



Aesthetic Experience in Online and Onsite Art Appreciation: An Islamic Aesthetic Perspective

Didit Endriawan^{1*}, Tri Haryotedjo²

Universitas Telkom

Corresponding Author: Didit Endriawan didit@telkomuniversity.ac.id

ARTICLE INFO

Keywords: Aesthetic Experience, Art Appreciation, Islamic Aesthetics, Digital Mediation, Onsite and Online

Received: 5 July

Revised: 22 August

Accepted: 26 September

©2026 Endriawan, Haryotedjo: This is an open-access article distributed under the terms of the [Creative Commons Attribution 4.0 International](https://creativecommons.org/licenses/by/4.0/).



ABSTRACT

This study examines the differences in aesthetic experience between online and onsite art appreciation through the framework of Islamic aesthetics. Utilizing a qualitative approach with a reflexive autoethnographic orientation, the research investigates how physical co-presence and digital mediation shape sensory perception, spatiality, materiality, affect, and spiritual meaning-making. Findings show that onsite appreciation provides an embodied, multisensory experience where spatial awareness and direct material interaction facilitate immediate emotional and vibrational responses. Conversely, online appreciation offers a mediated, imaginative experience where screen interfaces foster selective visual attention and cognitive reconstruction to compensate for limited sensory input. Interpreted through Islamic aesthetics which views beauty as a pathway to contemplation (*tafakkur*) and divine awareness (*tawhīd*), neither mode is inherently superior. While onsite encounters ground appreciation in physical reality, online platforms expand accessibility and reflective engagement. The study moves beyond the binary of physical authenticity versus digital deficiency, proposing that online and onsite modes represent distinct, complementary configurations of aesthetic experience in contemporary art appreciation

INTRODUCTION

The rapid development of digital communication technologies has transformed the ways in which individuals encounter, access, and appreciate works of art. Artworks that were traditionally experienced through direct encounters in galleries, museums, and exhibition spaces are increasingly accessible through digital images, virtual exhibitions, online galleries, social media, and digital heritage platforms. Digital technologies have consequently expanded the accessibility and circulation of art while simultaneously changing the perceptual conditions through which artworks are encountered. Rather than functioning merely as neutral channels for displaying artworks, digital image technologies mediate perception and shape the relationship between viewers and artistic objects (Moens, 2018; Zhang, 2026). Research on virtual museums similarly indicates that digital environments can provide new forms of exploration, immersion, and interaction with artworks and cultural collections (Soraya & Martyastiadi, 2021).

Aesthetic experience occupies a central position within art appreciation because engagement with art involves more than the passive observation of visual forms. It encompasses perceptual, emotional, cognitive, imaginative, and interpretive processes that develop through the interaction between the viewer and the artwork. Dewey (1934) conceptualized aesthetic experience as an integrated form of experience in which perception, action, feeling, and reflection develop toward a coherent and consummatory whole. Contemporary empirical aesthetics similarly conceptualizes aesthetic episodes as dynamic processes involving perceptual, cognitive, and emotional components rather than isolated responses to formal properties (Leder & Nadal, 2014). More recent scholarship has further emphasized that aesthetic experience in the digital age is affected by changing patterns of attention, fragmentation, and the continuity of experience (Zhang, 2026).

The onsite encounter provides an important context for understanding the embodied character of aesthetic experience. When viewers encounter artworks physically, they experience not only the visual properties of the work but also its scale, materiality, spatial position, surface, lighting, and relationship to the surrounding exhibition environment. The viewer's movement and bodily position become part of the perceptual encounter. For example, art appreciation in museum environments involves embodiment, movement, and multisensory experience, suggesting that aesthetic engagement cannot be reduced to visual cognition alone (Joy & Sherry, Jr., 2003). A systematic review of multisensory museum experiences likewise shows that contemporary museum research increasingly recognizes the interconnected contribution of multiple senses, bodily engagement, exhibition environments, and technological mediation to visitor experience (Luo et al., 2026).

The spatial and material context of onsite appreciation may also contribute to the formation and memory of aesthetic experience. Research on aesthetic experience and spatial representation demonstrates that the physical or spatial context in which artworks are encountered can become integrated into the viewer's memory of the aesthetic event (Babo-Rebelo et al., 2022). In museum

settings, spatial layout, artwork placement, lighting, visitor routing, and curatorial organization can therefore influence how artworks are perceived and remembered. Such findings reinforce the importance of considering aesthetic experience as situated within a relationship among artwork, viewer, body, and environment rather than as a purely internal psychological response.

Online art appreciation, by contrast, occurs through digital interfaces that transform artworks into technologically mediated visual representations. Viewers may encounter paintings, photographs, sculptures, exhibitions, or other artistic forms through screens, virtual tours, digital archives, and immersive virtual environments. This mediation creates a different perceptual relationship between viewer and artwork. Moens (2018), from a post phenomenological perspective, argues that digital image technologies do not merely reproduce artworks but actively shape how artworks are perceived and experienced. Digital environments may amplify certain possibilities, for example, accessibility, zooming, repeated viewing, and visual inspection while reducing or transforming other dimensions such as direct materiality, physical scale, and spatial presence.

The transformation of aesthetic experience through digital mediation, however, should not automatically be interpreted as a loss or diminution of aesthetic value. Recent empirical research provides evidence that aesthetic engagement in virtual environments can, under certain conditions, be comparable to that experienced in physical exhibitions. Compared participants' experiences of a physical photographic exhibition with its immersive virtual counterpart and found no difference between the two contexts in reported liking and emotional involvement (Tomasetig et al., 2026). The findings suggest that physical and immersive digital environments can support comparable forms of aesthetic engagement, even though the perceptual conditions of the encounters differ.

Other research similarly demonstrates that digitally mediated encounters can generate affective and imaginative forms of engagement. Studies of virtual reality art have examined relationships among aesthetic experience, emotional response, and individual characteristics, showing that virtual art environments can generate measurable affective responses (Gotthardt et al., 2025). Research conducted through virtual art galleries has also shown that aesthetic appreciation can influence the encoding of spatial information and memory, demonstrating that digital encounters are capable of producing more than transient visual responses (Babo-Rebelo et al., 2022). Recent experimental work further suggests that multisensory imagery can enhance the aesthetic evaluation of paintings in immersive virtual environments, highlighting the role of imagination in extending sensory information that may not be directly available through the digital interface (Chen et al., 2026).

The development of virtual art experiences is also increasingly visible within the Indonesian cultural and creative context. Soraya and Martyastiadi (2021) identify virtual museums as an emerging form of cultural experience in Indonesia, emphasizing the potential of 3D visualization, immersion, and interactivity to create new modes of museum exploration. Similarly, the

development of the “Bali Megarupa V” virtual exhibition, demonstrate the potential of immersive virtual reality to support art appreciation and emotional connections with artworks (Sutanto et al., 2024). These studies indicate that digital and virtual exhibition practices are not merely imported technological phenomena but are becoming part of the evolving landscape of Indonesian art and cultural engagement.

These developments raise an important theoretical question concerning the nature of aesthetic experience across different modes of encounter. If onsite appreciation provides embodied and multisensory access while online appreciation provides technologically mediated visual access, repeated viewing, and opportunities for imaginative reconstruction, then aesthetic experience may not be adequately explained through a simple opposition between authentic physical experience and diminished digital experience. Instead, the two modes may constitute different configurations of perception, embodiment, imagination, affect, and interpretation. The recent comparison of physical and immersive virtual exhibitions supports this possibility by demonstrating that some dimensions of aesthetic engagement can remain comparable despite substantial differences in the conditions of encounter (Tomasetig et al., 2026).

This question becomes particularly significant when aesthetic experience is examined through the perspective of Islamic aesthetics. Islamic aesthetic thought does not reduce beauty to sensory pleasure or formal appreciation alone. Rather, beauty can be understood in relation to spirituality, meaning, ethical values, and awareness of divine unity. Within the thought of Seyyed Hossein Nasr, Islamic art and aesthetics are closely connected with spirituality and “*tawḥīd*”, with artistic forms understood as capable of reflecting and reminding human beings of transcendent reality (AZ, 2005; Iswahyudi, 2019). Islamic aesthetics therefore provides a framework through which aesthetic experience can be considered not only in terms of what is perceived but also in terms of what is contemplated, interpreted, and spiritually understood.

The spiritual dimension of Islamic beauty is further associated with the relationship among beauty, love, unity, and contemplation. Philips (2012) argues that Islamic understandings of beauty are rooted in a worldview shaped by “*tawḥīd*”, in which manifestations of beauty can direct awareness toward the Divine. This perspective suggests that aesthetic experience may move from sensory recognition toward deeper reflection on meaning and existence. Recent scholarship on Indonesian Islamic art likewise demonstrates that aesthetic interpretation can intersect with spiritual reflection, symbolism, visual theology, and the negotiation between Islamic tradition and modernity (Nazwanindya et al., 2025). Thus, Islamic aesthetics provides a potentially productive framework for examining aesthetic experience beyond the immediate sensory properties of an artwork.

Within this framework, aesthetic experience can be understood as involving interconnected sensory, affective, intellectual, imaginative, and spiritual dimensions. This broader understanding is particularly relevant to the comparison between onsite and online art appreciation. Onsite encounters may intensify bodily presence, multisensory awareness, material perception, and

spatial experience, whereas online encounters may foreground visual mediation, selective attention, imaginative reconstruction, and reflective interpretation. Neither configuration should therefore be assumed to be inherently superior. Rather, each mode may activate different pathways through which viewers perceive beauty, construct meaning, and potentially engage in contemplation.

Despite the growing body of research on digital museums, virtual exhibitions, and technologically mediated art experiences, an important theoretical gap remains. Existing research has examined technological affordances, accessibility, visitor behavior, spatial experience, emotional responses, and the effectiveness of virtual environments (Gotthardt et al., 2025; Moens, 2018; Soraya & Martyastiadi, 2021). Other studies have begun to compare physical and virtual exhibition contexts, including recent experimental evidence showing comparable levels of some forms of aesthetic engagement (Tomasetig et al., 2026). Nevertheless, comparatively limited attention has been given to how different modes of art appreciation configure aesthetic experience as a multidimensional phenomenon encompassing sensory, embodied, affective, imaginative, interpretive, and spiritual dimensions. Moreover, although Islamic aesthetics has been discussed extensively in relation to Islamic art, spirituality, beauty, and "*tawhīd*", its potential as an interpretive framework for comparing contemporary onsite and digitally mediated art appreciation remains insufficiently explored (AZ, 2005; Iswahyudi, 2019; Philips, 2012).

This study addresses this gap by developing a comparative perspective that connects contemporary research on digitally mediated art appreciation with the conceptual foundations of Islamic aesthetics. Rather than positioning onsite and online appreciation within a hierarchy of authentic and inauthentic, or superior and inferior, experiences, the study examines how the conditions of encounter configure different dimensions of aesthetic experience. The analytical framework consequently brings together sensory perception, embodiment, affective response, imagination, interpretation, and spiritual reflection. Such an approach responds to recent calls to understand digital aesthetic experience not simply in terms of technological substitution but in terms of how technologies reorganize relationships among viewers, artworks, environments, and meanings (Moens, 2018; Zhang, 2026).

Accordingly, this study aims to examine the differences in aesthetic experience between online and onsite art appreciation from an Islamic aesthetic perspective. Specifically, the study addresses two research questions: (1) how do online and onsite modes of art appreciation shape different dimensions of aesthetic experience? (2) how can an Islamic aesthetic perspective explain the differences between online and onsite aesthetic experiences in art appreciation?

METHODOLOGY

Research Design

This study employs a reflexive qualitative inquiry approach with an autoethnographic orientation to explore aesthetic experiences in online and offline art appreciation through the perspective of Islamic aesthetics. Autoethnography was selected because it enables the researcher to reflect on

personal experiences as a source of knowledge linked to broader social and cultural contexts (Mao et al., 2024; Tarisayi, 2023). This approach also emphasizes the importance of reflexivity in understanding how experiences, emotions, perceptions, and meaning-making unfold across different situations, including both physical and digital environments (Poulos, 2021).

Sources of Data

The data for this study is derived from four interconnected components: the author's reflective experiences in appreciating art both in-person and online observations of exhibitions and art activities, visual documentation of on-site and online art events, and literature addressing aesthetics, art appreciation, and Islamic aesthetics. Experiences of attending exhibitions in person and participating in online art seminars and discussions serve as a basis for reflecting on and comparing the characteristics of physically versus digitally mediated aesthetic experiences; meanwhile, visual documentation (comprising exhibition activities, openings, gallery artworks, online seminars, and digital art presentations) acts as a contextual source for understanding the process of art appreciation across diverse aesthetic experience environments (Darda et al., 2025).

Reflexive Data Collection

Data were collected through reflective observation, exhibition documentation, engagement with art-related discussions, and a review of relevant literature. Reflective observation examined the author's experiences of encountering artworks in both physical and digital environments, focusing on embodied perception, spatial and material qualities, digital representation, and mediated forms of interaction (Frankland, 2026; Palmer, 2023). Reflexive analysis was subsequently employed to explore how these modes of encounter shaped attention, emotional responses, interpretation, imagination, and meaning making.

Analytical Framework

The analysis was guided by the concept of aesthetic experience and interpreted through an Islamic aesthetic perspective. In particular, the study draws on the understanding of aesthetic experience as involving sensory perception, subtle feelings, intellectual awareness, and the emergence of meaning.

Five analytical dimensions were used to organize the reflexive comparison in table 1:

Table 1. Analytical Framework for Comparing Onsite and Online Aesthetic Experience

Dimension	Analytical Focus
Sensory perception	The sensory possibilities and limitations associated with each mode of encountering an artwork
Embodiment and spatiality	Physical presence, bodily position, movement, scale, and relationship with exhibition space
Materiality	The experience of the physical properties, surface, scale, and material presence of the artwork

Affective and interpretive response	Feelings, imagination, attention, interpretation, and intellectual engagement
Spiritual meaning-making	Reflection, awareness, gratitude, and the search for meaning within an Islamic aesthetic perspective

These dimensions were not treated as isolated variables but as interconnected aspects of aesthetic experience. The analytical framework therefore recognizes that aesthetic experience emerges through the relationship among the artwork, the appreciator, the surrounding environment, and the technological mode through which the artwork is encountered.

Reflexive Analysis

Analysis proceeded by reviewing the author's experiences, observations, documentation, and relevant literature, which were then organized according to five analytical dimensions and comparatively examined to identify similarities and differences between online and onsite aesthetic encounters. These differences were subsequently interpreted through an Islamic aesthetic perspective, focusing on the interplay of sensory perception, subtle feelings, intellectual awareness, and meaning-making. Consistent with reflexive qualitative analysis, the study does not assume either mode to be superior, but rather explores how each produces a distinct configuration of aesthetic engagement (Braun & Clarke, 2021; Byrne, 2022).

Reflexivity and Research Position

Reflexivity is central to this study because the author's experiences constitute part of the research material. The author therefore acknowledges that the interpretation of aesthetic experience is situated and influenced by personal experience, prior engagement with art, and an Islamic aesthetic orientation. The author's experience is consequently not presented as universally representative of all art appreciators. Instead, it functions as a situated point of inquiry through which broader theoretical questions concerning aesthetic experience, physical presence, digital mediation, and Islamic aesthetics can be explored. This positioning allows the study to connect personal aesthetic encounters with conceptual reflection while maintaining awareness of the interpretive nature of the research.

Ethical and Interpretive Considerations

This study draws on the author's reflective experiences, publicly available exhibition documentation, and art-related materials, treating references to other individuals as contextual rather than identifiable participant data. Rather than seeking statistical generalization, the research offers a theoretically informed and interpretive understanding of how online and onsite modes of art appreciation shape aesthetic experience. Accordingly, the findings should be viewed as contextual and conceptually oriented, contributing to the understanding of physical and digitally mediated art engagement through an Islamic aesthetic framework.

RESEARCH RESULT

Onsite Art Appreciation: Embodied and Multisensory Aesthetic Experience

The reflexive analysis indicates that onsite art appreciation is characterized by direct physical presence, embodied perception, and opportunities for multisensory engagement with artworks and their exhibition environments. In the author's experiences of attending fine art exhibitions, appreciation did not occur solely through looking at individual artworks but also through moving within the exhibition space, observing the relationship between artworks and their surroundings, and encountering the contextual information provided by the exhibition. This direct presence created an aesthetic encounter in which perception was closely connected to bodily awareness, spatial experience, and affective response.



Figure 1. Opening of an Art Exhibition Attended Directly by Artists and art Appreciators

The experience of being physically present also allowed the author to encounter aspects of artworks that could not always be accessed through visual representation alone. Depending on the characteristics of the artwork and the exhibition, these aspects could include scale, spatial position, material qualities, sound, texture, or particular sensory elements such as smell. The author's observations therefore suggest that the sensory possibilities of onsite appreciation are broader than those available through a conventional digital representation. Importantly, however, multisensory engagement was not assumed to occur in every artwork. Rather, the physical exhibition environment created the possibility for different sensory channels to become relevant according to the material and spatial characteristics of each work.



Figure 2. Appreciators Involves the Process of Perception From All the Senses (Onsite Appreciation) in Responding to Works of Art

The embodied character of onsite appreciation was also evident in the way the author experienced artworks in relation to the surrounding exhibition space. Moving from one artwork to another allowed the experience to develop through changes in distance, viewpoint, spatial position, and attention. The artwork was consequently encountered not as an isolated visual image but as a material and spatial presence. This observation is consistent with research emphasizing that art appreciation in museum environments involves embodiment, movement, and multisensory experience rather than vision alone.

The exhibition context further contributed to interpretation. In the author's experience, appreciating an artwork onsite involved not only observing its visual form but also attending to the broader content and context of the exhibition. Curatorial narratives, the arrangement of works, the atmosphere of the exhibition space, and the physical relationship between the viewer and the artwork contributed to the process of meaning-making. Thus, aesthetic experience emerged through an interaction between the artwork, the physical environment, and the experiencing subject rather than from the visual object alone.

From the perspective of Islamic aesthetics used in this study, these embodied encounters can be related to Musa Asy'ari's conception of aesthetic experience as involving subtle feeling and a direct response to an object of aesthetic value. In the author's reflexive account, physical presence created conditions in which perception, feeling, and intellectual reflection could occur simultaneously. The aesthetic response was therefore not limited to judging whether an artwork was beautiful, but could extend toward the interpretation of meaning and the reflective experience generated by the encounter.

The analysis also indicates that onsite appreciation should not be understood as automatically producing a superior aesthetic experience. Rather, its distinctive characteristic lies in the greater range of embodied and sensory possibilities made available by physical co-presence with the artwork. The intensity and quality of the resulting experience may still differ between individuals and between artworks. In this sense, onsite appreciation represents a particular configuration of aesthetic experience in which sensory perception,

bodily presence, spatial awareness, affective response, and interpretation can become closely interconnected.



Figure 3. Opening of the Islamic Art exhibition "From the Mind Down to the Heart" 2024 at the Loman Hotel Yogyakarta

Overall, this study characterizes the onsite experience as an embodied and potentially multisensory mode of aesthetic engagement. Physical presence provides access to material, spatial, and sensory dimensions that may be reduced or transformed when an artwork is encountered through a digital interface. At the same time, the significance of onsite appreciation lies not simply in the number of senses involved, but in the way bodily presence enables the appreciator to encounter the artwork as a situated material and cultural experience.

Online Art Appreciation: Visual Mediation and Imaginative Engagement

In contrast to onsite art appreciation, online encounters with artworks were characterized by the dominance of visual mediation and imaginative engagement. The artwork was not encountered through direct physical presence but through a digitally framed representation on a screen. This condition altered the way aesthetic attention was directed, how sensory information was accessed, and how meaning was constructed. Rather than eliminating aesthetic experience, the online environment reconfigured the encounter by shifting the emphasis from embodied and multisensory perception toward visual attention, imagination, and reflective interpretation.



Figure 4. The Appreciators do not Involve all the Senses in Responding to Artwork (Online Appreciation), so Sensory Perception (Aesthetics) is not Optimal

The first distinctive feature of online art appreciation was visual mediation. The screen functioned as the primary interface through which the artwork became available to the viewer. Image size, screen resolution, cropping, lighting, colour reproduction, and the surrounding digital interface influenced what could be seen and how attention was organized. The experience therefore involved not simply looking at an artwork, but looking at a digitally mediated representation of it. Details could be enlarged, viewed repeatedly, or examined from a fixed digital frame, allowing the viewer to control the duration and focus of visual attention. At the same time, aspects of the original work that depend on physical scale, surface texture, material properties, spatial placement, or direct bodily proximity could not be experienced in the same manner.

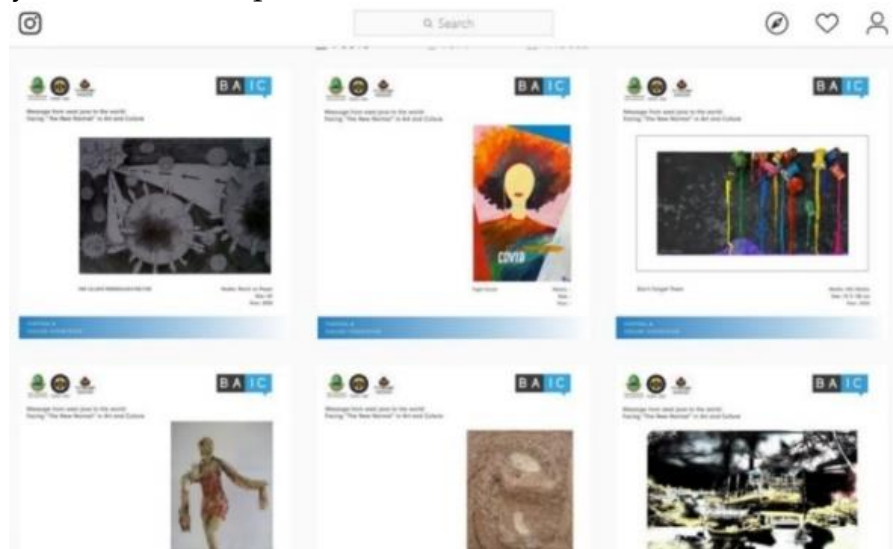


Figure 5. Display of Artworks Exhibited Online on Instagram Social Media

This mediated condition encouraged a more selective and concentrated form of visual engagement. Attention could move between particular visual elements such as line, colour, composition, texture, symbolic forms, and details that might otherwise receive less attention during a physical encounter. Digital viewing also allowed the artwork to be paused, revisited, enlarged, and compared with other visual references. Consequently, the online environment provided a degree of visual control that shaped the rhythm of appreciation. The viewer could determine when to move closer to a detail, when to return to the overall composition, and when to shift attention toward contextual information accompanying the artwork.

However, visual mediation also introduced a perceptual distance from the material artwork. The digital image provided access to visual appearance but did not fully reproduce the physical qualities of the original object. The perception of surface, material, scale, spatial depth, and bodily proximity was consequently reconstructed through vision rather than directly experienced through the body. The absence of direct material contact did not necessarily result in a diminished aesthetic response; instead, it changed the basis through which that response was formed. The aesthetic encounter became increasingly dependent on the viewer's

capacity to interpret visual information and mentally reconstruct aspects of the artwork that were not directly accessible through the screen.

This process was closely associated with imaginative engagement. When physical and multisensory information was limited, imagination became an important means through which the viewer extended the visual encounter beyond what was immediately presented. The viewer could imagine the scale of the artwork, its material qualities, the surrounding exhibition environment, or the experience of encountering the original object. In this sense, imagination operated not as a substitute for perception but as an active component of aesthetic meaning-making. What could not be directly sensed was partially reconstructed through memory, prior experience, contextual knowledge, and visual inference.

The online environment also encouraged a form of reflective aesthetic engagement. Because the encounter was mediated through a screen, viewers could spend time observing specific elements before forming an interpretation. Repeated viewing enabled attention to shift from an initial impression toward more deliberate consideration of visual relationships and symbolic meanings. The experience could therefore move from immediate visual recognition to interpretive reflection. The artwork was not only seen but mentally revisited, compared, and connected with previously acquired visual and cultural knowledge.

Another characteristic of online appreciation was the relationship between visual perception and affective response. Emotional reactions emerged through the visual qualities of the mediated image, including colour, composition, subject matter, expression, atmosphere, and symbolic associations. Although the bodily immediacy of onsite encounters was reduced, affect was not absent. Instead, emotional engagement was generated through the viewer's interaction with the visual representation and the meanings associated with it. The digital image could evoke feelings of beauty, contemplation, curiosity, calmness, admiration, or spiritual reflection even when the artwork itself was physically distant.

From an Islamic aesthetic perspective, this finding is particularly significant because aesthetic experience is not limited to sensory pleasure or physical proximity to an artistic object. The online encounter demonstrated that aesthetic appreciation could extend from visual perception toward reflection, contemplation, and the recognition of meaning. Visual beauty could become a starting point for deeper consideration of order, harmony, symbolism, human creativity, and the relationship between visible forms and their perceived meanings. In this configuration, the aesthetic experience was mediated materially by the screen but could remain personally and spiritually meaningful through the viewer's reflective engagement.

The online context therefore revealed a distinctive configuration of aesthetic experience in which visual mediation and imagination worked together. The screen constrained direct sensory access while simultaneously providing opportunities for controlled visual attention, repeated observation, and imaginative reconstruction. The experience was consequently neither equivalent to onsite appreciation nor simply a reduced version of it. Instead, online art

appreciation constituted a different mode of aesthetic encounter, one in which the absence of physical presence was accompanied by increased reliance on visual interpretation, imagination, memory, and reflective meaning-making.

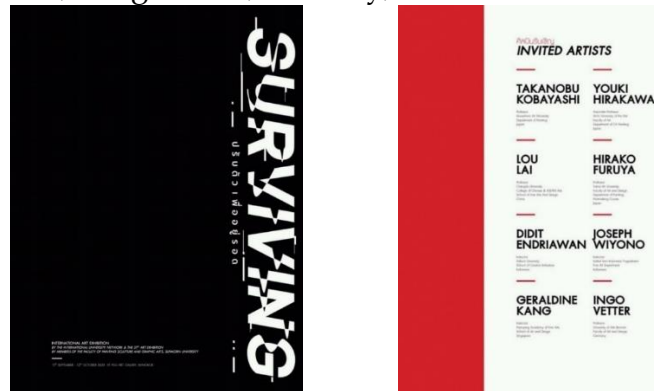


Figure 6. Poster and artist catalogue for the "SURVIVING" International Online Exhibition in Thailand (2020)

Overall, the findings indicate that online art appreciation can be understood as a mediated yet active aesthetic experience. Its distinctive character lies in the transformation of direct encounter into digitally framed visual engagement, followed by imaginative and interpretive processes that extend beyond the information immediately available on the screen. Within an Islamic aesthetic perspective, this configuration suggests that the value of aesthetic experience can emerge not only from sensory immediacy but also from the viewer's capacity to contemplate, interpret, and derive meaningful significance from visual encounters.

Comparative Configuration of Aesthetic Experience

The comparison between onsite and online art appreciation indicates that aesthetic experience was not defined by a single mode of sensory encounter. Instead, it was configured differently according to the conditions through which the artwork was encountered. Onsite appreciation was primarily characterized by embodied presence, multisensory perception, spatial awareness, and direct engagement with the material qualities of the artwork. Online appreciation, by contrast, was characterized by visual mediation, selective attention, imaginative reconstruction, and reflective interpretation. These differences suggest that the medium of encounter does not simply determine whether aesthetic experience occurs; rather, it influences how aesthetic experience is constituted.

A central distinction emerged in the relationship between presence and mediation. In the onsite context, the artwork was encountered as a physically situated object. Its scale, spatial position, material surface, and proximity contributed directly to the experience. The viewer's body became part of the perceptual situation, making aesthetic attention inseparable from physical presence. In the online context, the artwork was encountered through a digitally framed image. The screen established a perceptual boundary between viewer and artwork and transformed the physical object into a visual representation.

Consequently, the experience shifted from direct presence toward mediated presence.

The two contexts also differed in their sensory configuration. Onsite appreciation allowed sensory information to converge through visual perception, bodily movement, spatial awareness, and, where relevant, the perception of material qualities. This produced an experience in which the artwork could be apprehended as both a visual and embodied phenomenon. Online appreciation reduced this sensory field, with vision becoming the dominant mode of access. Nevertheless, the reduction of sensory access did not eliminate aesthetic engagement. Instead, it encouraged the viewer to compensate for unavailable sensory information through imagination, memory, and interpretive reflection.

This difference was particularly evident in the role of imagination. During onsite appreciation, imagination operated in relation to the physically encountered artwork and its surrounding spatial context. The material and spatial presence of the work provided perceptual cues from which imaginative responses could develop. Online appreciation placed greater demands on imaginative reconstruction because certain dimensions of the original encounter were inaccessible. Viewers could mentally construct the artwork's physical scale, materiality, spatial context, or experiential qualities beyond the digitally presented image. Imagination therefore became more explicit in the online configuration, functioning as an extension of mediated perception.

The comparison further demonstrates different patterns of aesthetic attention. Onsite encounters encouraged attention to emerge through movement and physical proximity, allowing the viewer to experience the artwork from different spatial positions and sensory perspectives. Online encounters provided greater control over visual attention through mechanisms such as zooming, pausing, revisiting, and focusing on selected details. Thus, onsite appreciation was more strongly associated with embodied exploration, whereas online appreciation enabled a more deliberately controlled and visually selective form of observation.

Despite these differences, both contexts generated affective and interpretive engagement. Aesthetic responses were not confined to immediate sensory pleasure but developed through processes of attention, emotional response, interpretation, and personal reflection. In the onsite context, affect was closely connected to the immediacy of physical presence and sensory encounter. In the online context, affect was mediated through visual representation and supported by imaginative and reflective processes. This indicates that affective engagement can emerge through different perceptual pathways rather than being dependent exclusively on physical proximity.

The comparison also reveals an important convergence in the process of meaning-making. Whether encountered onsite or online, the artwork became aesthetically meaningful through the interaction between perceptual experience and the viewer's interpretive resources. Physical presence could intensify awareness of materiality, spatiality, and embodiment, while digital mediation could stimulate closer visual examination and imaginative reconstruction. In

both situations, aesthetic experience extended beyond simply seeing an artwork toward constructing personal, cultural, and spiritual meanings.

From an Islamic aesthetic perspective, these findings suggest that the distinction between onsite and online appreciation should not be understood as a distinction between authentic and inauthentic aesthetic experience. Both modes can provide pathways toward aesthetic appreciation when visual perception is accompanied by reflection and meaningful interpretation. The aesthetic encounter can begin with the perception of beauty but extend toward contemplation of harmony, order, symbolism, creativity, and the meanings associated with human engagement with the visual world. Thus, the mode of access influences the configuration of experience, but it does not by itself determine its aesthetic or spiritual significance.



Figure 7. Comparison of Onsite and Online Appreciation Environments

The comparative findings can therefore be summarized as two interconnected configurations of aesthetic experience. Onsite appreciation constituted an embodied-multisensory configuration, in which physical presence, materiality, spatiality, and bodily perception were central. Online appreciation constituted a mediated-imaginative configuration, in which screen-based visual access, selective attention, imagination, and reflective interpretation became more prominent. Neither configuration completely replaced the other; rather, each activated different pathways through which aesthetic experience could be formed.

Table 2. Comparison of Aesthetic Experience in Onsite and Online Art Appreciation

Dimension	Onsite Art Appreciation	Online Art Appreciation
Mode of encounter	Direct physical encounter	Digitally mediated encounter
Primary sensory mode	Visual, embodied, and multisensory	Predominantly visual
Spatial experience	Physically situated	Digitally framed
Materiality	Directly perceived	Visually represented and imaginatively reconstructed

Attention	Exploratory and embodied	Selective and visually controlled
Imagination	Extends the physical encounter	Compensates for unavailable physical dimensions
Affect	Linked to sensory and bodily immediacy	Mediated through visual and imaginative engagement
Meaning-making	Experiential, contextual, and reflective	Visual, imaginative, and reflective
Spiritual dimension	Emerges through situated contemplation	Emerges through mediated contemplation and reflection

Taken together, the findings indicate that aesthetic experience is best understood as a dynamic configuration rather than a fixed outcome of a particular medium. The transition from onsite to online appreciation does not simply represent a movement from richer to poorer experience. Instead, it represents a shift in the balance among sensory perception, embodiment, visual mediation, imagination, affect, and reflection. Within an Islamic aesthetic perspective, this flexibility is particularly important because the significance of aesthetic experience ultimately lies not only in the sensory conditions of encountering beauty but also in the capacity of the viewer to engage with that beauty through contemplation, interpretation, and meaningful reflection.

The comparative configuration thus provides a foundation for understanding aesthetic experience as simultaneously sensory, embodied, mediated, imaginative, affective, interpretive, and potentially spiritual. Onsite and online environments activate these dimensions differently, yet both can become meaningful aesthetic encounters when perception develops into attentive reflection and meaning-making.

DISCUSSION

Aesthetic Experience as a Multidimensional and Context-Dependent Process

The findings suggest that aesthetic experience is a multidimensional and context-dependent process rather than a fixed response to the formal qualities of an artwork. The comparison between onsite and online art appreciation indicates that the mode of encounter influences how perception, attention, emotion, imagination, interpretation, and meaning-making are organized. This finding is consistent with contemporary empirical aesthetics, which conceptualizes aesthetic appreciation as a dynamic episode involving interconnected perceptual, cognitive, and emotional processes (Leder & Nadal, 2014).

This perspective also resonates with Dewey's (1934) conception of aesthetic experience as an integrated process emerging through the relationship between doing and undergoing. Aesthetic experience is therefore not limited to immediate sensory pleasure but develops through the interaction between the perceiver, the artwork, and the surrounding conditions. In this regard, the context of encounter becomes an important component of aesthetic experience. Empirical research has demonstrated that museum settings can influence viewers' liking, interest, and viewing time, suggesting that the environment in

which art is encountered contributes to how aesthetic experience develops (Brieber et al., 2014).

The present findings extend this understanding by showing that different modes of encounter foreground different dimensions of aesthetic experience. Onsite appreciation tends to emphasize physical presence, embodied perception, spatial awareness, and direct engagement with material qualities. Online appreciation, in contrast, reorganizes the encounter through digital mediation, encouraging selective visual attention, repeated viewing, and imaginative engagement. Importantly, these differences should not be interpreted as evidence that online appreciation is inherently inferior to onsite appreciation. Rather, they indicate different configurations of aesthetic experience shaped by the conditions and affordances of each mode.

Thus, aesthetic experience can be understood as a dynamic configuration arising from the interaction among artwork, perceiver, and mode of encounter. Onsite and online appreciation do not simply represent different degrees of authenticity; they activate different combinations of sensory, embodied, affective, imaginative, and interpretive processes. This understanding provides the conceptual basis for examining the specific characteristics of onsite and online aesthetic experience and, subsequently, their interpretation through an Islamic aesthetic perspective.

Onsite Art Appreciation: Embodiment, Materiality, and Spatial Presence

The findings indicate that onsite art appreciation is characterized by an embodied and multisensory configuration of aesthetic experience. Direct physical encounter allows viewers to experience artworks not only through visual perception but also through bodily orientation, spatial positioning, scale, surface, and the material conditions of the exhibition environment. This supports the view that aesthetic appreciation involves embodied processes in which bodily movement and multisensory engagement contribute to how viewers encounter and interpret art (Joy & Sherry, Jr., 2003). In an onsite setting, therefore, the body becomes part of the perceptual process rather than merely a passive carrier of visual information.

Materiality is particularly significant in this configuration. Encountering an artwork in physical space enables viewers to perceive qualities that are difficult to reproduce fully through digital representation, including physical scale, surface characteristics, texture, spatial depth, and the relationship between the artwork and its surrounding environment. These qualities can intensify attention and encourage a more sustained engagement with the artwork. Thus, material presence contributes not simply to sensory richness but also to the formation of an experiential relationship between viewer and artwork.

Spatial presence further distinguishes onsite appreciation. The artwork is encountered within a particular architectural and curatorial environment, requiring viewers to move, position themselves, and negotiate relationships among artworks, objects, lighting, labels, and surrounding space. Brieber et al. (2014) demonstrate that exhibition context can significantly influence art experience: participants in a museum context reported greater liking and interest

and spent more time viewing artworks than those in a laboratory context. Their findings support the argument that physical context is an active component of aesthetic experience rather than a neutral backdrop.

From this perspective, onsite aesthetic experience can be understood as a configuration in which embodiment, materiality, and spatial presence operate together. The significance of onsite appreciation therefore lies not simply in physical proximity to the original artwork, but in the possibility of experiencing the artwork through an integrated relationship among body, senses, material object, and surrounding space. This embodied configuration provides an important basis for understanding how onsite encounters differ from digitally mediated experiences without implying that one mode is inherently more aesthetically authentic than the other.

Online Art Appreciation: Mediation, Selective Attention, and Imagination

The findings indicate that online art appreciation constitutes a mediated and imaginative configuration of aesthetic experience. Unlike onsite appreciation, in which viewers encounter artworks as physically situated objects, online appreciation takes place through digital representations framed by screens, interfaces, image resolution, scale, and available forms of interaction. Digital technology therefore does not function merely as a neutral channel for accessing art; it actively shapes how artworks are perceived and experienced (Moens, 2018).

One important characteristic of this configuration is selective visual attention. Digital environments allow viewers to enlarge details, move between images, repeat viewing, and control the duration and direction of attention. These affordances can encourage a more deliberate and self-directed form of looking. At the same time, digital framing transforms the perceptual relationship with the artwork by determining what is visible and how it is presented. Consequently, online appreciation involves both expanded visual access and a reconfiguration of perceptual experience.

The findings also highlight the role of imagination in compensating for aspects of the artwork that cannot be directly experienced through the screen. Viewers may mentally reconstruct scale, texture, materiality, spatial depth, or exhibition context from visual information and prior knowledge. Recent research supports the importance of mental imagery in digitally mediated art appreciation. Chen et al. (2026), for example, found that multisensory imagery influenced aesthetic evaluation in an immersive virtual museum, with imagery vividness and emotional arousal contributing to aesthetic appeal.

Importantly, digital mediation does not necessarily diminish aesthetic engagement. Tomasetig et al. (2026) found no significant difference between physical and immersive virtual exhibition contexts in liking and emotional involvement, suggesting that aesthetic experience can emerge meaningfully in both environments. Thus, online appreciation should be understood not as a reduced form of onsite experience but as a distinct configuration in which mediation, selective attention, and imagination become particularly prominent.

Accordingly, the aesthetic potential of online art appreciation lies in the interaction between what digital media make perceptually available and what

viewers actively reconstruct through attention and imagination. This configuration demonstrates that aesthetic experience can remain affective, reflective, and meaningful even when direct physical presence is replaced by digital mediation.

From Presence to Mediation: Reconfiguring Aesthetic Experience

The comparison between onsite and online appreciation suggests that the central distinction between the two modes lies not in the presence or absence of aesthetic experience, but in how that experience is configured. Onsite appreciation foregrounds physical presence, embodiment, materiality, and spatial awareness, whereas online appreciation emphasizes digital mediation, selective attention, and imaginative engagement. These differences indicate a shift from an aesthetic experience grounded primarily in physical presence toward one structured through technological mediation.

This shift does not imply a loss of aesthetic value. Rather, digital mediation transforms the relationship between viewer and artwork by amplifying certain perceptual possibilities while reducing or transforming others. Moens (2018), drawing on post phenomenology, argues that digital technologies actively mediate perception and experience; for example, digital images can enable forms of visual access such as zooming while simultaneously reducing the multidimensional sensory encounter with the physical artwork. Thus, mediation should be understood as a process of reconfiguration rather than simple substitution.

The findings further suggest that different modes of encounter activate different pathways toward aesthetic meaning. In onsite settings, meaning may emerge through bodily presence and direct engagement with material and spatial qualities. In online settings, meaning can develop through controlled visual attention, reflection, memory, and imaginative reconstruction. Importantly, these pathways are not mutually exclusive, nor is one inherently superior. Recent empirical evidence supports this non-hierarchical interpretation: Tomasetig et al. (2026) found comparable levels of liking and emotional involvement between physical and immersive virtual exhibition contexts.

Accordingly, online and onsite appreciation can be conceptualized as different configurations of aesthetic experience rather than different degrees of authenticity. This perspective shifts the discussion from presence versus absence toward presence versus mediation, recognizing that both can support perceptual, affective, imaginative, and interpretive engagement. Such a reconfiguration provides the conceptual foundation for considering how aesthetic experience, beyond sensory and perceptual differences, may also become a pathway toward meaning and spiritual reflection.

Islamic Aesthetics as an Interpretive Lens

The comparison between onsite and online aesthetic experiences can be further interpreted through Islamic aesthetics, which extends the understanding of beauty beyond sensory pleasure toward meaning, spirituality, and reflection. From the perspective associated with Seyyed Hossein Nasr, Islamic art is not understood merely as an autonomous expression of formal beauty but as an

expression that can reflect spiritual principles and the unity of God (*tawhīd*) (AZ, 2005; Iswahyudi, 2019). Beauty, therefore, may function as a means through which perception can lead toward deeper reflection rather than remaining at the level of visual enjoyment.

This perspective is particularly relevant to the present findings because both onsite and online encounters demonstrate possibilities for aesthetic engagement beyond immediate perception. In onsite appreciation, bodily presence, materiality, and spatial experience can provide concrete sensory and affective conditions through which viewers encounter beauty. In online appreciation, digital mediation, selective attention, and imagination provide different pathways through which viewers can interpret and reflect upon what they see. From an Islamic aesthetic perspective, the difference between these pathways does not necessarily determine the spiritual value of the experience. What becomes significant is the capacity of the encounter to generate awareness, contemplation, and meaningful interpretation.

Philips (2012) similarly emphasizes the relationship between beauty, love, and "*tawhīd*", suggesting that Islamic understandings of beauty can direct attention beyond the visible toward the recognition of a deeper spiritual reality. Thus, aesthetic experience may be understood as a movement from seeing toward contemplating and from sensory perception toward meaning-making.

Accordingly, Islamic aesthetics provides a non-hierarchical framework for interpreting online and onsite art appreciation. Neither physical presence nor digital mediation should be treated as a necessary condition for meaningful aesthetic experience. Instead, each mode offers different possibilities for perception, imagination, reflection, and spiritual meaning-making. The significance of an aesthetic encounter consequently depends not only on how art is accessed, but also on how the experience is perceived, interpreted, and internalized by the viewer. In this sense, Islamic aesthetics enriches the comparative framework by connecting sensory and affective experience with the possibility of contemplation and spiritual awareness.

Toward a Non-Hierarchical Model of Online and Onsite Aesthetic Experience

Taken together, the findings support a non-hierarchical understanding of online and onsite aesthetic experience. Rather than positioning physical encounter as the authentic form of art appreciation and digital encounter as its diminished substitute, this study proposes that the two modes represent different configurations through which aesthetic experience can develop. Onsite appreciation foregrounds embodiment, materiality, multisensory perception, and spatial presence, while online appreciation emphasizes digital mediation, selective attention, and imaginative engagement. These differences concern the organization of experience rather than its inherent aesthetic value.

This perspective is consistent with Moens's (2018) post phenomenological account, which emphasizes that digital technologies mediate perception by transforming the relationship between viewers and artworks. Digital mediation therefore does not simply remove qualities available in physical encounters; it also creates new possibilities for accessing, examining, and engaging with art. Recent empirical evidence further supports this non-hierarchical position.

Tomasetig et al. (2026) found comparable levels of liking and emotional involvement between physical and immersive virtual exhibition contexts, suggesting that meaningful aesthetic engagement can occur across different modes of encounter.

From an Islamic aesthetic perspective, this non-hierarchical model is particularly relevant because the significance of beauty is not exhausted by sensory immediacy. Beauty may become a pathway toward contemplation, meaning, and awareness of "*tawḥīd*" (Philips, 2012). Thus, the potential significance of an aesthetic encounter depends not only on physical proximity to an artwork but also on the viewer's capacity to perceive, reflect, interpret, and internalize the experience.

Accordingly, the contribution of this study lies in reframing the online-on-site distinction from a question of authenticity versus deficiency to one of experiential configuration. Aesthetic experience is not determined exclusively by where art is encountered, but by how sensory, embodied, affective, imaginative, and interpretive processes are organized within that encounter. This model provides a more inclusive framework for understanding contemporary art appreciation while allowing both physical presence and digital mediation to function as meaningful pathways toward aesthetic and spiritual reflection.

CONCLUSIONS AND RECOMMENDATIONS

This study demonstrates that onsite and online art appreciation represent two distinct, complementary configurations of aesthetic experience rather than a binary of physical authenticity versus digital deficiency. Onsite encounters foster an embodied, multisensory engagement driven by physical presence, spatial dynamics, and immediate material resonance. Conversely, online appreciation relies on screen mediation, converting physical scale and tactile qualities into selective visual focus and imaginative reconstruction. Through the lens of Islamic aesthetics which views art as a pathway toward contemplation (*tafakkur*), inner meaning (*bāṭin*), and spiritual awareness (*tawḥīd*), neither mode is inherently superior. While physical presence grounds appreciation in spatial reality, digital platforms expand accessibility and reflective interpretation, establishing a non-hierarchical paradigm of contemporary art engagement.

Curators and cultural institutions are encouraged to move beyond treating digital platforms as mere static replicas, designing virtual exhibitions that leverage screen affordances while enhancing onsite spaces with multisensory contexts that digital media cannot replicate. Art educators should foster critical aesthetic literacy to deepen reflective engagement (*tafakkur*) during screen-mediated viewing. Future research could expand upon these findings by incorporating empirical audience studies, physiological measurements, or examining how emerging immersive technologies, such as Virtual Reality and Artificial Intelligence further alter sensory perception, spatiality, and spiritual resonance in contemporary art appreciation.

ADVANCED RESEARCH

Future research can extend this study by examining larger, more diverse audience demographics to analyse how cultural and technological background shapes aesthetic experience. Methodologically, combining empirical audience feedback with physiological tools like eye-tracking could provide deeper insights into emotional and cognitive responses during online and onsite appreciation. Finally, further investigation is needed to explore how immersive technologies, such as Virtual Reality (VR), Augmented Reality (AR), and Artificial Intelligence (AI) reconfigure spatiality, sensory engagement, and spiritual resonance (*tafakkur*) in contemporary art encounters.

ACKNOWLEDGMENT

The author acknowledges and deeply appreciates Edwin Buyung Syarif for his valuable contributions and insightful perspectives regarding Islamic aesthetics and spiritual art. The author also expresses gratitude to Universitas Telkom for providing the institutional support and academic environment necessary to conduct and publish this research.

REFERENCES

- AZ, S. B. (2005). Spiritualitas dan Seni Islam menurut Sayyed Hossein Nasr (Spirituality and Islamic Art according to Sayyed Hossein Nasr). *Harmonia: Journal of Arts Research and Education*, 6(3). <https://doi.org/https://doi.org/10.15294/harmonia.v6i3.809>
- Babo-Rebelo, M., Chatel, M., Tabacchi, S., Namiq, A., Travers, E., James, K., & Haggard, P. (2022). Aesthetic Experience enhances First-Person Spatial Representation. *Proceedings of the National Academy of Sciences*, 119(43). <https://doi.org/10.1073/pnas.2201540119>
- Braun, V., & Clarke, V. (2021). *Thematic Analysis: A Practical Guide*. London: SAGE Publications, Inc.
- Brieber, D., Nadal, M., Leder, H., & Rosenberg, R. (2014). Art in Time and Space: Context Modulates the Relation between Art Experience and Viewing Time. *PLoS ONE*, 9(6). <https://doi.org/10.1371/journal.pone.0099019>
- Byrne, D. (2022). A Worked Example of Braun and Clarke's Approach to Reflexive Thematic Analysis. *Quality & Quantity*, 56(3), 1391–1412. <https://doi.org/10.1007/s11135-021-01182-y>
- Chen, Z., Han, Z., Wu, L., & Huang, J. (2026). Multisensory Imagery Enhances the Aesthetic Evaluation of Paintings: A Virtual Reality Study. *Empirical Studies of the Arts*, 44(2), 744–766. <https://doi.org/10.1177/02762374251412761>
- Darda, K. M., Estrada Gonzalez, V., Christensen, A. P., Bobrow, I., Krimm, A., Nasim, Z., Cardillo, E. R., Perthes, W., & Chatterjee, A. (2025). A Comparison of Art Engagement in Museums and through Digital Media. *Scientific Reports*, 15(1), 8972. <https://doi.org/10.1038/s41598-025-93630-0>
- Frankland, S. (2026). *Displacing the Art Object: A Phenomenological Approach to Art Experience and the Impact of Digital Mediation* [University of Brighton].

- https://cris.brighton.ac.uk/ws/portalfiles/portal/64067417/Sharon_Frankland_Thesis_for_conferment.pdf
- Gotthardt, K. A., Rakoczy, K., Tallon, M., Seitz, M., & Frick, U. (2025). Can Virtual Art Touch Your Heart? – The Impact of Virtual Reality Art on Affect Considering Individual Characteristics and Aesthetic Experiences. *Empirical Studies of the Arts*, 43(1), 319–354. <https://doi.org/10.1177/02762374231221920>
- Iswahyudi. (2019). Estetika Dalam Seni islam Menurut Sayyed Hossein Nasr. *Jurnal Budaya Nusantara*, 3(1), 32–45. <https://doi.org/10.36456/JBN.vol3.no1.2113>
- Joy, A., & Sherry, Jr., J. F. (2003). Speaking of Art as Embodied Imagination: A Multisensory Approach to Understanding Aesthetic Experience. *Journal of Consumer Research*, 30(2), 259–282. <https://doi.org/10.1086/376802>
- Leder, H., & Nadal, M. (2014). Ten Years of a Model of Aesthetic Appreciation and Aesthetic Judgments: The Aesthetic Episode – Developments and Challenges in Empirical Aesthetics. *British Journal of Psychology*, 105(4), 443–464. <https://doi.org/10.1111/bjop.12084>
- Luo, D., Doucé, L., & Nys, K. (2026). Multisensory Museum Experience: An Integrative View and Future Research Directions. *Museum Management and Curatorship*, 41(2), 212–239. <https://doi.org/10.1080/09647775.2024.2357071>
- Mao, J., Romero-Hall, E., & Reeves, T. C. (2024). Autoethnography as a Research Method for Educational Technology: a Reflective Discourse. *Educational Technology Research and Development*, 72(5), 2725–2741. <https://doi.org/10.1007/s11423-023-10281-6>
- Moens, B. G. (2018). Aesthetic Experience in Virtual Museums: A Postphenomenological Perspective. *Studies in Digital Heritage*, 2(1), 68–79. <https://doi.org/10.14434/sdh.v2i1.24468>
- Nazwanindya, R. A., Haq, M. Z., Respati, Y. A., & Napitsunargo, H. (2025). Islamic Art at the Crossroads of Modernity: Aesthetic and Spiritual Interpretations in the Works of Ahmad Sadali and A.D. Pirous in Indonesia. *FOCUS*, 6(2), 233–248. <https://doi.org/10.26593/pzpxe735>
- Palmer, C. (2023). Virtual Dwelling and the Phenomenology of Experience: Museum Encounters between Self and World. *Humanities*, 12(6), 148. <https://doi.org/10.3390/h12060148>
- Philips, G. (2012). The Spirituality of Islamic Beauty. *Melintas: An International Journal of Philosophy and Religion*, 28(3), 255–269. <https://doi.org/10.26593/mel.v28i3.271.255-269>
- Poulos, C. N. (2021). *Essentials of Autoethnography*. Washington DC: American Psychological Association.
- Soraya, A., & Martyastiadi, Y. S. (2021). Aesthetics of Virtual: The Development Opportunities of Virtual Museums in Indonesia. *International Journal of Creative and Arts Studies*, 8(1), 25–33.

<https://doi.org/10.24821/ijcas.v8i1.5346>

- Sutanto, S. M., Wardaya, M., Setia Budi, H., & I Wayan, A. (2024). Effectiveness of VR Technology in the Design of the Bali Megarupa V Virtual Exhibition. *Mudra Jurnal Seni Budaya*, 39(4), 471–480. <https://doi.org/10.31091/mudra.v39i4.2904>
- Tarisayi, K. S. (2023). Autoethnography as a Qualitative Methodology: Conceptual Foundations, Techniques, Benefits and Limitations. *Encyclopaideia: Journal of Phenomenology and Education*, 27(67), 53–63. <https://doi.org/https://doi.org/10.6092/issn.1825-8670/17815>
- Tomasetig, G., Maravita, A., Laera, C., Pizzi, S., Paulesu, E., & Sacheli, L. M. (2026). Aesthetic Experience in the Physical and Immersive Virtual Space. *Virtual Reality*, 30(3), 123. <https://doi.org/10.1007/s10055-026-01372-9>
- Zhang, F. (2026). “Art as Experience” revisited: Dewey’s aesthetic cognition theory in the age of fragmented perception. *Frontiers in Psychology*, 17. <https://doi.org/10.3389/fpsyg.2026.1805282>