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NOTES ON AESTHETIC EXPERIENCE AND EVERYDAY EXPERIENCE IN JOHN DEWEY

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Abstract: The aesthetics developed by John Dewey relies on the philosopher's effort to re-establish the broken bonds between life and art, thus demonstrating that aesthetic experience and everyday experience are intertwined and not completely different experiences. From this, Dewey also criticizes cultural institutions and museums as they were conceived, as they are responsible for strengthening this separation between art and life. This paper aims to clarify and show how Dewey re-establishes this bond and how it appears in his philosophy.

Keywords: Aesthetics. Experience. Art. Life. Museum.

NOTAS SOBRE A EXPERIÊNCIA ESTÉTICA E A EXPERIÊNCIA COTIDIANA EM JOHN DEWEY

Resumo: A estética desenvolvida por John Dewey conta com um esforço do filósofo para restabelecer os vínculos rompidos entre vida e arte, demonstrando, assim, que a experiência estética e a experiência cotidiana estão entrelaçadas e não são experiências completamente distintas. A partir disso, Dewey também realiza uma crítica às instituições culturais e aos museus na forma em que foram concebidos, pois são responsáveis por reforçar essa separação entre arte e vida. O presente trabalho visa esclarecer e mostrar como Dewey restabelece esse vínculo e como ele aparece em sua filosofia.

Palavras-Chave: Estética. Experiência. Arte. Vida. Museu.

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Introduction

A very common idea in the twentieth century, which to some extent is still in force today, is that art and aesthetic experience are related. Firstly, they relate to a certain kind of environment, such as museums, galleries and cultural institutions; secondly, with a certain positioning for the spectator, who must seek passive and disinterested enjoyment of artistic objects.

This way of dealing with art undoubtedly has numerous precedents. Few critics and theorists endeavored to secure a safe and secluded place for aesthetic experience, showing that art had no link to ordinary everyday life. In fact, one started when the other ended, as Bell explains (1913, p.25): “For, to appreciate a work of art we need bring with us nothing for life, no knowledge of its ideas and affairs, no familiarity with its emotions. Art transports us from the world of man’s activity to world of aesthetic exaltation”.¹

For the advocates of this break, which refers to a classical view, art, if not always, is at least almost always identified with the so-called fine arts. This means that a work of art would be a specific type of artwork that must be contemplated under certain circumstances in certain spaces designed for it.

This divisive way of treating art and aesthetic experience was harshly criticized by John Dewey, who developed a distinct approach marked by an integrative character in his 1934 book “Art as Experience”. Dewey intended to reconnect the bonds between the two spheres. With this, art and life would cease to be in opposite poles and would share the same nature, both then becoming a form of experience.

In early writings, Dewey (1891, p.20) had already identified the separatist problem between art and life, as is clear from the passage in the book “Outlines of a Critical Theory of Ethics”, in which he states: “Art has been made such an unreal Fetish – a sort of superfine and extraneous polish to be acquired only by specially cultivated people”².

To detach himself from this fetishist logic, Dewey seeks to redefine the status of art and aesthetic experience from the most basic dimensions of human experience. In this way, he intends to demonstrate that “[...] that theories which isolate art and its appreciation by placing them in a realm of their own, disconnected from other modes of experiencing, are not inherent in the subject-matter but arise because of specifiable extraneous conditions.” (AE, LW 10:16)³.

Separation from life is not inherent in art or its appreciation. In fact, the idea of absolute separation between art and everyday life experiences “is a pathetic, even a tragic [...]” as Dewey points out (2008, p.34). Separation is a form of illusion, and even in simple examples in nature, such as the building of a bird’s nest, there is already a certain degree of integration between the two forms of experience respect of forms.

For Dewey, this separatist approach is consolidated in the real world through cultural institutions and museums, as they were thought to be. For him, museums are heirs to nationalism, colonialism and militarism. They are the result of a series of facts that expose works and objects, which are sometimes plundered, giving them an aura of transcendent grandeur. Such a situation places art as an isolated object that exercises its power within these spaces.⁴

¹ BELL, Clive. **Art**. New York: Frederick A. Stokes Company Publishers, 1913, p.25.

² DEWEY, John. **Outlines of a Critical Theory of Ethics**. Ann Arbor, Michigan: Register Publication Company, 1891.

³ DEWEY, John. **Art as Experience**. Vol. 10, The Later Works 1925-1953. Carbondale: Southern Illinois University Press, 2008.

⁴ However, it is important to note that if, on the one hand, Dewey is a critic of museums, on the other, this does not mean that he is contrary to the institution itself. On the contrary, in his other works one

Because of such an idealistic view of art, Dewey strives to hold a discussion not in terms of a philosophy of art, as many of his contemporaries did, which helped to maintain a fetishist logic, but rather from a viewpoint, considering the most basic and normal experiences of one's life to show that "Art is thus prefigured in the very processes of living." (AE, LW 10:30).

It is essential to note that Dewey's position of rejecting the separation of art and life is about the way his pragmatist philosophy works, avoiding any forms of dualism. So if Dewey rejects dualisms such as body versus mind or culture versus nature in other books, he rejects the absolute separation between life and art.⁵ And one should not make the mistake of thinking that he sees them as identical, but strives to show continuity between these domains and to focus on this kind of continuum rather than to focus on differences.

Thus, the purpose of this article is to spell out the way in which Dewey sought to reevaluate the links between life and art from a new understanding of the nature of art and the appreciation of everyday experience in "Art as Experience". In general terms, it is an invitation to face life from the position of an artist.

Aesthetic Experience and daily life experience

"Art as Experience", published in 1934, originated in a series of conferences given by Dewey at Harvard University in 1931. Dewey had shown no relevant interest in aesthetics and philosophy of art, as his letters demonstrate, spurred by the friendship and teachings of Albert Barnes,⁶ decides to investigate more properly the relationship of aesthetic experience with artistic experience and how they relate to the life of the individual and the life of society.⁷

can see a celebration of the museum thanks to its educational potential. But then, what kind of complaint against the institution is Dewey making? The answer is that Dewey is contrary to the conception of a museum as a space that is responsible for separating art and life, objects and their social context. In this regard, it is suggested to consult: HEIN, George. John Dewey and Museum Education. **Curator: The Museum Journal**, 47(4), 413-427, 2004.

⁵ HASKINS, Casey. Dewey's Art as Experience in the Landscape of Twenty-First Century Aesthetics. In: FESMIRE, Steven. (Org.) **The Oxford Handbook of Dewey**. Oxford: Oxford University Press, 2018.

⁶ Albert C. Barnes was an American physician and pharmacist who became a millionaire when he developed a drug called Argyrol in 1902. Barnes devoted part of his fortune and efforts to buy paintings and create in 1922 the Barnes Foundation. The Barnes Foundation was concerned with teaching aesthetic education to a large audience. Regarding Barnes's influence on Dewey's aesthetics, check out: CAMPEOTTO, Fabio; VIALE, Claudio Marcelo. Barne's influence on John Dewey's Aesthetics: a preliminary approach. **Cognitio**, v.19, n.2, p.227-241, 2018.

⁷ "The conception of continuity between ordinary and aesthetic experiences entails two philosophical ideas shared by Dewey and Barnes. These are, on the one hand, that we should begin the analysis of art through a detour, i.e. putting aside the finished works of art and trying to capture the objective elements that they express; and on the other hand, the need of method to understand "to see as the artist sees" (BARNES, 1925, p. 7), or in Deweyan terms, to understand the difference between mere recognition and perception (LW 10: 59). The two issues are undoubtedly interconnected and they both derive from the conception that art is the result of a process in which the artist is intelligently and actively engaged by selecting and ordering the objective materials of art, so as to bring his experience to a conclusion." (CAMPEOTTO; VIALE, 2018, p.237).

As Sabariz noted (2018)⁸, Dewey proposes to trace the manifestations of art and aesthetics in everyday experience, and from that to better understand artistic production and its perception. His main purpose with the work was no less than “[...] recovering the continuity of esthetic experience with normal processes of living.” (AE, LW 10:16).

In other words, the primary task that Dewey chooses for himself is to restore continuity between art and life, which is of the utmost importance because, as the philosopher observed, “when artistic objects are separated from both conditions of origin and operation in experience, a wall is built around them that renders almost opaque their general significance, with which esthetic theory deal.” (AE, LW 10:9). To separate artistic objects is to make the mistake of separating them not only from life in a general sense, but also from their social and production context.

Separation between art and life, as Shusterman teaches,⁹ it also served to isolate it from practical life, action, and any attempt to ascribe a cognitive value to it, making art merely a fictional object. Thus, although it was highly esteemed during the modern age, it was estimated in a remote field, almost quarantined, away from practical and ethical issues, for example.

Shusterman also claims that this view of art in isolation from other spheres represents a very practical problem as it contradicts the numerous efforts of many artists who intended to make art a means of transforming the world and society in the most different eras of history. Thus, to separate art from life is to ignore its cognitive social potential.

In addition, the historical separation between art and life also generated what Shusterman identified as an impoverishment for aesthetic experience itself affecting the way art is handled. This is because the aesthetic experience has been strongly detached from the body, appetites and energies of individuals. His pleasure was seen almost as a contrast to sensory satisfactions, and the further from these elements, the greater the aesthetic degree the object would have.

Now, in order to achieve his goal of reconnecting life and art and thereby enriching both spheres, Dewey must operate what he calls a detour, a method whereby he consciously deviates to try to capture certain internal and external elements. In Dewey’s words, a detour is nothing more than, “[...] going back to experience of the common or mill run of things to discover the esthetic quality such experience possesses.” (AE, LW 10:16).

This method is necessary since, as Dewey noted:

In order to understand the esthetic in its ultimate and approved forms, one must begin with it in the raw; in the events and scenes that hold the attentive eye and ear of man, arousing his interest and affording him enjoyment as he looks and listens: the sights that hold the crowd — the fire-engine rushing by; the machines excavating enormous

⁸ SABARIZ, Carlo R. John Dewey y el arte de hacer bien las cosas. In: ARENAS, Luis; CASTILLO, Ramón de; FAERNA, Ángel M. **John Dewey**: uma estética de este mundo. Zaragoza: Prensas de la Universidad de Zaragoza, 2018.

⁹ SHUSTERMAN, Richard. **Pragmatist Aesthetics**: living beauty, rethinking Art. New York: Rowman & Littlefield Publishers, INC, 2000, p.19.

holes in the earth; the human-fly climbing the steeple-side; the men perched high in air on girders, throwing and catching red-hot bolts. The sources of art in human experience will be learned by him who sees how the tense grace of the ball-player infects the onlooking crowd; who notes the delight of the housewife in tending her plants, and the intent interest of her goodman in tending the patch of green in front of the house; the zest of the spectator in poking the wood burning on the hearth and in watching the darting flames and crumbling coals. These people, if questioned as to the reason for their actions, would doubtless return reasonable answers. The man who poked the sticks of burning wood would say he did it to make the fire burn better; but he is nonetheless fascinated by the colorful drama of change enacted before his eyes and imaginatively partakes in it. He does not remain a cold spectator. (AE, LW 10:10-11).

From the examples presented in the above passage, it can be seen that Dewey, in a sense, connects the simplest daily activities of life with a birth of aesthetic experience. The germ of this experience can be found already in lighting a fire, tending to plants, or even in the noise of a fire truck. Aesthetic sense, then, is not as far from ordinary life as it would have been in the past.

Since Dewey is seeking a reconnection between the two spheres, he does not depart from his analysis of great works of art or far-fetched theoretical analyses of aesthetics; on the contrary, to understand this experience, it is necessary to start from the most common experiences of everyday life once, what “Even a crude experience, if authentically an experience, is more fit to give a clue to the intrinsic nature of esthetic experience than is an object already set apart from any other mode of experience.”(AE, LW 10:16-17).

From this it is important to clarify the following question: if Dewey is not properly referring to the object, that is, the physical object of the artwork that can be placed in the museum, what does he refer to when speaking of art? According to Innis’s interpretation (2016), Dewey understands art more as a kind of energy field, a kind of product that results from experience, not something physical but a kind of refined experience.¹⁰

It is seen that Dewey operates a kind of transformation of the problem. Now, art and life are not completely different things, they are not object and experience, but rather are two forms of experience. This implies that art and life now share the same nature, what varies is not the essence but only the clarity of the experience.

When using the term experience in Dewey’s philosophy, care must always be taken. The term is meant to be a key to understanding all of his philosophy, and he uses it broadly in his works, including in their titles, as noted in “Experience and Nature”, “Experience and Education” and “Art as Experience”. But what does the experience in this particular case mean?

At the end of the first chapter, Dewey clarifies that:

¹⁰ INNIS, Robert. Energies of objects: between Dewey and Langer. **Das Entgegenkommende Denken**. Berlin and Boston: De Gruyter, p.21-38, 2016.

Experience in the degree in which it is experience is heightened vitality. Instead of signifying being shut up within one's own private feelings and sensations, it signifies complete interpenetration of self and the world of objects and events. Instead of signifying surrender to caprice and disorder, it affords our sole demonstration of stability that is not stagnation but is rhythmic and developing. Because experience is the fulfillment of an organism in its struggles and achievements in a world of things, it is art in germ. Even in its rudimentary forms, it contains the promise of that delightful perception which is esthetic experience. (AE, LW 10:25).

For Dewey, aesthetic experience is a kind of experience with high vitality. This means that every experience, including everyday life, in its germ, already has the potential to become aesthetic, it is already "art in germ". In this case, art and life are not completely distinct and opposite spheres. They are related, and one might say, as Alexander (1987) observed, that the telos of every most basic experience is precisely that of becoming aesthetic experience.

In Dewey's own words, still about the experience, "[...] art is the most direct and complete manifestation there is of experience as experience" (AE, LW 10:301). "For esthetic experience is experience in its integrity" (AE, LW 10:278). Thus, the aesthetic experience is not a compartmentalized and distinct experience, but only a type of consummate, immediate and enjoyed experience that is capable of engaging the subject physically, emotionally and mentally leading to a significant outcome.

Indeed, at the beginning of the third chapter of "Art as Experience", Dewey intends to deepen the distinctions between these two experiences. Thus begins the text reminding the reader that "experience occurs continuously, because the interaction of live creature and environing conditions is involved in the very process of living" (AE, LW 10:42). Thus, he underlines the difference between his conception of experience and the more classical conception, in which experience is passive and detached from the world, with the individual receiving information through the senses with no major involvement.

It is important to take a closer look at these differences between experiences, starting with the common experience. This first form of experience, in general terms, is described by Dewey as incipient. It is a type of experience that does not reach its fullness, and is marked by dispersion and interruption. An example of this kind of everyday experience is in fulfilling one task, but thinking about another, not being completely absorbed by the present experience. Everyday experience, therefore, is marked by these characteristics of dispersion and distraction as in the cases, for example, where "we put our hands to the plow and turn back, we start and then we stop, not because the experience has reached the end for the sake of which it was initiated but because of extraneous interruptions or of inner lethargy" (AE, LW 10:42).

In a more developed degree of this experience, "we have *an* experience when the material experienced runs its course to fulfillment. Then and then only is it integrated within and demarcated in the general stream of experience" (AE, LW 10:42). This other kind of experience is marked by a completeness that achieves the proposed ends, a satisfaction and a meaning, a pleasure. This complete experience is nothing less than the aesthetic experience.

Integrated experience is, for Dewey, a unique kind of quality that runs through all experience, despite the possible differences of its various constituent parts. This quality is neither emotional nor practical nor intellectual. It will depend on each experience to know its core quality. And Dewey talks about the most varied experiences in this sense, from finishing a game to a well chained and finished thought.

In this regard, Dewey gives the following example:

A generalized illustration may be had if we imagine a stone, which is rolling down hill, to have an experience. The activity is surely sufficiently 'practical'. The stone starts from somewhere, and moves, as consistently as conditions permit, toward a place and state where it will be at rest - toward an end. Let us add, by imagination, to these external facts, the ideas that it looks forward with desire to the final outcome; that it is interested in the thing it meets on its way, conditions that accelerate and retard its movement with respect to their bearing on the end; that it acts and feels toward them according to the hindering or helping function it attributes to them; and that the final coming to rest is related to all that went before as the culmination of a continuous movement. Then the stone would have an experience, and one with esthetic quality. (AE, LW 10:46)

Dewey's example is important in spelling out a fundamental point in his new approach to the problem, namely that there are no essential differences between experiences. There is no emotional, other intellectual, and other practical experience, either in life or in art. All the material of the experience need to be subjective and objective blends to compose the experience as a whole. It is this complete integration between environment and individual, between purpose and completeness, between subjective and objective that is at the core of all experience.

This example further shows that aesthetic experience is not necessarily limited to art objects as has been stressed. And, contrary to what many art theorists have thought, the enemies of aesthetics are neither practical life, action, nor intellectual life, reason. Dewey clarifies that, for him, the enemies of aesthetics are, on the one hand, monotony, lack of creativity, rigidity, forced submission, and on the other, dissipation, incoherence, aimless desire, persecution.

Moreover, it is noteworthy that at no time does Dewey aim to establish a fixed concept of what aesthetic appreciation should be as some previous theorists have intended. As Robins (2015)¹¹ clarified, for Dewey there is no correct way to appreciate a work or to appreciate an aesthetic experience, it is not about a preformed judgment, it is rather about giving the whole the quality of the experience. In this regard, Dewey notes that:

"[...] the esthetic is no intruder in experience from without, whether by way of idle luxury or transcendent ideality, but that it is the clarified and intensified development of traits that belong to every normally

¹¹ ROBINS, Alexander. **Aesthetic experience and art appreciation**: a pragmatic account. PhD Dissertation, University of Emory, 2015.

complete experience. This fact I take to be the only secure basis upon which esthetic theory can build” (AE, LW 10:52-53).

In this passage, Dewey makes clear his initiative to show that aesthetic experience is not completely distinct from ordinary experience, it is not a different experience that occurs in museums, or through a transcendent ideal embodied in a particular work of art. On the contrary, aesthetic experience is a kind of development of any and every experience of life, and this seems to be the only basis on which aesthetic experience can be treated.

Indeed, rather than punctuating the links between the two types of experience – aesthetic and every day –, Dewey also spells out a confluence between what might be called aesthetic and artistic. He regrets the lack of English words that can conflate the artistic term and the aesthetic term, in fact, “the absence of a term designating the two processes taken together is unfortunate” (AE, LW 10:53).

In this respect, the artistic term refers primarily to the act of producing, while the aesthetic term is related to a form of perception and enjoyment. This absence of a common term separates the two, and art seems somewhat superimposed on aesthetics, or worse, “to an assumption that, since art is a process of creation, perception and enjoyment of it have nothing in common with the creative act” (AE, LW 10:53).

It is reiterated that, for Dewey, art and aesthetics converge and mix. It is no longer possible to completely separate art from aesthetics, especially if we think of aesthetics as the most complete experience, and art is nothing more than “[...] the product does with and in experience” (AE, LW 10:53). This way, art and aesthetic experience occur together.

For Dewey, this separation seems to be one of the errors that helps stress the separatist fetishist logic. By separating art and aesthetics, there is also a break between the artist and the spectator. As if the artist created an object by himself and delivered it ready, then the viewer would receive this work and enjoy it passively. But for him that is not what happens, as noted below:

“For to perceive, a beholder must create his own experience. And his creation must include relations comparable to those which the original producer underwent. They are not the same in any literal sense. But with the perceiver, as with the artist, there must be an ordering of the elements of the whole that is in form although not in details, the same as the process of organization the creator of the work consciously experienced. Without an act of recreation the object is not perceived as a work of art. The artist selected, simplified, clarified, abridged and condensed according to his interest. The beholder must go through these operations according to his point of view and interest” (AE, LW 10:60).

This way, Dewey seeks to reconnect the links between art and life, and between artist and audience. The spectator resembles the artist in that his aesthetic perception of the work is not passive but, to a lesser extent, a recreation of the

artist's work and, therefore, an active, conscious and creative involvement. Artist and audience both play active roles in creating and recreating the experience of a work.¹²

With this new approach to the problem, Dewey is able to show that art and aesthetic experience are not a moment of almost idealistic and transcendent culmination of objects deposited in museums. On the contrary, art and everyday life share the same background of experience and, if they are distinct, it is only due to the degree of completeness, vitality and significance of these experiences.

Thus, it can be said that Dewey identified aesthetic experience in two ways, the first as it is undergone in everyday life, and the second as it appears in works of art. In the first case, this experience appears more broadly, and is present in all acts of fabrication and interaction. In the second way, it occurs when one is observing works of art and, when experiencing it, one is affected.¹³

But if both are only degrees of experience, why is it that not all experience culminates in aesthetic experience? The reason seems to involve a quite natural explanation in Dewey's view. Not every experience is an aesthetic experience because the organism needs the culminating meaning to overcome a certain resistance, and it takes a certain period of time. It is also a natural biological question in the most basic sense.

In fact, as Dewey noted, there are what could be called two distinct states. The first state, would be recognition, a kind of superficial response to aesthetics, depends on immediate experience and does not involve effort such as, for example, when walking in a museum watching pictures followed by other pictures, without much effort. The aesthetic experience, however, involves perception itself, this perception is not just seeing, but actually watching the characteristics and singularities of the experience, it is the spectator's creative moment. Thus, although one has several experiences, one is not always realizing them effectively.¹⁴

Regarding one last and distinct point, it is worth noting, as Castillo pointed out, that Dewey's attempt to show a link between aesthetic experience and everyday life was sometimes misunderstood, as if with this the philosopher was proposing a populist form of art. This is not true since in his book "Art as experience" he does not do that "ni en su sentido artístico, ni en el político" (CASTILLO, 2018, p.78).¹⁵

Dewey's defense of a link between life and art is neither a defense of populism nor a defense of a superficial culture, as he makes clear in the excerpt:

¹² Dewey at this point seems undoubtedly influenced by Albert Barnes who developed an idea of active aesthetic experience where it was necessary "to see as the artist sees" (BARNES, 1925, p.7).

BARNES, Albert C. **The art in painting**. Merion: The Barnes Foundation Press, 1925.

¹³ JACOB, Mary Jane. **Dewey for Artists**. Chicago and London: The University of Chicado Press, 2018.

¹⁴ GRANGER, David. The Science of Art: aesthetic formalism in John Dewey and Albert Barnes, part 1. **The Journal of Aesthetic Education**, vol. 52, n.1, p.55-83, 2018.

¹⁵ CASTILLO, Ramón del. La corrosión de la experiencia. Populismo, abstracción y cultura de masas. In: ARENAS, Luis; CASTILLO, Ramón de; FAERNA, Ángel M. **John Dewey: una estética de este mundo**. Zaragoza: Prensas de la Universidad de Zaragoza, 2018.

“[...] Zeal for doing, lust for action, leaves many a person, especially in this hurried and impatient human environment in which we live, with experience of an almost incredible paucity, all on the surface. No one experience has a chance to complete itself because something else is entered upon so speedily. What is called experience becomes so dispersed and miscellaneous as hardly to deserve the name. Resistance is treated as an obstruction to be beaten down, not as an invitation to reflection. As individuals comes to seek, unconsciously even more than by deliberate choice, situations in which he can do the most things in the shortest time” (AE, LW 10:51)

Dewey is quite accurate in his diagnosis that a living experience is not the same as a superficial experience, or a quick one. Therefore, to say that art and life come together is not to demean art as something among other things, nor to subject it for rapid appreciation or superficial understanding, but to try to elevate life, to offer a fuller and more complete way of experiencing it, enjoying it and appreciating it.

Finally, as Stroud noted, Dewey, with his theory of rapprochement between aesthetic experience and everyday experience, allows for a broader interpretation key of aesthetics in which he is able to harmonize the chaos and confusion of everyday life with the languor of art. With this, he generates a somewhat melioristic theory. In this regard it is worth explaining that “[...] Art as Experience not only points at a way to see the everyday world of mundane activity as aesthetic, but also gives us a melioristic way to art fully create aesthetic experience as through attention to our orientations toward activity.”¹⁶

Conclusion

The irredeemable conclusion of this rewiring is that all individuals can enjoy the aesthetic experience and perhaps produce it. This implies a new way of dealing with art and aesthetics. No longer in the old molds, where aesthetics and art hang almost like unreal fetishes, or a kind of polished layer that is acquired by only a few individuals, but rather as a way of living and approaching even everyday life.

Of course, this approach also faces some problems, but it is far from being overcome and contributes greatly to the individual and society, as it recovers the natural and social character of the aesthetic experience, enabling the perception of art not as something isolated but within everyone’s reach, in its effects and ability to cope and transform with reality.

Moreover, it is emphasized that the way in which Dewey proposes the approach of aesthetics is not a form of populism, but rather a diagnosis of the problem. A quick experience is not necessarily a complete experience, and its approach is not intended to restrict aesthetics to superficiality, but rather to free it from the idealistic imprisonment to which it had hitherto been subjected.

Finally, it is observed that this aesthetic experience is so important because once one experiences the world from it, that is, one experiences the world from completeness, integration and meaning, one becomes more apt to cast a revitalized

¹⁶ STROUD, Scott. The Art of Experience: Dewey on the Aesthetics. In: MALECKI, Wojciech (ed). **Practicing Pragmatist Aesthetics**: critical perspectives on the arts. Amsterdam: Rodopi, 2014, p.34.

look at the world. Thus, it can be said that aesthetic experience helps to make life clearer and more conscious.

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