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Typical aesthetic illusion maintains a position that is closer to the pole of immersion rather than to the pole of distance. While aesthetic illusion is not restricted to an effect of works of art, the term "aesthetic" is justified by the fact that it etymologically gestures towards a quasi-perceptual quality of the imaginative experience involved and implies an awareness, typical of the reception of art, that "illusion" is triggered by an artifact rather than (an, e.g., magic) reality.

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In other words, aesthetic illusion is a double-layered phenomenon in which recipients constantly fluctuate between their "virtual" body on the level of immersion (primarily imaginatively and emotionally) and their "real" body on the level of rational awareness and distance.

Illusionist media or artifacts can either be

Aesthetic illusion - Wikipedia

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Immersion and Distance by Werner Wolf, 9789042036574, available at Book Depository with free delivery worldwide. We use cookies to give you the best possible experience. ... all of these mental states of imaginative immersion are variants of 'aesthetic illusion', as long as the recipients, although thus immersed, are still residually aware that ...

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Immersion and Distance : Aesthetic Illusion in Literature and Other Media. Author: Werner Wolf; Walter Bernhart; Andreas Mahler. Publisher: Amsterdam : Editions Rodopi, 1905. Series: Studies in Intermediality (SIM) Edition/Format: eBook : Document : English

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Unlike delusional or hallucinatory states, this immersion is "counterbalanced by a latent rational distance, which operates owing to the culturally acquired awareness of the difference between representation and reality" (52). Wolf discusses at length the typical features of illusionist works and how they contribute to the effect of illusion.

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Readers who appear to be lost in a storyworld, members of theatre or cinema audiences who are moved to tears while watching a performance, beholders of paintings who are absorbed by the

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representations in front of them, players of computer games entranced by the fictional worlds in which they interactively participate – all of these mental states of imaginative immersion are variants of ‘ aesthetic illusion ’ , as long as the recipients, although thus immersed, are still residually aware that they are experiencing not real life but life-like representations created by artefacts. Aesthetic illusion is one of the most forceful effects of reception processes in representational media and thus constitutes a powerful allurement to expose ourselves, again and again to, e.g., printed stories, pictures and films, be they factual or fictional. In contrast to traditional discussions of this phenomenon, which tend to focus on one medium or genre from one discipline only, the present volume explores aesthetic illusion, as well as its reverse side, the breaking of illusion, from a highly innovative multidisciplinary and transmedial perspective. The essays assembled stem from disciplines

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that range from literary theory to art history and include contributions on drama, lyric poetry, the visual arts, photography, architecture, instrumental music and computer games, as well as reflections on the cognitive foundations of aesthetic illusion from an evolutionary perspective. The contributions to individual media and aspects of aesthetic illusion are prefaced by a detailed theoretical introduction. Owing to its transmedial and multidisciplinary scope, the volume will be relevant to students and scholars from a wide variety of fields: cultural history at large, intermediality and media studies, as well as, more particularly, literary studies, music, film, and art history.

The notion of aesthetic illusion relates to a number of art forms and media. Defined as a pleasurable mental state that emerges during the reception of texts and artefacts, it amounts to the reader's or viewer's

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sense of having entered the represented world while at the same time keeping a distance from it. *Aesthetic Illusion in Literature and the Arts* is an in-depth study of the main questions surrounding this experience of art as reality. Beginning with an introduction providing historical background to modern discussions of illusion, it deals with a wide range of theoretical issues. The collection explores the nature and function of the aesthetic illusion as well as the role of affect and emotion, the implications of aesthetic illusion for the theory of fiction, the variable forms of aesthetic illusion and its relationship to other components of aesthetic response. *Aesthetic Illusion in Literature and the Arts* brings together a team of scholars from philosophy, literature and art and presents an interdisciplinary examination of a concept lying at the heart of contemporary aesthetics.

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and art and presents an interdisciplinary examination of a concept lying at the heart of contemporary aesthetics.

This volume collects twenty-two major essays by Werner Wolf published between 1992 and 2014, which have contributed to establishing 'intermediality' as an internationally recognized research field, providing a widely accepted typology of the field and opening intermedial perspectives on areas as varied as narratology, metareferentiality and iconicity.

"A history of Immersion from Plato's cave to the Oculus Rift"--

The concept of mimesis has dominated reflection on the nature and role, in Greek literature, of representation. Jonas Grethlein, in his

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ambitious new book, takes this reflection a step further. He argues that, beyond mimesis, there was an important but unacknowledged strand of reflection focused instead on the nuanced idea of *apatē* (often translated into English as 'deceit'), oscillating between notions of 'deception' and 'aesthetic illusion'. Many authors from Gorgias and Plato to Philo, Plutarch and Clement of Alexandria used this key concept to entwine aesthetics with ethics. In creatively exploring the various reconfigurations of *apatē*, and placing these in their socio-historical contexts, the book offers a bold new history of ancient aesthetics. It also explores the present significance of the aesthetics of deception, unlocking the potential of ancient reflection for current debates on the ethical dimension of representation. It will appeal to scholars in classics and literary theory alike.

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Taking an interdisciplinary approach, this volume brings together contributions by distinguished experts from different disciplinary fields for a multidimensional view on immersion in the visual arts and media.

This handbook provides a systematic overview of the present state of international research in narratology and is now available in a second, completely revised and expanded edition. Detailed individual studies by internationally renowned narratologists elucidate central terms of narratology, present a critical account of the major research positions and their historical development and indicate directions for future research.

Touching the Passion considers the ways that the Passion in late medieval retables touched worshipers. The author explores the

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“aesthetics of immersion” through different lenses, such as scale, medium, the five senses, the effect of the frame, and medieval mnemonics.

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