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## **Transformational Creativity and Aesthetic Value**

'Experientialism' in aesthetics is the view that aesthetic value is grounded in the value of experiences of a certain kind, typically pleasurable or finally valuable experiences. Experientialism has been described as the 'default theory' of aesthetic value. However, in recent years, a growing number of objections have mounted up against it, and increasingly theorists have been developing alternative views. Most prominent among these are Dominic Lopes's 'network theory' of aesthetic value, and a 'primitivist' theory of aesthetic value, the outlines of which can be found in the work of James Shelley and Keren Gorodeisky. In this talk, I defend experientialism by arguing that these competing accounts fail to explain a phenomenon that must be of central importance for thinking about the nature of aesthetic value: aesthetic creativity.

Both the network theory and primitivism locate the source of aesthetic value in objects, rather than experiences. But whereas primitivism locates aesthetic value simply in objects as a property that merits universal pleasure, the network theory explains aesthetic value in terms of achievement value, where achievement is understood in terms of acting in alignment with an aesthetic profile that is constitutive of an aesthetic practice. First, I argue that the network theory fails to explain the value of what I call 'transformational' aesthetic creations that exceed existing aesthetic profiles. Second, I argue that primitivism fails to accommodate the creative agency that spectators have in constituting the aesthetic qualities of objects in non-art contexts, which objects can appropriately be experienced in a variety of ways. Of the three views, only experientialism readily explains the cases in question: according to experientialism, aesthetic creations are valuable (if they are valuable) because the experience of them is valuable.