

## Quasi-aesthetic function of psychopathology

### Summary

This book looks into the question of the relationship between *aesthetization* of the concept of psychopathology and *psychopathologisation of aesthetics*. The field, that has been analyzed in historical, conceptual and partially ideological ways, ranges from the specific points of non-classical philosophy, neuropsychiatry, psychiatry, psychology, psychoanalysis, art psychology, aesthetics, art therapy, art studies of the end of the XIX century and the first half of the XX century. It touches upon points that are important in order to reveal the essential prehistory of the quasi-positivist system's constitution and the peculiarities of the sociocultural concept of *psychopathology as a quasi-aesthetic phenomenon*. Hence, there is an attempt to conceive the gradual formation of the paradigms of psychopathology, psychotherapy, art brut, art therapy as related sociocultural concepts and also (institutionalized) practices.

The tendency of psychopathology's aesthetisation and aesthetics' psychopathologisation is crucial in this book, because in the paradigm of psychiatry at the end of the XIX century the aesthetical codes start to actively function as the representatives of formal and structural psychopathologic characteristics. In such a context, which fundamentally transforms and overcomes traditional religious thinking, the meanings of aesthetical concepts and functions radically change in both psychopathological concepts and aesthetical conceptions. In this book the topics under investigation are firstly investigated within the theoretical and world-view – in other words the conceptual aspects of psychopathology's phenomenon; and also the workings of aesthetical meanings and transformations in this specific level of (sociocultural) positivism.

The relation of psycho(patho)logical levels and artistic expression were most strictly structured in the diagnostic and educational frames in the second half of XX century. On the one hand, such kind of methodic models are created which would allow the discovery of individual intra-psychical structured levels of an artistic expression, in which it is possible to neutralize, or at the least to minimize, the effect and functionality of the aesthetic notional codes. And also to relate that kind of expression to the discharge of the affective psycho-social matters in pursuance of the specific institutional or ideological in broader sense (such as European sociocultural colonialism, which includes and specific concepts of psychopathology) aims.

Despite the quite extensive and, at first sight, eclectic looking field of research, it is the author's opinion that the latter can be considered as the specific conceptual space which is integrated into a single corpus by miscellaneous actualizations of the relationships between institutionalized and globalized concepts of psychopathology, psychoanalysis, artistic expression and therapeutic paradigms. An actualization that relates to historical and problematical fields of the end of the XIX century and the first half of the XX century, and the second half of the XX century and the beginning of the XXI century.

As a result, those aspects of psychiatry and psychology that have been placed under conscious emphasis and that have assumed peculiar relevance in present-day sociocultural ideology are more related not specifically to positivist professional paradigms, but to the more general socio-cultural issues. The notional codes of traditional aesthetics in the frames of these paradigms mutate and assume new specific meanings. What is the most important is to be said that the new concept of psychopathology might be considered alongside-aesthetical phenomena's, as one of the alternative so called *quasi-aesthetics*.