

Aesthetic from 6k perception.

Relationships to preserver

see OED

i.e. interest  
preservation, projection

belonging to the appreciation of <sup>the</sup> beautiful.

Outlines of <sup>deep</sup> aesthetic theory

Deep theory naturally delivers an aesthetics. Rudiments of such a *deep aesthetics* are readily assembled from elsewhere. They include:

- a theory of aesthetic objects, fictions, art works, etc., drawn from item-theory (as in JB).
- a value theory, of rich non-reductionistic form, drawn from deep-green theory
- a full plurallism.

Issues : • Special cases of value terms, etc. Many. 'ford' affected by abet  
 It asidifies: 'painted', 'cor', 'Lutheand' etc.

Artistic works are, like other items,  
valuable in themselves, intrinsically valuable by  
virtue of features they have.  
This intrinsic value provides the bases of  
obligations to respect and protect works of art.

The source of our  
obligations to respect and protect works of art can be established in the type of value  
theory found in deep-green philosophy. Given the kind of <sup>scheme</sup> world proposed by Richard  
Sylvan, where a diverse range of entities are seen to have inherent value, it seems quite  
plausible to believe that artistic works could also be valuable in themselves, and that our  
obligations towards them are grounded in a recognition of this metaphysical picture. We  
have also seen that the kind of valuation framework described by Sylvan could be usefully  
employed to assess the objective value of works of art, which is of important practical  
value for it enables us to work out with reasonable accuracy which artistic  
items should be protected and cherished. N

N is indebted to Matthew Anderson, student at University of

In making an evaluation of the worth of a work of art, we are assessing the intrinsic value of an item. While that value is inherent in the work itself, it is at the same time manifested in certain non-natural qualities which can be intuited by those engaged with the work. These qualities, which are fundamental characteristics of a work of art, provide us with a criteria for assessing value. This value, however, is not reducible to those fundamental characteristics by themselves. The value of a work of art is expressed by two essential types of qualities pertaining to art works, being firstly the qualities associated with aesthetic value, and secondly the qualities associated with instructional (or didactic) value. This second type of value relates to the tendency of a work of art to challenge, instruct, give valuable insight, or enlighten. While these two types of value may prima facie look like they constitute a distinction between the intrinsic and instrumental value of an art work, I believe that they could nevertheless be both construed as elements of an art works intrinsic value. It is certainly true to say that the instructive qualities of a work of art have instrumental value, but we needn't conclude from this that the didactic value consists solely in the relation between the art work and the subject experiencing it. It seems quite consistent to hold that the didactic value of an art work is derived from its inherent constitution to to provoke certain ideas, and thus is part of its intrinsic value. What Sylvan refers to as emotional presentation, would then be best construed with regard to artistic evaluation as the presentation of an art works intrinsic value; a value which is manifested in terms of both aesthetic and didactic qualities. These qualities can be assessed in terms of a comprehensive set of criteria for determining value. Such criteria would include for aesthetic qualities such characteristics as beauty, strength of expression, balance, harmony, composition, vividness and uniqueness, and for instructive qualities such characteristics as the vivid encapsulation of an idea or a valuable insight into the nature of life or existence. After identifying the various components of an artistic presentation, the evaluating agent is required to engage intellectually in a further assessment. This stage is what Sylvan referred to as coherence processing, and it is the stage at which the surface characteristics of a work of art are assessed for additional complexity or meaning. The qualities of an art work which are not intuited directly, such as the symbolism of a painting or the message of a powerful drama, will be assessed at this point. Coherence processing is especially important in making an evaluation of the instructive or intellectual component of an art

work. In the context of the type of theory of intrinsic value and accompanying evaluative framework advocated by Richard Sylvan, it seems possible to establish a set of criteria for assessing the value of works of art, and in doing so enable practical value judgements to be made.

One objection to the proposal that it is possible to make value judgements about art works which are objectively true, is that the interpretation of art is an especially subjective experience. It is often held that judgements about artistic merit are nothing more than a matter of personal opinion, and that there is no real way of solving arguments about artistic value. While Sylvan is quite willing to admit that there is plenty of room for error in his conceptual scheme, and that it is inevitable that people will come to different conclusions about the value of the same work of art, there is no need to admit that we are doomed to artistic relativism. Given a comprehensive criteria for assessing value, it seems reasonable to assume that a significant proportion of people will recognize at least part of the central core of characteristics which reflect an art-works value, and thereby come to a not- too- different judgement of that value. This assumption is supported by the observation that admirers of art can and frequently do come to some level of agreement over what constitutes good art. It is important to note that a great many of the finest paintings, symphonies, sculptures and plays have been held in high esteem for many centuries by countless individuals, who have all independently come to respect and admire their value. Another difficulty regarding the attribution of value to works of art is to determine who should get to make practical decisions about the value of certain works of art. This kind of decision making is crucial for institutions like art-galleries and museums, for it will determine which items will be protected, and which will not. While the judgement of any person who makes a considered evaluation of a work of art is important, it seems appropriate that we should leave the final decision making to the artists and admirers of art who have the most extensive background knowledge and understanding of what makes a work of art valuable. We must trust that in their capacity as 'experts' on art, such people have a finely tuned appreciation of artistic value, and that when in positions of responsibility, such as that of being curator of an art gallery, these people will do their utmost to ensure that valuable art is preserved.