



On Aesthetics In Science

Judith Wechsler



On Aesthetics In Science:

On Aesthetics in Science WECHSLER, 1988-02-01 **On Aesthetics in Science** Judith Wechsler, 1988 **On Aesthetics in Science** Judith Wechsler, 1981

There have been in recent years exhibitions that juxtapose abstract paintings with photographs taken through the electron microscope and contemporary sculpture with molecular models in order to demonstrate the closeness of modern art and the products of modern science or the effect of nature seeming to imitate art. And parallels between Cubism and relativity or between action painting and the indeterminate character of quantum phenomena have been put forward as evidence of a twentieth century mentality that is embodied in both art and science. The essays included in *On Aesthetics in Science* however deal with the subject at a much deeper level beyond these somewhat facile likenesses and parallels. The book is not so much concerned with the products and artifacts of science as it is with the concepts, models and theories that make them possible. And beyond that it is concerned with the processes by which individual scientists passing their ideas and data through Poincaré's irreducible delicate sieve of the aesthetic sensibility create their concepts, models and theories. Elegance, simplicity, economy, beauty, the sense of rightness, of inevitability, of perfect correspondence, these are the intuitive guides and formal goals that scientists have long recognized but have seldom explicitly articulated. Above all, the book treats aesthetics as a way of knowing as fundamental to cognition. As the editor writes in her introduction, "The aesthetic factors in cognition manifest in both art and science though until recently more recognizable in art are continuous and broader than either." Aesthetics is presented in this collection as a mode of cognition that focuses on forms and metaphors used in scientific conceptualizing and modeling. Viewed as a way of knowing, aesthetics in science is concerned with the metaphorical and analogical relationship between reality and concepts, theories and models. As Cyril Smith points out, the search in science for models that illuminate nature seems to parallel certain crucial processes in art; they share a fundamental evocative quality. Aesthetic judgments in science are found to be as dependent on cultural context and personal style as they are in the arts. Thus the book notes, although the appreciation of elegance and economy is historically recurrent and is certainly in accord with contemporary taste, whether conceptual or decorative, the Victorians often preferred more complicated formulations in their science. And while some individual scientists are guided by geometric intuitions that appeal to the visual cognitive mode—Kepler and the planetary orbits, Bohr and electron orbits—others are attracted to abstract mathematical formalisms—Newton and the universal laws of the cosmos, Heisenberg and unvisualizable particles of quantum mechanics. The book notes other such dualities that embody the dialectic of the scientific imagination. Just as art can be appreciated by those who did not engage in the process of its creation, so can the grandeur of the epoch-defining scientific theories. And in both cases an understanding of the appropriate aesthetics is recommended. That is why this book is for scientist and nonscientist alike, for all who would share the experience of the sudden eureka of discovery or the long evolution toward understanding. The book was developed from a course taught by the author at MIT. The essays

Introduction by Judith Wechsler Structural Hierarchy in Science Art and History by Cyril Stanley Smith On Broken Symmetries by Philip Morrison Visualization Lost and Regained The Genesis of the Quantum Theory in the Period 1913 1927 by Arthur I Miller The Mathematical Unconscious by Seymour A Papert Darwin s Tree of Nature and Other Images of Wide Scope by Howard E Gruber Rationality and Intuition by Geoffrey Vickers **The Aesthetics of Science** Milena Ivanova, Steven French, 2020-01-16 This volume builds on two recent developments in philosophy on the relationship between art and science the notion of representation and the role of values in theory choice and the development of scientific theories Its aim is to address questions regarding scientific creativity and imagination the status of scientific performances such as thought experiments and visual aids and the role of aesthetic considerations in the context of discovery and justification of scientific theories Several contributions focus on the concept of beauty as employed by practising scientists the aesthetic factors at play in science and their role in decision making Other essays address the question of scientific creativity and how aesthetic judgment resolves the problem of theory choice by employing aesthetic criteria and incorporating insights from both objectivism and subjectivism The volume also features original perspectives on the role of the sublime in science and sheds light on the empirical work studying the experience of the sublime in science and its relation to the experience of understanding The Aesthetics of Science tackles these topics from a variety of novel and thought provoking angles It will be of interest to researchers and advanced students in philosophy of science and aesthetics as well as other subdisciplines such as epistemology and philosophy of mathematics **The Elusive Synthesis: Aesthetics and Science** A.I. Tauber, 1996-10-31 The tension between art and science may be traced back to the Greeks What became natural philosophy and later science has traditionally been posed as a fundamental alternative to poetry and art It is a theme that has commanded central attention in Western thought as it captures the ancient conflict of Apollo and Dionysus over what deserves to order our thought and serve as the aspiration of our cultural efforts The modern schism between art and science was again clearly articulated in the Romantic period and seemingly grew to a crescendo fifty years ago as a result of the debate concerning atomic power The discussion has not abated in the physical sciences and in fact has dramatically expanded most prominently into the domains of ecology and medicine Issues concerning the role of science in modern society although heavily political must be regarded at heart as deeply embedded in our cultural values Although each generation addresses them anew the philosophical problems which lay at the foundation of these fundamental concerns always appear fresh and difficult This anthology of original essays considers how science might have a greater commonality with art than was perhaps realized in a more positivist era The contributors are concerned with how the aesthetic participates in science both as a factor in constructing theory and influencing practice The collection is thus no less than a spectrum of how Beauty and Science might be regarded through the same prism **Beauty and Revolution in Science** James W. McAllister, 1999 The first systematic study of the aesthetic evaluations that scientists pass on their theories **The Aesthetics of Scientific**

Experiments Milena Ivanova, Alice Murphy, 2023-06-16 The relationship between aesthetics and science has begun to generate substantial interest. However, for the most part, the focus has been on the beauty of theories and other aspects of scientific practice have been neglected. This book offers a novel perspective on aesthetics in experimentation via ten original essays from an interdisciplinary group comprised of philosophers, historians of science and art, and artists. The collection provides an analysis of the concept of beauty in the evaluation of experiments. What properties do practising experimenters value? How have the aesthetic properties of scientific experiments changed over the years? Secondly, the volume looks at the role that aesthetic factors, including negative values such as ugliness, as well as experiences of the sublime and the profound, play in the construction of an experiment and its reception. Thirdly, the chapters provide in-depth historical case studies from the Royal Society, which also allows for a study of the depiction of scientific experiment in artworks, as well as contemporary examples from the Large Hadron Collider and cases of experiments designed by artificial intelligence. Finally, it offers an exploration of the commonalities between how we learn from experiments on the one hand and the cognitive value of artworks on the other. *The Aesthetics of Scientific Experiments* will be of interest to researchers and advanced students working in philosophy and history of science, philosophy and history of art, as well as practising scientists and science communicators.

Aesthetic Benedetto Croce, 1995-01-01 Benedetto Croce is one of the most influential philosophers of the twentieth century. His work in aesthetics and historiography has been controversial but enduring. When the first edition of *Aesthetic* appeared in 1902, Croce was seen as foremost in reasserting an idealistic philosophy which, despite its source in continental idealists from Descartes to Hegel, offers a system that attempts to account for the emergence of scientific systems. Croce thus combines scientific and metaphysical thought into a dynamic aesthetic. Croce regards aesthetics not merely as a branch of philosophy but as a fundamental human activity. It is inseparable from historical, psychological, political, economic, and moral considerations, no less than a unique frame of artistic reference. *Aesthetic* is composed of two parts. Part One concentrates on aesthetic theory and practice. Among the topics it covers are intuition and expression, art and philosophy, historicism and intellectualism, and beauty in nature and in art. Part Two is devoted to the history of aesthetics. Croce analyzes such subjects as aesthetic ideas in the Middle Ages and Renaissance, Giambattista Vico's contribution to aesthetics, the philosophy of language, and aesthetic psychologism. In his new introduction to a classic translation, John McCormick reviews Croce's impact in the fields of aesthetic theory and historiography. He notes that the republication of this work is an overdue appreciation of a singular effort to resolve the classic question of the philosophy of art: art for its own sake or art as a social enterprise. Both find a place in Croce's system.

Aesthetic as Science of Expression and General Linguistic Benedetto Croce, 1953 *Thinking about Science, Reflecting on Art* Otávio Bueno, George Darby, Steven French, Dean Rickles, 2023-05-31 *Thinking about Science, Reflecting on Art* is the first book to systematically examine the relationship between the philosophy of science and aesthetics. *The Science of Aesthetics; Or, The Nature, Kinds, Laws, and Uses of*

Beauty Henry Noble Day, 1872 **Aesthetics, the Science** Friedrich Kainz, 1962 **Aesthetic Science** Alexander Wragge-Morley, 2020-04-20 The scientists affiliated with the early Royal Society of London have long been regarded as forerunners of modern empiricism rejecting the symbolic and moral goals of Renaissance natural history in favor of plainly representing the world as it really was In *Aesthetic Science* Alexander Wragge Morley challenges this interpretation by arguing that key figures such as John Ray Robert Boyle Nehemiah Grew Robert Hooke and Thomas Willis saw the study of nature as an aesthetic project To show how early modern naturalists conceived of the interplay between sensory experience and the production of knowledge *Aesthetic Science* explores natural historical and anatomical works of the Royal Society through the lens of the aesthetic By underscoring the importance of subjective experience to the communication of knowledge about nature Wragge Morley offers a groundbreaking reconsideration of scientific representation in the early modern period and brings to light the hitherto overlooked role of aesthetic experience in the history of the empirical sciences

Aesthetics, Or, The Science of Beauty, 1862 **Aesthetics and the Sciences of Mind** Greg Currie, Matthew Kieran, Aaron Meskin, Jon Robson, 2014-07-24 Through much of the twentieth century philosophical thinking about works of art design and other aesthetic products has emphasized intuitive and reflective methods often tied to the idea that philosophy's business is primarily to analyze concepts This philosophy from the armchair approach contrasts with methods used by psychologists sociologists evolutionary thinkers and others who study the making and reception of the arts empirically How far should philosophers be sensitive to the results of these studies Is their own largely a priori method basically flawed Are their views on aesthetic value interpretation imagination and the emotions of art to be rethought in the light of best science The essays in this volume seek answers to these questions many through detailed studies of problems traditionally regarded as philosophical but where empirical inquiry seems to be shedding interesting light No common view is looked for or found in this volume a number of authors argue that the current enthusiasm for scientific approaches to aesthetics is based on a misunderstanding of the philosophical enterprise and sometimes on misinterpretation of the science others suggest various ways that philosophy can and should accommodate and sometimes yield to the empirical approach The editors provide a substantial introduction which sets the scene historically and conceptually before summarizing the claims and arguments of the essays

Aesthetics, Or, The Science of Beauty, 1999 *Aesthetic Science* Arthur P. Shimamura, Stephen E. Palmer, 2012-01-02 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

The Science of Aesthetics Henry Noble Day, 2015-08-21 This work has been selected by scholars as being culturally important and is part of the knowledge base of civilization as we know it This work was reproduced from the original artifact and remains as true to the original work as possible Therefore you will see the original copyright references library stamps as most of these works have been housed in our most important libraries around

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Aesthetic Experience in Science Education Per-Olof Wickman,2006-04-21 This book examines the role of aesthetic experience in learning science and in science education from the perspective of knowledge as action and language use The theoretical underpinnings are based on the writings of John Dewey and Ludwig Wittgenstein In their spirit aesthetics is examined as it appears in the lives of people and how it relates to the activities in which they are involved Centered around an empirical analysis of how students and their teachers use aesthetic language and acts during laboratory and field work the book demonstrates that aesthetics is something that is constantly talked about in science class and that these aesthetic experiences are intimately involved in learning science These empirical findings are related to current debates about the relation between aesthetics and science and about motivation participation learning and socio-cultural issues in science education This book features an empirical demonstration of the importance and specific roles of aesthetic experiences in learning science a novel contribution to the current debate on how to understand motivation participation and learning and a new methodology of studying learning in action Part I sketches out the theoretical concepts

of Wickman's practical epistemology analysis of the fundamental role of aesthetics in science and science education Part II develops these concepts through an analysis of the use of aesthetic judgments when students and teachers are talking in university science classes Part III sums up the general implications of the theoretical underpinnings and empirical findings for teaching and learning science Here Wickman expands the findings of his study beyond the university setting to K-8 school science and explicates what it would mean to make science education more aesthetically meaningful Wickman's conclusions deal to a large extent with aesthetic experience as individual transformation and with people's prospects for participation in an activity such as science education These conclusions have significance beyond science teaching and learning that should be of concern to educators generally This book is intended for educational researchers graduate students and teacher educators in science education internationally as well as those interested in aesthetics philosophy of education discourse analysis socio-cultural issues motivation learning and meaning making more generally

Unveiling the Energy of Verbal Art: An Mental Sojourn through **On Aesthetics In Science**

In some sort of inundated with screens and the cacophony of immediate communication, the profound power and psychological resonance of verbal artistry often disappear in to obscurity, eclipsed by the continuous assault of sound and distractions. However, situated within the musical pages of **On Aesthetics In Science**, a captivating function of literary elegance that pulses with fresh emotions, lies an unique trip waiting to be embarked upon. Composed by a virtuoso wordsmith, that mesmerizing opus instructions viewers on a psychological odyssey, gently revealing the latent possible and profound impact embedded within the elaborate internet of language. Within the heart-wrenching expanse of this evocative evaluation, we shall embark upon an introspective exploration of the book is main styles, dissect its charming writing design, and immerse ourselves in the indelible impact it leaves upon the depths of readers souls.

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