

Samantha Groenestyn: The Artwork as Tool: Affective Scaffolding and the Aesthetic Experience
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The Extended Emotions thesis, or *affective scaffolding*, suggests how we might treat the double-jointed nature of the aesthetic experience: that between artist-artwork-perceiver. I bring together two discussions of how we use artworks to actively construct our affective environment. For the perceiver, the artwork comprises a ‘tool’ by which we ‘offload’ our emotions and thus open up new forms of experience (Krueger, 2019). For the artist, the process of making a work of art itself affords a remarkable way of extending herself. The artwork becomes a tool in a very Heideggerian sense, blurring the boundary between artist and artwork (Saarinen, 2019). I argue that the different *affordances* that the artwork offers perceiver and artist explain the different uses each put it to, and the resulting difference in—and richness of—their experience of it.