

# Aesthetics



Running Head: Aesthetics Aesthetics [Institute's Outline Particular studies focusing on aesthetics began in early 18th century as theorists and philosophers proposed their theories of harmony, art, music, etc. In brief, Kant proposed that inclusion of concepts and perceptions into art causes impurity in artworks, and thus, objectivity or universality is essential for purity in the artwork. Author indicated that 18th century witnessed development of wild romanticism in art and literature that enabled appreciation of a significant aesthetic notion, 'Sublimity.' In addition, Burke showed closer connection of sublimity with pain, rather than pleasure due to consideration of horrific and gloomy representations by artists

In the year 1959, Frank Sibley proposed a different perspective regarding aesthetic concepts saying that these concepts do not depend on any rules or conditions; however, perceptions play a crucial role in judgment or appreciation of the artwork. Subsequently, the article discussed two types of aesthetic concepts: closed concepts and open concepts, where closed concepts come along with some conditions and open concepts enjoy no conditions attached. Lastly, Author indicated that although a number of theorists and scholars have proposed various definitions of art; however, all of them fall in one of the three categories: representation, expression, and form.

### Summary

Since centuries, art and beauty remained some of the influential and significant notions of the human society that inspired individuals to develop aesthetic understanding of existing, as well as non-existing objects.

However, particular studies focusing on aesthetics began in early 18th century as theorists and philosophers proposed their theories of harmony,

art, music, etc. In such efforts, Immanuel Kant has been prominent as a number of theorists used Kantian thoughts for their basis. In brief, Kant proposed that inclusion of concepts and perceptions into art causes impurity in artworks, and thus, objectivity or universality is essential for purity in the artwork.

The author of this article has specifically conversed about different aesthetic concepts that existed since eighteenth century in this sub-topic of ‘Aesthetic Concepts’ in his article, ‘Aesthetics’ (Slater, 2005). In this regard, author indicated that 18th century witnessed development of wild romanticism in art and literature that enabled appreciation of a significant aesthetic notion, ‘Sublimity.’ To validate his point, author has indicated usage of similar term in Edmund Burke’s book in which, Burke showed closer connection of sublimity with pain, rather than pleasure due to consideration of horrific and gloomy representations by artists during that period. For example, artworks of that period included ‘lonely moors’ (Slater, 2005) and remarkable passions that were more into pain than enjoyment.

Subsequently, author indicated two specific terms ‘beautiful’ and ‘sublime’ that are the best representations of human aesthetical experiences. Besides the two terms, author of the article pointed out different other terms, such as ugly, lovely, fine, superb, etc that can also describe human aesthetics. In the year 1959, Frank Sibley proposed a different perspective regarding aesthetical concepts saying that these concepts do not depend on any rules or conditions; however, perceptions play a crucial role in judgment or appreciation of the artwork. Author of the article discussed that Sibley’s explanation had one more aspect that related aesthetic experiences with emotional and cognitive aspects of individuals. For this purpose, Sibley

introduced some other terms, such as joyful, serene, humble, etc (Slater, 2005) to describe aesthetical concepts, but more inclined towards emotional and mental states.

Subsequently, the article discussed two types of aesthetic concepts: closed concepts and open concepts, where closed concepts come along with some conditions and open concepts enjoy no conditions attached. Author ended this sub-topic with a query regarding possibility of aesthetic judgments without conditions, and indicated that Sibley termed aesthetic concepts as metaphors in absence of enough conditions (Slater, 2005).

Besides aesthetical concepts, author of this article has attempted to discuss different definitions of art. In specific, author indicated that although a number of theorists and scholars have proposed various definitions of art; however, all of them fall in one of the three categories: representation, expression, and form. Analysis of the article (Slater, 2005) has indicated that author has done a splendid job by relating these categories with historical events. For instance, while relating the category of representation, author indicated usage of the term ‘mimesis’ by Plato that associated art with imitation, copying, and subsequently, representation that is another way of copying according to scholars. Later, art emerged as expression, as many experts like John Hospers, R. G. Collingwood, etc (Slater, 2005) termed art as a way of expression by artists. Lastly, 20th century brought the notion of abstraction and appreciation of different forms of art, and that is how aesthetics have studied art and beauty in different centuries.

#### References

Slater, Hartley. (2005). “Aesthetics.” Internet Encyclopedia of Philosophy. Retrieved on November 06, 2009: <http://www.iep.utm.edu/aestheti/#H1>  
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