

We engage a particular art product or activity & what is our response: **A TAXONOMY OF AESTHETIC INFLUENCE FOR THE ADVANCEMENT OF PERSONAL & SOCIAL CHANGE**

- Influence varies given individual uniqueness:
1. Untrained eye for the arts;
 2. Mediums in which the arts are expressed;
 3. Quality of the arts (e.g., Kitsch; cheap & vulgar; enduring);
 4. Multiple Intelligences;
 5. Worldview assumptions, fixed biases, & pre-understandings;
 6. Indeterminate situation;
 7. Competing ideas, certain authorities, & mesmerizing personalities;
 8. Technology;
 9. Cultural Hegemony;
 10. Context.

INDIFFERENCE	Lack of enthusiasm, interest, & inconsequential to generate any change.
RECOGNITION	Informal acceptance: acknowledgement (positive or negative) but offers nothing more; “to each one’s own.”
TRIVIAL	Somewhat entertaining interaction but offers little value in the advancement of change.
ASSOCIATION	Intellectual connections made (e.g., artistic technique; historical movement; message; theme) but other aspects of one’s personhood remain unaffected.
IMPASSIONED	A charged emotional response (protest against or affections for) that causes one to converse, share, reflect, be alarmed, etc. but is less likely to evoke any substantive change.
SIGNIFICANT FORM	Following Clive Bell, one experiences a peculiar aesthetic emotion from a particular irreducible combination of lines, color, etc; Significant Form is elusive but poignant. Desire for <i>more of them</i> is likely. Change is possible?
EMOTIVE	The art product or activity connects (weak/ strong versions) w/ a significant moment of the past, a meaningful experience or event (pleasurable or painful), a possibility, future goal, or an ultimate dream. Change can occur.
REPLICATION OF EMOTION	Following Tolstoy, experiential union between the artist & recipient; one feels as if the work is one’s own & what it expresses is what one longs to state. The experience can be quite powerful, provoking change.
CONSUMER	The person consumes a particular art product whereby expresses self-worth, identity, & self projection are integrated at some level (e.g., consumer trends); It is meaningful but can be somewhat shallow. Change occurs.
CATHARSIS	A recalibration that affects the whole person: A re-focus, a re-birth, a re-start. This can generate change.
EXISTENTIAL	An art product or activity that touches the existential struggles of the human condition (e.g., meaning; identity; purpose;significance; love; hope; etc) & evokes substantive change from passive spectator to active agent.
CULTURAL EMBODIMENT	Cultural Embodiment: Organized community is identified w/ art product or activity (e.g., Parthenon). Collective identity & belonging; comings & goings, & civic pride are associated with art product (s) or activity.
RESTORE	Following Marshall McLuhan’s thesis in <i>Understanding Media</i> , we become what we behold. At this level we are inculcating certain habits, authorities, structures, values, & even our very own inquiries. Dewey’s “doing & undergoing” interplays can create opportunities to help bring forth _____ to our society via the arts. It is be a transactional qualitative activity between ourselves & situational setting where art products, activities, & nature as art are imbedded in daily living.
SUBLIMITY	Greatness of which nothing else can be compared: anticipate but don’t live for them. When they come, receive them.



John Dewey writes: “A particular work of art may have a definite effect upon a particular person or upon a number of persons....Just as physical life cannot exist without the support of a physical environment, so moral life cannot go on without the support of a moral environment. Even technological arts, in their sum-total, do something more than provide a number of separate conveniences and facilities. They shape collective occupations and thus determine direction of interest and attention, and hence affect desire and purpose. The noblest man living in a desert absorbs something of its harshness and sterility, while the nostalgia of the mountain-bred man when cut off from his surroundings is proof how deeply environment has become part of his being. Neither the savage nor the civilized man is what he is by native constitution but by the culture in which he participates. The final measure of the quality of that culture is the arts which flourish.” ~ *Art as Experience* (New York: Berkeley Publishing, 1934), 358. (c) 2018, Rev. 2019; Dr. Paul R. Shockley