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Abstract Aesthetics: The abstract Concept of Sublime and Beautiful in the context of Contemporary Aesthetics

Nowadays, the question about the aesthetics, beginning with the use of the term “aesthetic” and ending with the aim of aesthetics is controversial. Thus, in context of aesthetics as an academic discipline are such important questions as analytics between terms *beauty* and *sublime*; the expression of the *beauty* and *sublime*; the reflection on the art and the taste, as well as affects on aesthetic judgment now includes not only traditional viewpoint¹ on it, but also from the affection of psychoanalysis, social factors, sexual desires to politics (Lind, 2013; Brady, 2013;), etc. In the context of contemporary arts, despite the terminological differences, important is the question about the representation, reflection, perceiving and understanding. That is, the main problem of the dissertation project is the lack of the explanation and indication of the aesthetic terms “beautiful” and “sublime” in the context of the contemporary aesthetics, both theoretically and practically. The main purpose of the dissertation project is to define the terms: - aesthetics, sublime, beautiful, abstract and, finally, abstract aesthetics, as well as indicate and explain the link of “beautiful” and “sublime” with help of contemporary and historical art objects — both audial and visual.

The methodological approach of the dissertation project holds a combination of different methods of research including historical and philosophical methods, as well as cultural analysis, musicological analysis and visual analysis. Dissertation project is structured in three parts, whereas the first part is dedicated to historical and philosophical analysis of aesthetics and aesthetic terms “beautiful” and “sublime”, the second part is the cultural, musicological and visual analysis of musical and audial artworks that identifies the links between terms in practice, and the third part that describes the concept of abstract aesthetics and its mission in further researches.

(I) The problem begins with the definition of all terms: aesthetics, beautiful, sublime, abstract and abstract aesthetics. Thus, for instance, aesthetics academically are defined as an

¹ By traditional aesthetics is understood Immanuel Kant theory of aesthetics, which is the background of the European thinking paradigm, and the following evolution, including critics of his contemporaries, as well as followers and opponents of this theory.

independent scientific discipline, that begun its journey in the 18th century and paid the attention to problems of the sensuality of perception in the context of art. But, in slang (according to the urban dictionary) “aesthetics” is the combination of things that are pleasing to look at. Similar misunderstandings are within other mentioned above terms; (II) contemporary culture needs aesthetics to explain and indicate the link of the analytics between “beautiful” and “sublime”, because the expressions of both terms are ironic, difficult to distinguish, and even more difficult to perceive and understand in the context of contemporary arts²; (III) and ends in the concept of “abstract aesthetics”, which is indispensable for its historical, social, philosophical, musicological and overall cultural aspects as the phenomena of art as the thing itself.

² Contemporary arts - in context of thesis artworks both visual and audial from 20th century to nowadays.