

Abstract

In the research called *Searching for the meaning of beauty in relation to truth and freedom on the grounds of art and pedagogy*, I deal with the topic of how beauty is perceived in art education and contemporary art. Specifically, I focus on the question of what is the experience of artists and educators with the perception of beauty? At the same time, I study Hegel's Aesthetics, in which Hegel describes art and beauty as a tool through which we discover / uncover ourselves and approach the absolute spirit. This uncovering or unhiddenness is also a term for truth (alétheia), which is a key element of Jan Patočka's and Anna Hogen's philosophy. In his philosophical work, Patočka and subsequently Hogen strive to return to her original source through self-knowledge (gnothi seauton), and by this idea all work is inspired as a search for meaning.

The work is divided into three areas. The first part deals with the theoretical introduction to the whole research issue. The concept of beauty itself, the problem of objectivity and subjectivity of knowledge, the aesthetic basis of contemporary art and also Hegel's concept of aesthetics and the issue of perception.

The second part reflects the statements of individual respondents. In response to the testimony, ten areas were created that relate in some way to beauty: 1. How we perceive beauty. 2. Beauty and art. 3. Beauty as a contact. 4. Beauty and Nature. 5. Beauty and Order. 6. Beauty and pain. 7. Beauty and time. 8. Beauty and Truth. 9. Beauty and light. 10. Transcendence.

The third part deals with pedagogy and possibilities how to grasp the theme of beauty in the educational process.

For research, the phenomenological method was used which tries to objectively understand the meaning of the things in the Lifeworld (Lebenswelt). Interviews are interpreted using Phenomenological interpretive analysis, which works with the idea that “personal convictions, attitudes and interpretations are necessary for a person / researcher to understand the experience of another” (Fade, 2004).