

Defining the Aesthetic Field

(from Abbs, 1987)

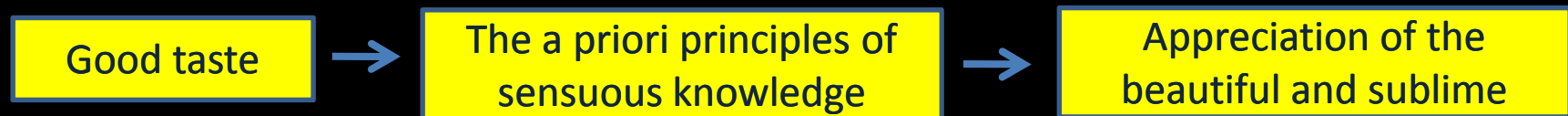
Apresiasi Bahasa dan Seni
3 November 2008

The purpose of the article

- To propose a more comprehensive definition of aesthetic
- To establish the nature of the perceptual mode through which we create and engage with art.
- To show the perceptual mode is inherently cognitive in its action.

To start with...

- The word 'aesthetic' has quite a long historical journey; it was originally derived from Greek word *aisthetika*, meaning "things perceptible through the senses," with the verb stem *aisthe*, meaning "to feel, to apprehend through the senses." It was then popularized by Coleridge in early 19th century.
- Shift of meaning related to aesthetic:



One important starting point:

All aesthetic activity as it is developed through the manifold forms of the arts is simultaneously **perceptive**, **affective**, and **cognitive**.

AESTHETIC FIELD

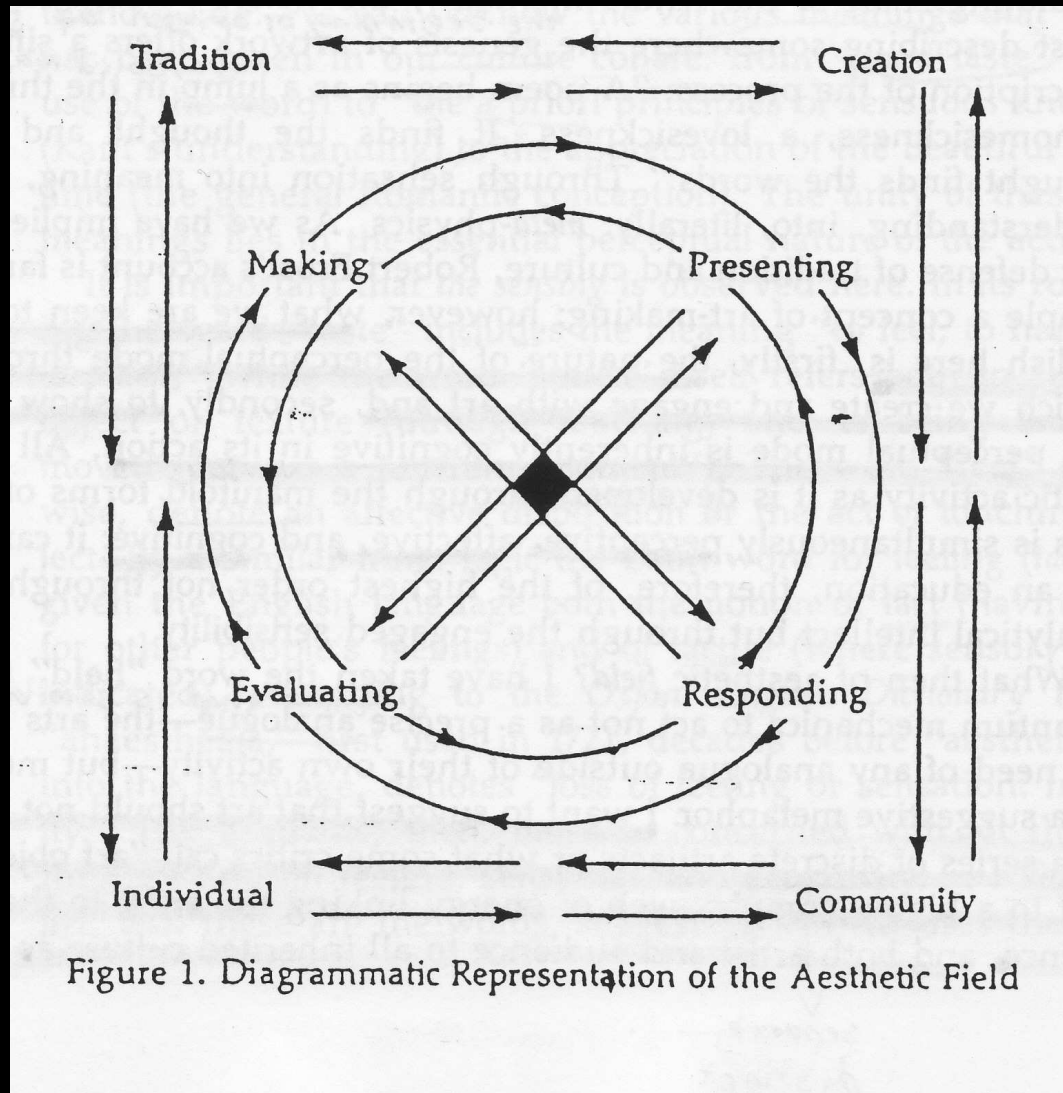


Figure 1. Diagrammatic Representation of the Aesthetic Field

Continued...

- Like a magnetic field, an aesthetic field implies the dynamic nature of **motion, interaction,** and **transformation.**
- An aesthetic field also implies an intricate **web of energy** where the parts are seen in relationship, in a state of **reciprocal flows.**
- **All art moves in an aesthetic field.**
- **All art has an aesthetic field.**

Now, work in groups, please..

- Look at the diagram presenting the relationship between the four phases characterizing the aesthetic fields: **making, presenting, responding** and **evaluating**.
- Focus on one phase.
- Explain it to others by taking some valuable and important points from it.

MAKING

- This process encounters:
- 1. appetite= the impulse (stimulus) to expression animates medium of the art maker
- 2. medium= tangible material which makes the act possible
- 3. sometimes influenced by the other artist's work instead of the appetite

PRESENTING

things that exist:

- 1. works of art
 - 2. audiences
 - 3. the art maker : it depends on what kind of art that is shown
-
- The important things in presenting is the value that is created from the audience's response towards the art object.

EVALUATING

1. In large part, evaluating is an attempt to organize the complex elements of our aesthetic response. In part, this is the attempt both to organize and analyze by combining the intellectual and the aesthetic of the sensuous.
2. Evaluating makes the aesthetic response intelligible.
3. The knowledge of traditions, history and culture, and understanding of the craft are useful in clarifying and defending our aesthetic judgements.

RESPONDING

- 1. aesthetic presentation invites aesthetic response
- 2. there are 3 elements to make sense of what we see:
 - a. we do wish to judge aesthetic work
 - b. we do wish to understand the media
 - c. we do require information