new experimental aesthetics' (1971) or Nico Frijda's and Ed Tan's psychological concepts of aesthetic emotions (cf. Frijda, 1986; Tan, 2000). When it comes to, for example, musical emotions and their neural correlates, contemporary research on them has been developed within the framework of 'cognitive neuroscience of music' (Peretz & Zatorre, 2003; Juslin & Sloboda,

2010). The current interest in aesthetic emotions coincides with the renewal of the naturalistic approach in art research, and more specifically – with the emergence of a neuroaesthetic research programme on the perception of art and the emotions it generates (cf. e.g. Zeki, 1999; Ramachandran & Hirstein, 1999; Chatterjee, 2014; Lauring 2014).

The proposals presented in this paper are also carried out in the aforementioned broad tradition of research on aesthetic emotions in the field of naturalized aesthetics, psychology of art and neuroaesthetics. My goal is to propose the concept of emotion that brings out the processual and dynamic aspects of affective arousal during contact with art.

The paper consists of four parts. In the first part I focus on the issue of the adaptive function of aesthetic emotions. In the second part of the paper I distinguish three areas of a person's behavioral and cognitive activity and the corresponding types of emotions – embodied, epistemic, and associative-contextual ones. In the third part I propose to analyze how particular types of emotions appear successively within the cascade of emotions that is dynamically generated during contact with a work of art. In the fourth and last part I focus on situational circumstances that favor the emergence of authentic aesthetic emotions.

1. Everyday emotions vs aesthetic emotions

In order to discover the nature of emotions accompanying art, one should first look at the problem of whether aesthetic emotions are related to the so-called basic emotions (*resp*. 'everyday emotions'), or to what extent they are autonomous in relation to them. A closer look at this issue is important as it sheds some light on the problem of the uniqueness of aesthetic emotions.

The current scientific knowledge about everyday emotions has been built up along with the development of the theory of evolution, psychology, and brain studies.[1] In the second half of the 19th century Charles Darwin, in his book *The Expression of the Emotions in Man and Animals* (1872), made the famous statement that expressing emotions, for example, joy or anger, is common to humans and animals. For Darwin that similarity was one of the most important arguments supporting the thesis of the continuity and the lack of a chasm between humans and animals. Darwin also drew the conclusion that expressing emotions is a behavior which depends on the activity of the nervous system and has the function of promoting survival. Another scientist from that time, philosopher and psychologist William James, in his famous text titled *What is an Emotion?* (1884) emphasized the role of behavioral reactions – as opposed to psychological and mental ones – in the construction of emotional tension.

[1] J. LeDoux popularizes the history of research on emotions in his works (1996, cf. chap. 1–4). Psychological approaches and models are systematically presented in K. Scherer's research (2000, pp. 137–162). The basic theoretical problems and issues related to emotions are reviewed and discussed in the joint publication edited by P. Ekman and R. J. Davidson (1999). Emotions from the point of view of neuroscience are explained in, for example, R. D. Lane and L. Nadel's (2000).

Today we still differentiate emotions according to those intuitions and classify them as physiological-behavioral (bodily reactions, affects) or psychological (feelings).[2]

In the 20th century Paul Ekman, a psychologist whose research is based on assumptions similar to Darwin's, proposed the concept of the so-called basic emotions – that is, universal affects independent from cultural differences – such as sadness, anger, surprise, fear, disgust, or joy (Ekman, 2003). Ekman focused primarily on those emotion which we can both express – with the use of facial muscles – and easily recognize on other people's faces. Such emotions do not only have an influence on our well-being but also enable us to communicate ours states non-verbally to other people and to incite various reactions in those people – for example, fear in response to anger. Similarly, neurophysiologist Jaak Panksepp, who was interested in people's and animals' emotions, tried to identify the basic neurobiological systems which govern emotions. According to his proposal, all properly developed organisms have the so-called basic emotional systems – a system of seeking, rage, fear, lust, care, panic, and play – which differ, among other things, with respect to the neuroanatomical and neurochemical foundations (Panksepp, 2000, cf. also Panksepp, 1998).

It is easy to notice that the above mentioned set – necessarily limited and selective – of psychological and neuroscientific theories and concepts of emotions, which have appeared in the 19th and 20th centuries, will not be very effective in explaining the nature and role of aesthetic emotions. On the one hand, it should be noted that aesthetic emotions seem to have specific features that are not found among basic emotions. On the other hand, it is unclear to what degree some key characteristics of basic emotions – such as their biological-adaptive function, physiological and behavioral nature of arousal, or their universality in the species – are applicable to aesthetic emotions.

What can be recognized at first glance is that aesthetic emotions seem *more subtle* than emotions which appear in everyday situations. Charles Darwin himself noticed the difference between them when he wrote that music, for example, arouses 'various emotions, but not the more terrible ones of horror, fear, rage, etc. It awakens the gentler feelings of tenderness and love, which readily pass into devotion' (Darwin, 1902, p. 735). Should we conclude, then, that music and the emotions it evokes have nothing in common with fighting for survival? Darwin proposed a slightly different solution. He postulated treating art and the accompanying feelings as helpful in sexual selection – and not directly natural selection – and looked for the roots of those emotions in the mating rituals, decorating the body, sexual rivalry, and moments of triumph over the opponent.[3] Following Darwin's line of reasoning, it is also possible that art and aesthetic emotions are

[2] In James's famous example, if we are suddenly stirred by a strong stimulus, for example, when we encounter a bear in a forest, our body will react first – by increasing blood pressure and pulse rate, and immediately preparing for defense or escape. Only then do we realize the changes which have occurred in the organism, we get a subjective, psychological feeling of fear (cf. James, 1884, pp. 189–194).

[3] Geoffrey Miller presents a contemporary version of that approach (2000).

socially beneficial, enhance group integration, and are derived from singing and tribal dancing together.[4]

It is probably also true that aesthetic emotions usually are not as intense and do not have such powerful consequences for the organism as, for example, the emotions of fear or sadness triggered by natural or social stimuli. Nevertheless, both paintings and music may evoke very different behavioral and physiological reactions in a recipient. For instance, the results of a questionnaire survey conducted by music psychologist John Sloboda, have shown that listening to musical pieces made listeners react with shivers, chills, laughter, tight throat, tears, goosebumps, sweating, increased heart rate, yawning, or sexual arousal (Sloboda, 1991, p. 112). A study of physiological reactions of an organism to music which expresses different emotions, conducted by Carol Krumhansl, showed that listening to sad music (e.g. Samuel Barber's *Adagio for strings*) caused significant changes of the listeners' frequency of the heartbeat, blood pressure, skin conductance, and body temperature. Listening to joyous music (e.g. a fragment of Vivaldi's *Spring* from *Four Seasons*) changed, for example, breathing parameters (Krumhansl, 1997, pp. 343–347). Thus, even if we assume that cognitive and evaluative factors play a greater role in aesthetic emotions than physiological and behavioral ones, that does not mean that the latter factors are elusive and negligible.

However, it is probable that in the case of aesthetic emotions the physiological-behavioral reaction may be modified, to a significant degree, by cognitive factors and by factors related to aesthetic appraisal (cf. e.g. Silva, 2005, pp. 342–357). For example, according to a psychologist and neuroscientist Edmund T. Rolls:

> the reasoning (rational) system also contributes to aesthetic value, in a number of ways [...] It introduces the use of syntactic relational structure to provide another way of computation, and problem-solving with this reasoning system is encouraged by simply elegant solutions being rewarding and having aesthetic values [...]. These factors would help the sophisticated structure in a Bach partita and fugue to contribute to what we judge as aesthetically pleasing, because such music taps not only into our emotional systems, but also into the systems that provide intellectual pleasure because difficult and complex structural problems are posed, and solutions to these difficult structural problems are provided, which as described provides aesthetic pleasure (Rolls, 2011, p. 156).

This, in turn, gives credence to the thesis that aesthetic emotions are not simply reducible to basic emotions and that they would constitute a separate, autonomous class of emotions. Psychologists Klaus Scherer and Marcel Zentner, for example, show that such is the case with emotions aroused by listening to music. The scientists distinguished, on the basis of their psychological research, a number of basic musical emotions, differing from the basic everyday emotions. They enumerate such music-induced aesthetic emotions as wonder, transcendence, tenderness, nostalgia, peacefulness, power, joyful activation, tension, and sadness (Zentner, Grandjean & Scherer, 2008, p. 507).

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[4] Ellen Dissanayake pays attention to social contexts of the appearance and development of art. She emphasizes the 'behavioral' role of art, which manifests itself in artification, in analogy to ritual behavior, (cf. Brown & Dissanayake, 2009, pp. 45–48).

2. The variety of aesthetic emotions

As I tried to show above, one of the ways to explain the nature and function of aesthetic emotions is to answer the questions: whether they play an adaptive role in the evolution of our species, what are their relationships with everyday emotions, as well as – what is the role of behavioral and physiological factors in them.

Such approach to the study of aesthetic emotions – consisting in comparing them with the basic emotions – is not the only way to understand their specificity. Another way is to indicate different types of aesthetic emotions and to show what areas of the subject's behavioral and cognitive activity are triggered during the emotional reaction to art.

An admired work of art may engage a listener or viewer in very different ways. Much depends on whether the work is capable of causing a change of the recipient's physiological parameters (e.g. increased blood pressure or the level of hormones released to blood) or of triggering some kind of motoric activity (e.g. during a dance), or the other way round – on whether it is capable of initiating a state of absolute concentration during focused listening to music, or a state of 'thought circulation' during the contemplation of a painting. Depending on this, I think that it is possible to indicate three cognitive-behavioral areas (domains, spheres) in which emotional reactions to art may appear.[5]

I assume, first of all, that emotions may appear in the form of direct, automated bodily reactions, in answer to some acoustic (e.g. a loud sound, rhythm, dissonances) or visual stimuli (e.g. intense color, the layout of colors in a painting). For example, according to psychologist John Sloboda 'if we are at a concert and the music is very loud – drums are very loud – then everything directly influences our organism' (Sloboda, 1999, p. 44). Those and similar stimuli can evoke affective reactions in a recipient – both negative (e.g. shivers, dizziness, irritation, anxiety) and positive (e.g. feeling hot, satisfaction, surprise). I call such reactions *embodied emotions*. In most cases they are mediated by the autonomous nervous system and the subcortical structures which can be stimulated by, for example, the elements of the structure of a musical piece, the parameters of voice emission during singing, or by the selection and selection of colors in a painting. Other mechanisms which are probably responsible for the appearance of such emotions are evaluative conditioning and emotional contagiousness (cf. Berlyne, 1971, chap. 8; Juslin & Vastfjall, 2008, pp. 564–566). Conditioning can be the reason why a musical piece listened to in the past in dramatic and sad circumstances, can cause an uncontrollable emotional reaction, such as crying, when listened to on another occasion. Because of the mechanism of emotional contagiousness we may share some of the suffering and experiences of the people presented in Caravaggio's naturalistic paintings (Freedberg & Gallese, 2007, pp. 201–202).

[5] I have distinguished those areas, together with the related emotions, firstly in reference to music (cf. Przybysz, 2013a, pp. 115–126; cf. also Przybysz, 2013b).

The second type of emotional reactions to a work of art are emotions which accompany the recipient's intense cognitive activity of analyzing the structure and form of that work. I call such emotions *epistemic emotions*. They are emotional experiences related to the activity of our imagination or to the forming of cognitive expectations while listening to music (e.g. expecting a chord at a particular point in time, noticing a repetition, or completing a particular phrase of a piece) or while looking at a painting (e.g. during the spontaneous solving of perception puzzles, analyzing the nuances of composition, etc.). The function of the emotional system is, in such a case, to reward the cognitive system and make the subject feel pleasure during contact with art, as an award for the realization of a cognitive task. Thus, Vilayanur Ramachandran and William Hirstein assume that aesthetic pleasure results from the activity of the emotional system (limbic system), of which we are not aware, and which 'rewards' a person for solving problems and puzzles related to the perception of a painting (Ramachandran & Hirstein, 1999, p. 22). When it comes to psychological research on the perception of music, one of the more influential theories is that the appearance of emotional sensations is facilitated by the listener's anticipations as to, for example, the further course of the music, the continuation of the melodic line, the appearance of a chord at a particular point in time, etc. According to Leonard Meyer, a renowned musicologist and classical representative of that approach, a composer or performer of a musical piece may interfere in a listener's musical expectations and cause in him or her various emotions, such as surprise (cf. Meyer, 1956, chap. 1–2; cf. also Huron, 2006, pp. 1–39).

The third type that I propose in typology of emotions accompanying the appreciation of art are *associative-contextual emotions*. By listening to or viewing works of art a recipient may form various associations (of memory or imagination) which turn his or her attention toward objects, people, events, or ideas belonging to the non-aesthetic realm outside of art. A Beatles' song can bring back sentimental memories of the good old times of our youth. Zdzisław Beksiński's paintings can make us reflect on the fragility of life and on dying, and evoke the feelings of regret or sadness. Singing a national anthem may awaken patriotic ardor. There are probably many different mental mechanisms which control such a redirection of attention and such associations with the realm outside of aesthetics.[6] They contribute, among other things, to the appearance of the right mood and direct the emotions accompanying the appreciation of a work of art toward the realm of everyday life.

[6] Leonard Meyer, for example, points to the mechanism of culturally organized associations ('connotations'), thanks to which 'The organ, for example, is associated for Western listeners with the church and through this with piety and religious beliefs and attitudes. The gong is linked by contiguity to the Orient and often connotes the mysterious and the exotic' (Meyer, 1956, p. 259).

3. The dynamics of aesthetic emotions

Another key problem is how emotions change when a work of art is contemplated and admired by the viewer. It should be noted that watching a painting or listening to music causes in the viewer or listener a whole series of emotional states that are diverse and gradually developing over time, and which accompany the perception and aesthetic evaluation of that work.

The inspiration for the holistic and dynamic approach to aesthetic emotions that I want to propose now comes from several previous theories. First, we should mention Roman Ingarden's philosophical concept of 'aesthetic experience'.[7] Ingarden repeatedly emphasizes that a contemplative-emotional aesthetic experience is only seemingly 'temporary and relatively simple'. In fact, it is a 'long' and 'complex' process consisting of three phases of the emergence of emotions: the 'preliminary emotion', the 'second phase of an emotion' and the 'culmination phase' (Ingarden, 1976, pp. 182–199). Recently, an analogous approach to aesthetic emotions, viewed as a dynamic cascade of diverse emotions, was proposed, for example, by Elvira Brattico, Brigitte Bogert, and Thomas Jacobsen, researchers in the field of the neuroaesthetics of music. Their aim was to describe, on the basis of previously conducted studies and experiments, the neuronal chronometry of the aesthetic experience of listening to music. In their view, an aesthetic emotion is not a separate, single emotional experience but a cascade of emotions accompanying an aesthetic experience. It includes: 'early emotional reactions', 'discrete emotions', 'aesthetic emotions', and 'conscious liking' – happening one by one, in a particular order (Brattico, Bogert & Jacobsen 2013, pp. 5–12).

My proposal goes in a similar direction.[8] I argue that aesthetic emotions should not be treated in an atomistic way as a single and uniform response of the affective system to an artistic stimulus. Instead, such emotions should be considered as a series of consecutive discrete emotional states that appear at successive stages of the art reception process, which differ from each other not only quantitatively in the amount of arousal, but also qualitatively.

I assume that there are at least three phases in the emotional process accompanying the perception and appreciation of a work of art. Each of those phases comprises different types of emotions.

The first phase of emotional arousal takes place immediately after encountering a work of art. Visual contact with a painting or auditory contact with a musical piece evoke such emotions as 'surprise', 'interest',[9] or 'astonishment'. For example, a viewer or a listener can be surprised by the internal structure of a work of art – for instance, the layout of colors or the set of sounds – and become

[7] According to that philosopher, aesthetic experience is 'processes which extend in time, develop in variously determined phases, within the course of which one usually does many diverse conscious acts' (Ingarden, 1976, p. 175).

[8] I initially formulated the proposal of the dynamics of aesthetic emotions in: Przybysz (2017).

[9] According to E. Tan, 'interest' is more than a cognitive state – it is a dominant emotion in contact with all kinds of art (cf. Tan, 2000).

interested by such a stimulus. It seems that the role of those primary emotions is to motivate the organism to further cognitive activity focused on the work of art. We may presume that many of those preliminary emotional states are embodied and often take the form of unconscious experiences.

In the next phase, the recipient of art is gradually involved in solving the perceptual and cognitive problems identified in the work of art. That activity may, for example, consist in solving perceptual riddles noticed in a painting or in the development of a musical phrase. As a result, there appears the emotional sensation of 'liking' or 'wonder', as a substitute of an aesthetic evaluation – not fully realized yet – and as a non-verbal form of an aesthetic judgement. Those processes can be accompanied by a pleasant 'eureka' feeling. These emotions often take the form of epistemic emotions, because on the one hand they drive the cognitive exploration of a work of art, and on the other hand – they are a kind of reward that the recipient of art receives for this type of cognitive activity. The mechanisms which generate that kind of emotions are probably the mechanisms which control interactions between the cognitive system and the emotional system.

Eventually we come to the third phase of the emotional process that accompanies the perception and evaluation of an artwork. Its main feature is that only at this stage of the dynamic process, more permanent, stable and conscious emotional feelings, such as 'admiration' or 'appreciation', emerge. They can be stirred, for example, when a person realizes the uniqueness of a work of art in comparison to, let us say, the artist's earlier achievements or in comparison to the earlier works from the same artistic current or style. These feelings can take a more stable form in the course of the art reflection process and be strengthened by issuing verbal aesthetic judgments in terms of 'beauty', 'uniqueness' or 'innovation'.

However, placing an emphasis on purely the emotional aspects of the aesthetic experience, as I did above, sets aside its other essential aspects. Meanwhile, it is known that the appreciation of art is a complex and holistic process that includes at least three partial sub-processes: (1) emotional, (2) perceptual-cognitive, and (3) of aesthetic evaluation. It is only their synchronous activity that brings about the cognitive-emotional aesthetic experience. For that reason it should at least be mentioned how the emotional system interacts with the perceptual-cognitive system and the system of aesthetic evaluation for the purpose of generating a recipient's reaction to art.

As regards the relationship between the emotional system and the perceptual-cognitive system we could assume that aesthetic emotions appear as a kind of a 'reward' (or 'strengthening', 'drive') at particular stages of perceptual-cognitive activity. Helmut Leder summed it up very aptly when he wrote: 'aesthetic emotion depends on the subjective success of the information processing and is often described as pleasure or happiness, but can also be negative in case of unsatisfactory processing' (Leder et al., 2004, p. 502). For example, success in recognizing a human silhouette in Marcel Duchamp's *Nude Descending a Staircase No. 2* or deciphering the symbols in Jan van Eyck's *Arnolfini Portrait* can provide us with an emotional bonus – of which we are often unaware – in the form of a pleasant affect, which can further incline the organism to

the perceptual-evaluative exploration of a painting. In that way, the emotional system probably augments and strengthens the effects of the activity of the modules of perceptual analysis, memory integration, or the classification and categorization of the features of an aesthetic stimulus.[10] It also mobilizes the system to further activity in that direction. Disturbances and disruptions in the process of effective perceptual grouping, associating, or classifying groups of color patches or of sounds will result in the gradual appearance of a negative affect – for example, irritation or discouragement – and may suppress the interest in an aesthetic stimulus.

On the other hand, much less is known nowadays about how the emotional system interacts with the aesthetic evaluation system. The main problem in this case is to what extent aesthetic judgments made in the terms 'beautiful / ugly' depend on and overlap with emotional feelings (expressed in 'pleasant / unpleasant'). In the past any attempts to reduce aesthetic judgment to the feeling of pleasure or to derive the sense of beauty from an emotional feeling have usually been vehemently opposed. Eduard Hanslick, for example, in his classical work *The Beautiful in Music* severely criticized those who would like to interpret musical beauty in affective-emotional categories. For Hanslick beauty is a basic aesthetic category, and feeling (emotion) – an auxiliary one. A beautiful thing is not beautiful because someone has pleasant feelings while viewing it – it will remain beautiful even if it does not incite any feelings in observers.[11]

However, in contemporary neuroaesthetics and in empirical psychology of art there often appear reductionist approaches to the human sense of beauty, in which it is derived from the feeling of pleasure and attractiveness,[12] or from a combination of emotional and cognitive activity. For example, Vilayanur Ramachandran and William Hirstein in their paper (1999) seem to presume that an aesthetic evaluation in categories of beauty is generated as a resultant of the activity of the cognitive system and the rewarding activity of the emotional system (i.e. the activity of the limbic system). Thus the role of the emotional system here is to reward the cognitive system, and the sensation of pleasure seems to be a direct psychological marker of beauty or attractiveness.

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[10] Leder et al. mention five levels (stages, modules) of a cognitive-evaluative analysis of an aesthetic stimulus: (1) perceptual analysis (e.g. recognizing contrast, grouping, looking for symmetry), (2) memory integration *implicite* (according to prototypicality, familiarity, or the principle of peak shifts), and the three related analytical-evaluative levels of a higher order: (3) *explicite* classification (according to stylistic elements and content) and (4 and 5) cognitive mastering and evaluation – consisting in, among other things, the interpretation of a work on the basis of stylistic categories and on understanding it). Within that approach an aesthetic emotion appears as the total of the results of information processing at each of the aforementioned levels, whereas an aesthetic judgment results from information processing at levels 4 and 5 (cf. Leder et al., 2004, pp. 494–501).

[11] Cf. Hanslick (1891). Hanslick's anti-emotivist position is a variant of his absolutist approach to meaning in music, that is, the view that a musical piece does not refer to the external world or to the artist's internal world but is an autonomous work defined as a system of inter-musical references. From that point of view, Igor Stravinsky was also an aesthetic absolutist.

[12] The authors even equate one with the other.

In the aforementioned Leder's model of aesthetic experience a more refined solution is proposed. On the one hand, differences between an aesthetic emotion and an aesthetic evaluation (or aesthetic judgment) are emphasized. An aesthetic emotion is a by-product of information processing at the subsequent stages of the perceptual-cognitive activity. An aesthetic evaluation is, first of all, a result of the activity at the higher stages of processing related to cognitive mastering, perceiving mastery, and evaluation of a work of art on the basis of stylistic categories (Leder et al., 2004, pp. 499–501). On the other hand, we cannot sharply oppose aesthetic emotion and aesthetic evaluation because they are stages of one and the same process of aesthetic experience.

My solution at that point is similar to the latter solution. I assume that the emotional system continually interacts with the cognitive system and the system of aesthetic evaluation. Emotions which appear at the particular stages of the process of aesthetic experience have an influence on the direction in which a work of art will be explored and appreciated – especially when it comes to emotions such as surprise or interest. Emotions also provide the cognitive system with rewards, which happens when a pleasant feeling of delight arises as a result of the fact that the recipient of art discovers composition-related or stylistic solutions used by the artist.

4. The situational nature of aesthetic experiences

Finally, it should be noted that whether the recipient of art will experience aesthetic emotions usually depends on the occurrence of a number of favorable circumstances.[13] For example, there are situations when a painting or a musical piece do not make an impression on us and do not arouse our emotions. Also interesting are those frequent cases where, for example, works of art cause an incomplete cascade of emotions to appear in the recipient – e.g. they evoke interest and pleasure, but no appreciation and admiration. This may of course be caused by, for example, different stylistic preferences or the poor quality of the artist's performance. However, sometimes it may be dependent on situational and contextual conditions which, for some reason, do not allow us to fully enjoy and contemplate art. Therefore, it is worth trying to indicate the conditions which are conducive to the appearance of aesthetic experiences.

At this point I would like to interpret Nico Frijda and Louise Sundararajan's proposal concerning that issue Frijda & Sundararajan, (2007). According to those authors, appreciation of art is sometimes accompanied by refined emotions, which is associated with the appearance of specific circumstances accompanying the perception and appreciation of art. Those circumstances are: (1) *detachment* – proper appreciation of art requires emotional distance from everyday cares and mental detachment from real events. In that way we can focus

[13] I wrote about the necessity of situational and contextual understanding of aesthetic experiences in: Przybysz (2013a, 2017).

our attention on an aesthetic stimulus and become sufficiently interested in it; (2) *restraint* – during an aesthetic experience we often stop acting, especially as regards practical and manipulative activities. That happens, for example, when we focus on viewing a painting or a sculpture;[14] (3) *self-reflexivity* – in conditions shaped by the two aforementioned circumstances there appears an opportunity to listen to or watch a work of art more attentively, so that the organism can recognize the layers of composition and content in it. What is more, self-reflectivity leads to a more acute awareness of the sensations evoked by art – the aesthetic pleasure of listening to music or watching a painting is accompanied by the consciousness of the experience; (4) *savoring* – when we focus on listening to or watching a work of art, we can 'taste' it. The attention we pay allows for the final appearance of admiration for a work of art and appreciation for a composer or painter.

The circumstances mentioned above contribute to the experience of sophisticated aesthetic sensations and create, in my view, a set of external (detachment, withdrawal) and internal (self-reflexivity, savoring) conditions for the appearance of a cascade of aesthetic emotions. When we distance ourselves from everyday matters and from manipulating practical objects, we can focus on a work of art and become interested in it. A reflective approach and savoring make it easier to notice the solutions an artist has used with respect to composition, form, and content, or to compare them in memory with other works of art so recipients may admire and recognize the artist's work.

Conclusions

In the present paper I have tried to demonstrate that aesthetic emotions can be considered as elements of a complex aesthetic experience and that they can be effectively analyzed and described in naturalized philosophical, neuroaesthetic and psychological categories. My proposition is that there are three different areas of a person's behavioral and cognitive activity and corresponding types of aesthetic emotions – embodied, epistemic, and associative-contextual emotions. Within the approach I have proposed, aesthetic emotions are considered as a cascade of affects appearing at different stages of aesthetic experience. Emotions accompanying contacts with art, such as surprise, delight, and admiration, have been ordered according to the time at which they appear and their relationship to the process of aesthetic perception and aesthetic evaluation. Finally, I tried to show that the emergence of a wide set of aesthetic emotions is conditioned by the situation in which the contact with art takes place and may depend on the occurrence of specific circumstances that will foster interest, admiration and contemplation of art.

[14] A counterexample could be experiencing music with our whole body (dancing, tapping the rhythm, other movements of the body) or even during everyday activities (e.g. listening to music while shaving). Nevertheless, I believe that the so-called attentive listening to music also requires at least a partial fulfillment of that condition.

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