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Journey into aestheticism: beauty and aesthetic value

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Introduction.

Aesthetics is the philosophical basis of art, the key to understanding art. Alexander Baumgarten founded the first foundations of aesthetics in the 18th century. The entire system is being reviewed. The most important category in aesthetics was the category of beauty. Throughout the classical era, beauty in art was not a literal reflection of life. The first changes in aesthetics were carried out by artists-poets.

Literature Review.

Charles Baudelaire (French poet) - 1857 published the cycle "Flowers of Evil". He was accused of insulting religion, subjected to persecution. In verse, he doubted that beauty is useful to a person. The poem "Carrion". Poetry can be born from different things. All the art of modernism now starts from the thought of the truth of life. Absolute beauty is dead beauty. The boundaries between art and non-art were blurred. Marcel Duchamp believed that the artist should see the image in everyday things.

Discussion and analysis. Another category is the category of the tragic.

Friedrich Wilhelm Nietzsche: Art is a continuation of the tragedy of life. The embodiment of the tragic is the confrontation between the Dionysian and Apollonian principles. Feeling dominates. With Nietzsche's art is based on nature. The artist must be at the mercy of his intuition.

A follower of Nietzsche - Miguel de Unamuno: contemporary art should be based on the tragic feeling as the main attitude. Only a hero driven to despair can come to a new understanding of life. Nietzsche and Unamuno came to the need to create expressionism.

At the end of the 19th century - decadence: pessimistic mood, mystical ideas about life. Aesthetics are cultivated that contradict classical norms. The transformation of classical aesthetics is associated with new categories. The category of play was in the works of classical writers (Schiller, Kant). It becomes a special category in the era of modernism. This category was formed by J. Ortega y Gasset.

He also formed the category of dehumanization - the rejection of the depiction of the human in art. Gasset believed that art can be both dehumanized (complex) and can be massive. With t.z. Gasset, dehumanized is the art of modernism. Mass is art for the average person.

The concept of "games" is used to characterize modernism and mass art. They use different types of games. Playing in popular art: based on feelings, requires literal perception. The game in modernism: requires the work of the imagination, so that a person has a need for individual



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perception. Another category is the category of sublimation. The aesthetics of modernism begins to take shape through the attraction of various concepts from other spheres.

The main artistic characteristics of modernism:

- Modernism is a number of art directions of the 20th century, which are characterized by the rejection of traditional methods of artistic representation of the world. Modernism was prepared by decadence, i.e. a special world outlook widespread in the late 19th - early 20th century and was characterized by the following features: - rejection of real life - the cult of beauty - the denial of social problems - the perception of life as an aesthetic process.

- Decadence manifested itself most clearly in Art Nouveau and Symbolism. Modernism was prepared by avant-gardism, i.e. especially innovative art, whose representatives in manifest form called for breaking with the heritage of the past and creating something new, sharply contradicting traditional art. The art of modernism was influenced by the ideas of Schopenhauer, Nietzsche, Freud, Camus, Sartre, Bergson. Features of modernism: 1. The break of realistic traditions 2. refusal to depict social and historical realities 3. Subjectivism 4. Individualism 5. protest against any tradition 6. the predominant role of form over content 7. Synthesis of arts 8. Reliance on the irrational 9. Dehumanization 10. Aestheticism, incl. anti-aestheticism.

Impressionism as a forerunner of modernism.

Impressionism is a trend without which it is impossible to make the transition from classical art to modernism. Appeared in France in the second half. 19th century. At the heart of the word impression - "impression": from the painting by Claude Monet "Sunrise. Impression". It was a mockery of the work of Monet, because he does not meet the requirements of the "French Academy of Artists", which strictly selected works for the exhibition. 10 years before that, the "Barbizon School" arose (they painted rural landscapes). Plein air - work in the fresh air.

The appearance of photography spurred artists to search for a new artistic language and rethink art. The artists' work was rejected by the Academy and was later shown in the Les Misérables exhibition. Artists: Renoir, Claude Monet, Edgar Degas, Camille Pissarro, Edouard Manet. Each of them has its own theme, but the general aesthetics are: 1. Appeal to a modern theme

2. Interest in an ordinary person (everyday scenes) 3. Refusal to work in the studio (in the open air - lighting changes, paintings are light in color) 4. Spontaneous creation of a work (emotions play a huge role) They seek to capture momentary impressions of a thing. Receptions of the Impressionists : 1. Use of pure paint 2. Creation of a feeling of instability, mobility 3. Violation of composition 4. incompleteness of paintings 5. Use of natural, optical effects (serial paintings at different times of the day) Freedom in the work of artists:

Claude Monet tried to show how light changes the image. ("Water lilies", "Etretat Rock Arch", "Haystack in Winter"). Renoir was attracted by such a category as temperature. ("Floating restaurant", "Dancing in the city", "Two girls reading in the garden"). Degas worked with the concept of "line". Depicts movement. ("Dance Lesson", "Ballet School", "Woman Washing Her Back") Edouard Manet: "Bar at the Folies Bergère", "Breakfast on the Grass". Pissarro: "Opera Drive in Paris", "Montmartre Boulevard in Paris".

Comparative characteristics of impressionism and post-impressionism.



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Common features: -modern themes -work with pure color -bright color -work in the open air -violation of the composition

The post-impressionists appear: - rejection of three-dimensional space - bringing ideology into the picture - deformation of the form

These differences allow us to consider their work as modernist. Post-impressionism appears in the 80-90s. 19th century. Artists, having mastered the aesthetics of impressionism, are striving for bolder decisions. They will improve the system. Van Gogh: "Starry night", "Sunflowers", "Irises", "Self-portrait with cut off ear". Paul Gauguin: Still Life with Parrots, On the Banks of the Marne, Tahitian Women. Lautrec: "Two friends". Cezanne: Big bathers", "Bacchanalia", "Still life with skulls".

Conclusion.

Modernism was developed in many types of art, but the priority role was given to architecture, why it was in it that artists created a new form not only due to characteristic decorative techniques, but also changing the constructive structure of architecture. In modernity, it is impossible to separate the constructive and the decorative. Much attention is paid to the construction of industrial buildings. Outstanding contribution to architecture: Velde, Gaudi, Schechtel, Lidval, Markintogi, Olbrich.

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