Malevich’s Suprematism as a Critique of the Borders of Kantian ‘Aesthesis’

Kant takes the term “aesthesis” back to the original meaning in Greek, which means “to perceive”. He uses it as a concept, which determines the position of human being against the universe and the act of knowing. He takes origins of his argument from Newtonian conception of universe and he limits man’s ability to know, with the conditions of “aesthesis”, in other words with the geo-centric, Newtonian, Euclidean conception of time and space. Malevich’s suprematism mirrors his own conception of universe, i.e. time and space, and bases on Non-euclidean geometries and on the concept of “pure –sensation”, which can be thought as a way to know beyond limits of aesthesis, which is beyond Kantian limits. So his suprematist paintings and manifests can be evaluated as a critique of Kantian point of view, which limits potentiality of human being in universe with his sense-perception, with the conditions of aesthesis.

**Keywords:** Kantian time-space, non-euclidean geometry, Suprematism, four dimensional reality, projective geometry.