Impression + Perception

a Labyrinth,

new city
new building
modern | music
painting

Street-noises

sense functioning
last | integration / reorganization | & sensation not achieved

β Piaget : "Functional Perception"

basic reflexes → operations

adaptation ↔ | assimilation - an operation from natural principle
adjustment - (accommodation) to situation

areas of adaptation ↔ | developing habit
differentiation of operations
movement towards mastery

groups of operations → groups → grouping of groups

| sucking | hand eye mouth
| hand-eye
| ear + tongue
| local movements

| play — assimilation : one of earliest operations
| make-believe — more focused assignment
| imitation

theory of functioning whole | appetitive
| manipulative
| operative
| appetitive
| action

↕

| faculty psych would have to split up P's operations into bits of function

to reality.

γ' Differentiation of Perception

α' Colour | visible — changes with every change of light
"real" — signal | for identification : luminosity, hue, saturation
for appropriate response : red Alert green Proceed

Shape | visible — changes with every variation of perspective (position, distance)
"real" — the way it is made : "form" "room"

"real" — meaningful man responding in standard fashion to ready-made universe

visible — special attitude — concerned in vision as such (artist)

β' Scientific Observation

unperceived — not organized as by "cultured" man
— not simply "visible" for its own sake
— but sought within heuristic structure

| classification
| structure in depth, parts

γ' Aesthetic perception

| not just unorganized impression
| not even practical man's "signals" nor scientist's "data"

for there is an aesthetic "form", organization
an actuation of perceptibility + perceptivity

imperceptible is visible, audible of labyrinth | painter's eye
| sculptor's eye

perceptible ↗ per accidens = functional or scientific concern
↘ per se : composed every part leads to every other
not via extrinsic criteria
but by inner experience

| notion of shape
| sketch of colours
| blend

| dissonance : non-consonance
| melody — recitative — cacophony

unperceptive - not colour-blind, tone-deaf
but no putting together, composing, organizing
composed is for him colourful,
flat, dead, meaningless,
heard but not listened to

perceptive - able to break from "functional" perception, "scientific" observation
able to actualize psychic, sensitive vitality

Such actualization is not merely apprehensive but also affective | what psyche actualized
reading novel: sympathetic, shares emotions depicted
"identification" is hope = pre-differentiation of identity
eg. we could fall
intersubjectivity

Inner pattern of composition = pattern of apprehension = pattern of affect
→ vital rhythm: structure in act: vécu ressenti en acte
→ musical presentational concept
ce qui plaît sans concept, ce qui vaut sans raison

Musical performance
How emotional interpretation of how composer
made it into composer's score
post romantic, post just declamation, blind scrap Post
How no emotional interpretation either of his own or author's
technique - all just declaiming
Again how emotional interpretation to make into score
gradually comes to learn what author's intention was

Geist: subject of patterned perceptivity recording, knowing, communicating, through act

Style: range of vital structural | rhythmic constellations |

Winckelmann