

# Dasar2 Filsafat E.s.t.e.t.i.k.a.

Oleh : A. Rudyanto Soesilo





# Estetika

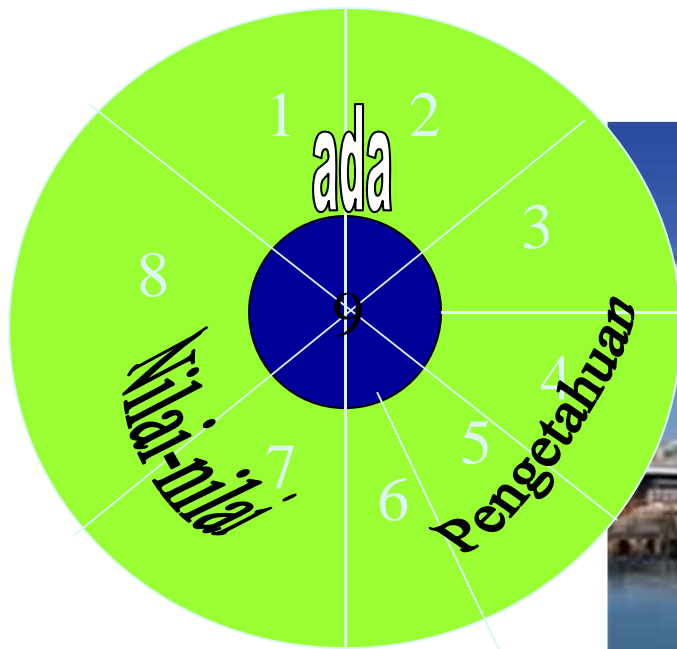
(“tentang Keindahan”)

Aesthetics < Aethanomai(Y)menikmati

- Filosofis:
  - Subyektif – Normatif
  - Kontemplatif
- Ilmiah :
  - Obyektif
  - Observasi, Eksperimen, analisa
- Estetika Instrumental :
  - Kemampuan intelektual seorang pengamat u melakukan pengukuran & selanjutnya penafsiran mutu estetis suatu benda atau peristiwa kesenian.



# Estetika dlm Wilayah Filsafat



1. Metafisika
2. Ontologi
3. Epistemologi
4. Logika
5. Metodologi
6. Filsafat Ilmu
7. Etika
8. Estetika
9. Filsafat Manusia

# Aspek2 Estetika

- Nilai, Pengalaman
- Kreativitas, Penampilan
- Intuisi & emosi, Symbolisme
- Ekspresi, Intensi
- Apresiasi, Moralitas



# Sudut Pembahasan :

- **The Creative Process**

- Imitation & imagination
- Expression of emotion
- Intuition – Expression

\* Imaginative satisfaction of desire

\* Enhancement of experience

\* Embodiment of values

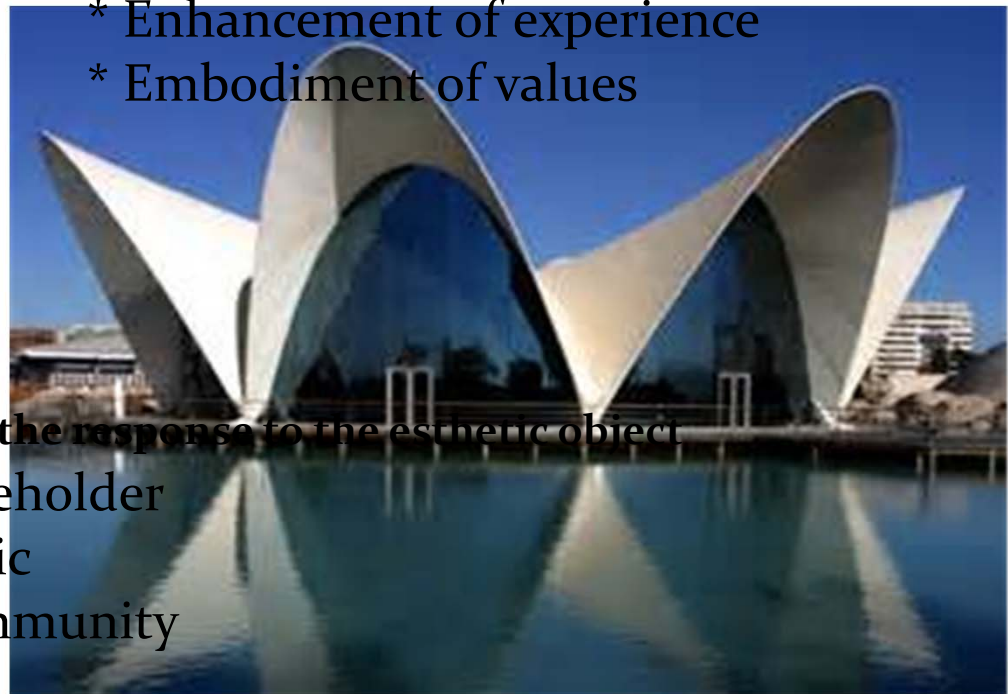
- **The esthetic artifact**

- The work of art
- Form
- Expressiveness

- **Esthetic experience, the response to the esthetic object**

- The experience of the beholder
- The response of the critic
- The response of the community

Melvin Rader, h1



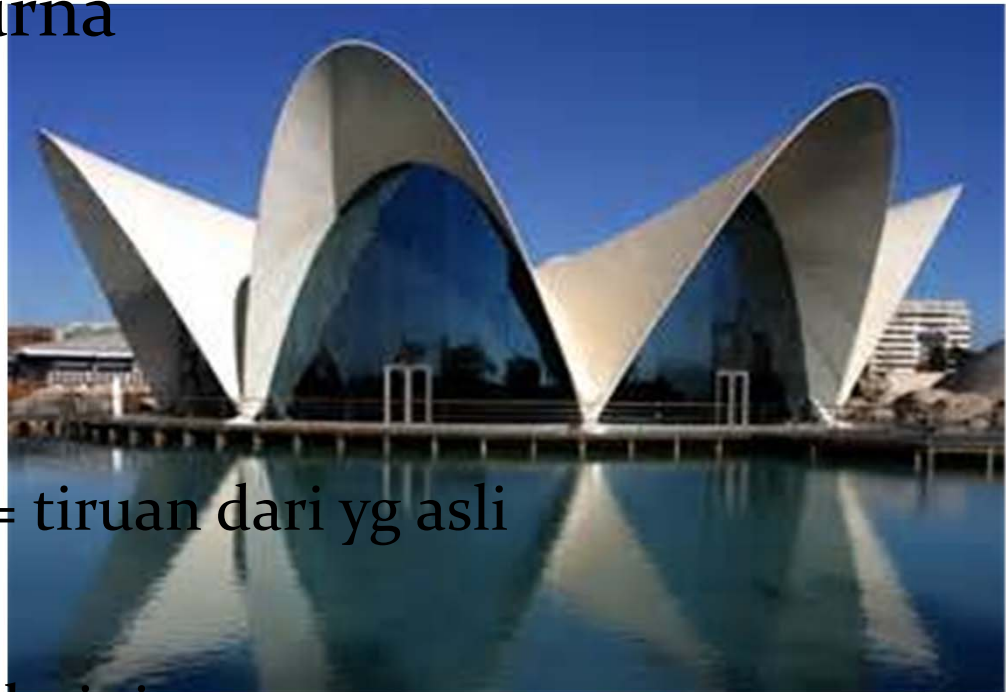
# Alur Historis (Barat)

- IV SM Plato, Aristoteles
- X -XVI MiddleAges, Renaissance
- XVI Aufklarung, Romantik
- XX Modern
- XXI Postmodern



# Masa Plato (428 - 348 SM)

- Keindahan : Idea yg indah,
- Dunia Idea > Sempurna
  - Episteme, Eidos
- Dunia yang ada
  - Doxa, Eidola
- Mimesis
  - Kenyataan didunia = tiruan dari yg asli
- Mimesis Memeseos
  - Karya seni > tiruan dari tiruan





# Aristoteles (384 -322SM)

- Keindahan : Keseimbangan, keteraturan, murni, sempurna
- Katharsis < Katharos (murni) : Luapan emosi secara tibaz & mengharukan, pelaku dan penerima (makna terapeutis).
- Pembebasan dari keseharian



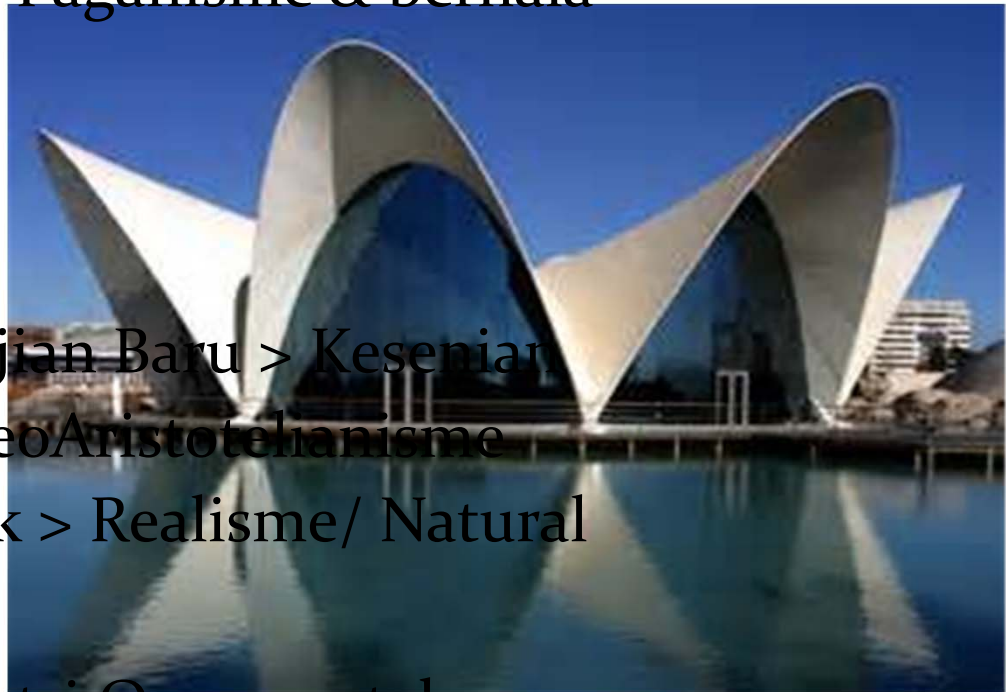
# Plotinos (205 -270 SM)

- Transendentalisme
  - Mistik, Kurnia dari atas > Idea
- Ritual - Dewa Keindahan
  - Emanasi, vice-versa
- Trance, Taksu, Kerawuhan
- Sakral, Estetis-Religiøs



# Middle-Ages (V –XV)

- Abrahamisme :
  - Penolakan terhadap Paganisme & berhala
  - Pasca Babilonia
- Jahudi
- Kristen
  - Jesus > Kitab Perjanjian Baru > Kesenian
  - NeoPlatonisme > NeoAristotelianisme
  - Simbolisme, Abstrak > Realisme/ Natural
- Islam
  - Kaligrafi dan Geometri Ornamental



# Renaissance (1350 -1600)

- Kosmologi baru :
  - Heliosentris > Geosentris
- Aristotelian, konkret
  - Matematika, Biologi
- Profan & Sekuler
  - Non doktrin agamis
- Leonardo da Vinci (1452 – 1519)
  - Matematika, anatomi
- Michelangelo (1493 – 1564)
  - Imitasi kreativitas Tuhan



# *Renaissance* a new worldliness of life.



- The earth was not seen as a vale of tears anymore, but as a place where it was “a pleasure to live.”
- the physical world is not as merely transitory and insignificant in comparison with life after death, but as a cosmos that deserved their full attention and admiration.
- The naked human body became a prominent subject of Renaissance painting and sculpture. Painters and art patrons did not think of it as sinful and in need of being covered up, but as something to be respected and cherished.

# Aufklärung (1650 1850)

- Menyoroti kemampuan manusia u menikmati keindahan daripada keindahan itu sendiri.  
(Subyektivisme><Obyektivisme)
- Faculty of Taste, respons & persepsi Inderawi
- Standard of taste, akumulasi pengalaman ttg keindahan (David Hume, 1711-1776) . Dominansi Subyek>Obyek: Hume & Immanuel Kant (1724-1804)
- Sense of beauty, kemampuan u menikmati keindahan (Shaftesbury, 1671- 1713)



# Faculty of Aesthetics

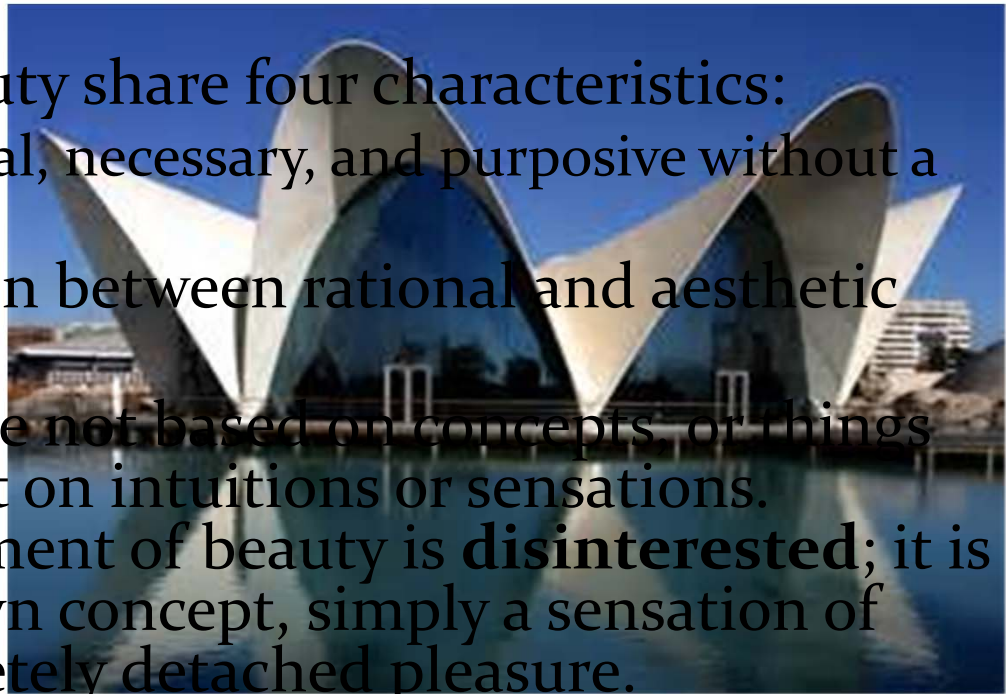
## Immanuel Kant (Idealisme)

- Disinterestedness (Tdk berkepentingan)
  - Apriori of sense of beauty
- Universals,
  - Disinterestedness > Universal
- Kemutlakan,
  - sense of beauty ada pd semua orang
- Bertujuan
  - Form of purpose, membangkitkan sense of beauty



# Kant's disinterestedness

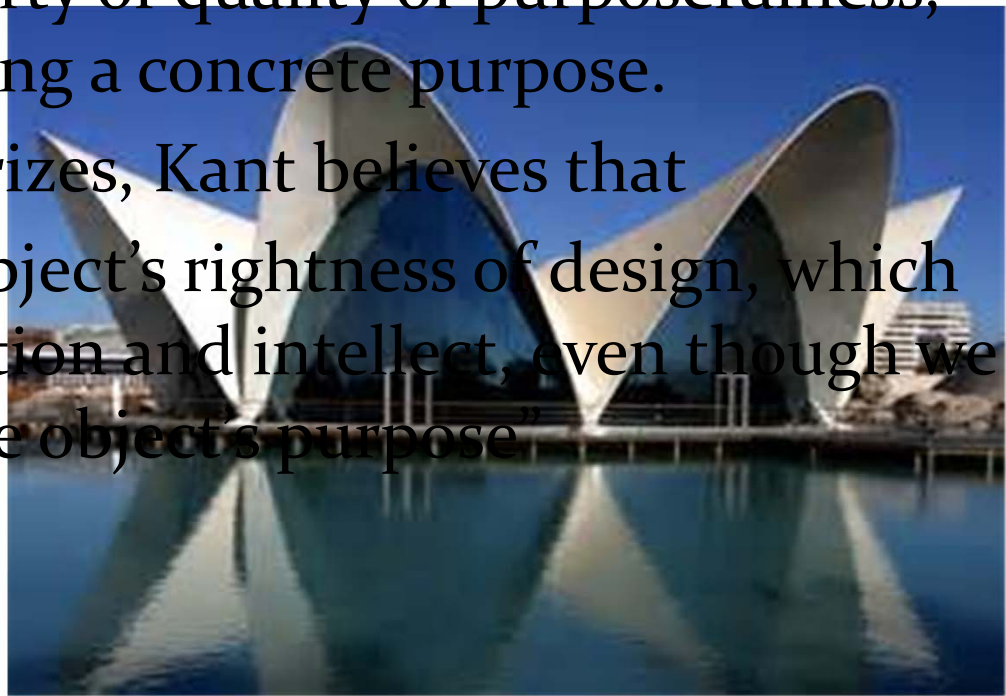
- Kant's definition of fine art is based heavily upon his previous deductions of how beauty is judged in the natural world.
- true judgments of beauty share four characteristics:
  - disinterested, universal, necessary, and purposive without a purpose (Burnham).
- Kant draws a distinction between rational and aesthetic judgments,
- aesthetic judgments are not based on concepts, or things that can be known, but on intuitions or sensations. Therefore, a true judgment of beauty is **disinterested**; it is not based on any known concept, simply a sensation of unconstrained, completely detached pleasure.





# Kant's disterestedness

- Along these same lines, a beautiful object is purposive, containing the property or quality of purposefulness, without actually having a concrete purpose.
- As Freeland summarizes, Kant believes that
- “we respond to the object’s rightness of design, which satisfies our imagination and intellect, even though we are not evaluating the object’s purpose”



# Romantik ( 1850 – 1900)

- Hiruk-pikuk revolusi Industri menimbulkan kerinduan akan suasana alamiah
- Picturesque
- Individualisme , melarikan diri dari kenyataan
- Idealisme, mendambakan yang ideal



# Modern

- Imitasi >> Ekspresi, (Subyektivisme><Objektivisme)
- Imaginative expression, Collingwood 1958
- Proper-art >< False-art. Fine-art >< Craft
- Aesthetic awareness, Stolniz 1960 + Disinterestedness
- Aesthetic perception, Aldrich 1963, penggerakan 5 indra untuk menimbulkan rasa indah.
- Psychological distance, Edward Bullough, 1963,





Postmodernisme

# Postmodernism

- Postmodernism (sometimes abbreviated Pomo) was originally a reaction to modernism (not necessarily "post" in the purely temporal sense of "after").
- Largely influenced by the disillusionment induced by the Second World War, postmodernism tends to refer to a cultural, intellectual, or artistic state lacking a clear central hierarchy or organizing principle and embodying extreme complexity, contradiction, ambiguity, diversity, and interconnectedness or interreferentiality.



- Muncul sebagai akibat dari kekecewaan pasca Perang dunia II, suatu pergerakan kultural, intelektual dan seni yang menafikkan hirarki sentral dan prinsip2 organisasi yang terstruktur.
- Menawarkan kompleksitas ekstrem, kontradiksi, ambiguitas, perbedaan dan ke-tidak teraturan.



- Postmodernist ideas in the philosophy and the analysis of culture and society, expanded the importance of critical theory, and has been the point of departure for works of literature, architecture, and design, as well as being visible in marketing/business and the interpretation of history, law and culture, starting in the late 20th century.
- These developments — re-evaluation of the entire Western value system (love, marriage, popular culture, shift from industrial to service economy) that took place since 1950/1960, with a peak in the Social Revolution of 1968 — are described with the term postmodernity, as opposed to postmodernism, a term referring to an opinion or movement.
- Whereas something's being "postmodernist" would make it part of the movement, its being "postmodern" would place it in the period of time since the 1950s, making it a part of contemporary history. Still both terms may be synonymous under some circumstances.

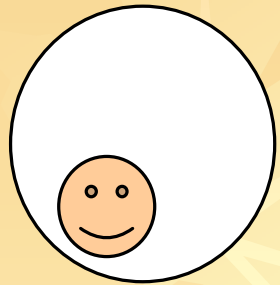


- Gagasan Postmodernisme pada filsafat , budaya & kemasyarakatan , meluas dari teori kritis dan menjadi titik tolak dari bahasa, arsitektur, desain, juga pada pemahaman bisnis dan marketing, pemahaman sejarah, hukum dan budaya, sejak wakhir abad XX
- Gagasan ini kemudian menjadi suatu re-evaluasi dari keseluruhan Nilai-nilai Barat (Cinta, perkawinan, budaya Pop, perubahan dari ekonomi industri ke pelayanan dll) yg berlangsung sejak 1950-60an. Sering disebut sbg Postmodernitas disamping Postmodernisme yg mewakili gagasan / pergerakan.

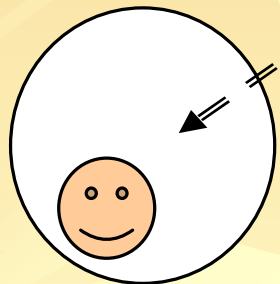




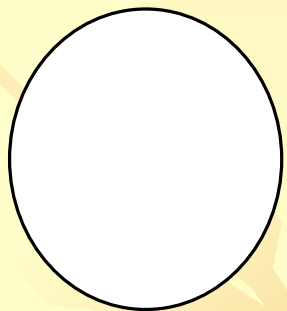
# The Turbulence on Human thought



Cosmocentric



Teosentris



Anthropocentric



Kosmosentrisme

Teosentrisme

Reformasi  
Renaissance  
Aufklärung/Enlightenment

Rasionalisme

Empirisisme

Positivisme

Revolusi Ilmu Pengetahuan

Uncertainty – Chaos –  
Dissensus

Incredulity towards  
meta-narrative

Postmodernism

Plural  
Relativism  
Paradigm  
Incommensurability  
Revolusi Permanen

Anthroposentrisme

Evolusi Darwinian  
Pragmatisme  
Sekularisme

Rev.Perancis :  
Liberty, Equality, Fraternity  
H.A.M  
Demokrasi,  
Trias Politica

Meta-narative  
Grand-design  
Order  
Deterministik, Mekanistik

# Latar belakang Postmodernisme

# Post-Industrial Society :

- World Cities/ World Village
- Global Communication
- Computerizing



**Post-modern Culture**

# Postmodern movement

- Tokoh :

- Ludwig Wittgenstein Language-game
- Jean Francois Lyotard Postmo condition
- Jacques Derrida Deconstructivism
- Feyerabend Anything goes
- Thomas Kuhn Paradigm

- Mashab pemikiran :

- Post-structuralism Menolak univokal/makna tunggal
- Deconstructivism
- Feminism
- Posmo

# Jean Francois Lyotard

## The Postmodern Condition, a Report on knowledge (1979)

- Dasar:
  - Language game (Wittgenstein)
  - Teori Ujaran (Searle)
  - Teori Performative(Austin)
- Key-words :
  - Incredulity towards meta-narrative
  - Incommensurability
  - Local determinism
  - Uncertainty – Chaos – Dissensus
  - Revolusi Permanen
  - Anti Universalitas >> Pluralitas



Picasso,









Salavadore Dali



