

## ZINE TEXT

### KANT AND THE SUBLIME

The sublime cannot be contained within the confines of a screen - of any size. Without pure form or shape, it is limitless. Boundless - it challenges the powers of the imagination. While sublimity requires us to look outside ourselves to witness complex experiences and phenomenon concurrently it incites internalization. The contemplation of our relationship within these unique often overwhelming experiences elicits feelings of awe or astonishment. In this internalization we are not searching for clear meaning as if we can define sublimity or assign a particular nomenclature. Rather our reasoning is a negotiation of our place within sublimity. In this process an awareness arises that sublimity and our resultant wonderment are perhaps incomparable and thus cannot be captured or repeated.

### GUY DUBORD – The Society of the Spectacle

EXTERNAL DELUSION – stop stealing other point of view ...

Social Spectacle - Our modern world alleges 'unity' through an active device of separation - calculated and confined curation, the distraction of extraction. We extract, crop, filter the perfect picture - the creation of mis-en-scene from in situ. This in turn generates the 'perfect image' of ourselves - the image, the projected personalities, we sell en masse to the outside unknown. This extraction highlights or references an allusion of perfection based on an external lens - an obscure origin of the 'perfect image' we collect through all our senses. This pursuit of external validation, the social force of appearances, obstructs intrinsic or internal validation. The outcome - a delusion of self we hold as truth. The casualty - the death of an authentic self.

Pure form in

Quantity is unlimited. Sublime is a state of joy.

We must seek a ground external to ourselves for the beautiful of nature but seek it for the sublime merely in ourselves and in our attitude of thought, which introduces sublimity into the representation of nature.

I disagree with Kant that the sublime is of secondary importance as an aesthetic experience

Our lives belong to a larger narrative

Kant explains that the sublime is an attribute of the mind and not of nature. Thus, a vast ocean or powerful storm is subject to the imagination, thus, it is not the sublimity of the ocean itself, but the sublimity of the ideas of reason – a concept which alternates between an attraction and repulsion of totality or freedom. Kant describes the sublime as a feeling that arises when we are aware of divine experiences – or what he calls a priori knowledge: universal validity, independent of experience.

For Kant, the sublime though instigated by objects in the world is not an external object itself, say a mountaintop. The sublime is a mental process, a particular subjective experience that presents the limits of human knowledge to the subject. By emphasizing the subject and the limits of human cognition, the Kantian sublime ultimately rests not in Nature itself, but in the human capacity to reason about Nature. In earlier views of the sublime, it is unreasonable, irrational, etc. By bringing reason into the sublime, some like McEvilley, argue that Kant pacifies the sublime into a rational Protestant vision, but Kant also re-defines and expands the possibilities of reason itself. I would argue that Kant's emphasis on the sublime's connection to reason does not inhibit the sublime but rather centers knowledge around the subject. Rather than pacifying the sublime, Kant deepens it, making it fundamental to human thought.

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Separation

Projected personalities

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Mis-en-scene