

Indah, Konkret, dan Ananta sebagai Irisan Kencana: Suatu Telaah Proporsi dalam Dialektika Seni = The Beautiful, the Concrete, and the Infinite as Golden Section: A Study of Proportion in the Dialectics of Art

Lusiana Idawati, author

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Abstrak

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Disertasi ini bertujuan untuk mempelajari kelindan antara kaidah proporsi matematis, seni, dan takhingga melalui telaah irisan kencana (golden section) dalam dialektika seni. Berawal dari argumentasi ontologis seni, ditemukan bahwa keindahan seni terletak pada ketepatan hubungan-hubungan proporsional antara gagasan dan bentuk. Melalui telaah dialektis irisan kencana dalam langgam-langgam seni pada estetika Hegel ? seni simbolik, seni klasik, dan seni romantik ? dibuktikan bahwa irisan kencana adalah wujud universal konkret hubungan-hubungan proporsional antara gagasan dan bentuk sebagai keseluruhan dan bagian. Perkembangan irisan kencana dalam dialektika seni merupakan wujud dialektika kesadaran dalam memahami takhingga dalam seni. Ketika kesadaran mampu mewujudkan kesatuan antara isi rohani seni dan rupa artistiknya dengan hubungan-hubungan proporsional layaknya, ketika itulah ananta ? sebagai takhingga sejati ? dalam seni terwujud.

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ABSTRACT

This dissertation studies the connection among mathematical systems of proportion, art, and the infinite through the study of the golden section in the dialectics of art. Started with an ontological perspective of art, it is found that the beauty of art lies in the precision of the proportional relationships between its idea and form. Through the dialectical study of the golden section in Hegel's types of art ? symbolic art, classical art, and romantic art ? it is proven that the golden section is a concret universal manifestation of the proportional relationships between idea and form as the whole and the part. The development of the golden section concept in the dialectics of art also reveals the dialectics of consciousness in its effort to grasp the infinite in art. When consciousness is finally able to manifest the unity of the idea and its artistic shape in its proper proportional relationships, the true infinite in art becomes concrete.</i>