

Expanding Horizons: Rethinking Aesthetics through the Prism of the Human Body and Cultural Psychology

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Abstract: A wide variety of biological as well as phenomenological conceptions of artwork have emerged as a result of growing recognition of the vital and intricate position that the body plays in creating and appreciating art. These contemporary concepts of artwork are linked to aesthetics' pre-Kantian roots as the study of perspective on circumstances (aesthesis) and emotion by their common focus on the body's activity. This paper investigates the collaborative concern of numerous thinkers, in artwork as an unconscious, non-linguistic manner of understanding, representing, and experiencing the world. It accomplishes this by identifying contemporary perspectives. This study states that although a few hypotheses based on biology have legitimately highlighted the possible significance of artwork in human evolution, its simplified patterns must be rectified and augmented by an experiential and 'symbolic' method that places art within a network of affective experiences with the world controlled by culture within a larger context that gives it purpose.

Keywords: Aesthetics, Artwork, Human Body, Contemporary Concepts, Emotions, Biology, Culture

1. INTRODUCTION

The human anatomy acts as a prism, bending the varied shades of ethno-psychology. Amidst its physical contours resides an active convergence of physiology and society, influencing understandings, actions and self-concepts in complex manners (Goncharova, 2022). At the nucleus of this prism is the epitome of cultural norms and values. Inception at birth, persons are submerged in a framework of traditions, together with social foresight that leave a memorable impact on their bodily presence (Stanislaus, 2022). The physique changes are a canvas upon which social records are shaped, demonstrating their completeness, beginning from clothing guidelines and individual care routines to behaviors and physical postures (Duyan, 2023). These demonstrated social practices profit as a satisfying portrayal of participation, signaling faithfulness to

particular social groups and ideologies. Furthermore, the anatomy executes as a place of social negotiation and contradiction. In the face up to dominant social narratives, individuals engage in functions of authority, contesting convention and asserting diverse techniques of expression (Lomas, 2022). This uprising might acquire various categories, from the acceptance of unconventional fashion activities to the recovery of marginalized personalities via physical expressions. Therefore, the body changes toward a conflict zone in which impact stresses unfold, mirroring additional wide-ranging conflicts for confirmation and assimilation in the community (Vida Blagojević, 2023). The refractive element of the individual body moreover bends the radiance of societal advancements of attraction. Across varied communities and ancient times, standards of bodily appeal have been molded by societal, collective and financial elements (Altynbek & Mussabekova, 2024). Those principles not solely affect a person's self-awareness but also maintain communal rankings based on the presence. The search for appeal changes into interlinked together with Ideas of societal status, benefit, and attractiveness, exercising substantial impacts on personal body and welfare (Schonig, 2024). Moreover, the body acts as a storehouse of societal remembrance and distress. Past unfairness, group distresses and multi-generational Inheritances are engraved onto physiques, departing lasting impressions that mold personal and group mentalities (Weiler et al., 2024). Originating from wounds of subjugation and bondage to the generation's transfer of distress in struggle areas, the body endures testimony to the strength and susceptibilities of the human incident. These manifested records fulfill as the prompts of past and current, influencing cultural individuality and perspectives of personality. In addition, the prism of the individual body distorts the intricacies of identity and sexual orientation within cultural circumstances. Societal standards and beliefs form and control sexual roles, characters and manifestations, affecting the way people understand and inhabit their physical forms (Petrovici & Condrache, 2023). The two-fold concepts of identity and traditional standards often ostracize non-traditional identities, causing encounters of shame, prejudice, and aggression. Yet, within the varied societal environment, there is present fluid and expansive comprehension of gender and sexual orientation, confronting fundamentalist tales and commemorating the abundance of mankind's multiplicity. Additionally, the physique acts as a site of ceremony and execution, performing societal significations and symbols in embodied traditions. Ceremonies encompassing birth, adolescence, wedding and demise embody societal values and convictions, creating communal

connections and significant life transformations. Through physical presentations like dance, theater and sports, people communicate and negotiate ethnic personalities, associations and ambitions. These incorporated traditions serve as conduits for the transfer of cultural heritage and the forging of social cohesion (Gutman Mušič, 2023). Figure 1 illustrates the conceptual framework of human anatomy as a prism for ethno-psychology.

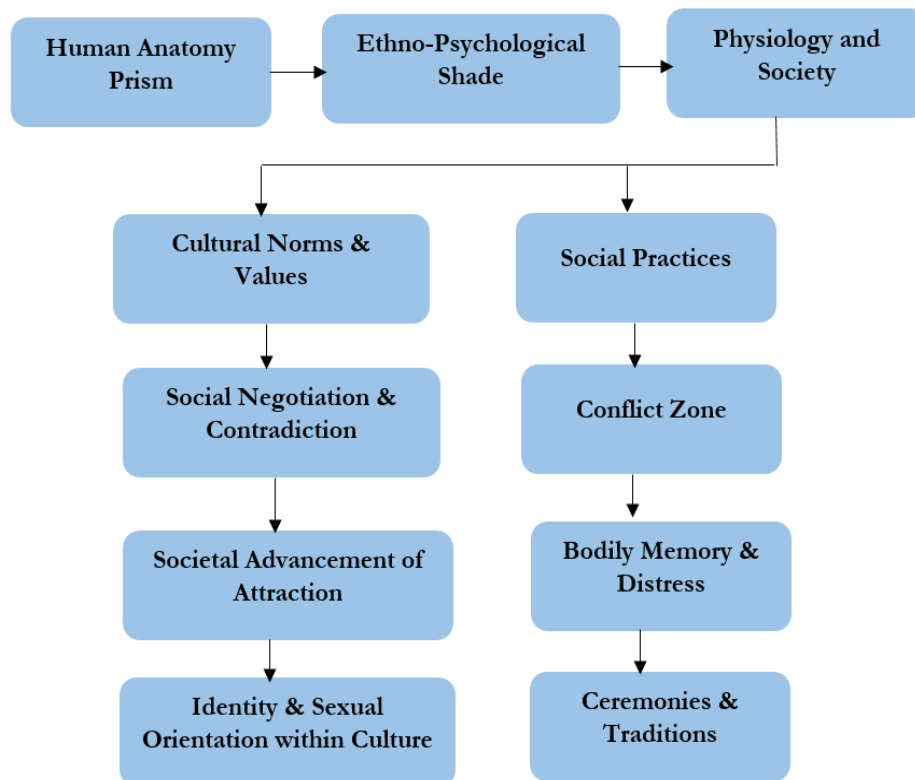


Figure 1: Human Anatomy as a Prism for Ethno-Psychology.

The aim of the study is to examine how perceptions of beauty are shaped by cultural contexts, offering a fresh perspective on the intricate interplay between body, mind, and society.

2. DARWIN'S SOCIO-BIOLOGICAL THEORIES OF ART SIGNIFICANTLY INFLUENCED ELLEN DISSANAYAKE'S WORK

It is essential to examine certain of the earlier psychological theories of art before delving into Dissanayake's method, as her explanation both serves as a response and a reflection of previous ideas. Charles Darwin was perhaps the first person to explicitly connect art with biology in a work published, more than a century ago. Yes, he said, males about every culture

take great enjoyment in performing, singing, dancing to loud music, painting, the art of tattooing, and other kinds of self-decoration. For him, the growth of a feeling of pleasure in both people and animals moved together with the enjoyment of the decorative presentation of their bodies (Paul et al., 2023). Both scenarios include the idea that physical attractiveness is a sign of an individual's ability to entice and attract a potential female mate. As such, physical attractiveness is a function of sexy, not organic, choice. Figure 2 depicts the influence of Darwin's Socio-biological Theories of Art.

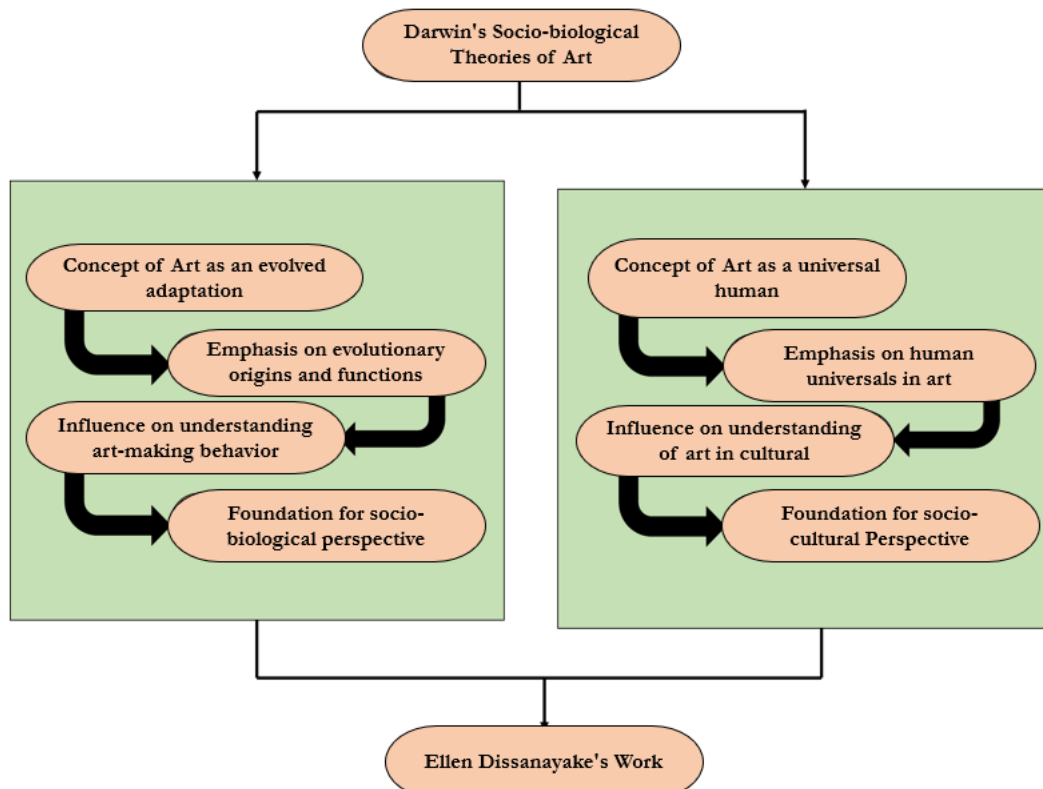


Figure 2: Influence of Darwin's Socio-biological Theories of Art

Interestingly, characteristics that at first helped natural selection—like a deer's antlers in combat—can later become beautiful artefacts intended to draw in females. But this is not to say that natural or sexual selection is the only factor that determines beauty. Wolfgang Iser is correct when he says that, yet on the condition that somebody presumes that attractiveness indicates physical health in a concealed method, that's eventually the explanation why a woman's beauty is respected in no situation. One can get to know that the thing the female recognizes in the very first place is gorgeous as such. It is specifically these aesthetically pleasing elements that generate the attractiveness (Xu, 2022). Put differently, wildlife aesthetics and human aesthetics are both inextricably linked to evolution. Darwin's

thesis was taken up by biological biologist desmond morris almost one century afterward in his book *The Biological Basis of Art*, which he wrote just five years preceding his widely read book “*The Naked Ape*”. Morris argued that creative endeavours are not exclusive to humans. Morris, nevertheless, was more interested in the enjoyment chimps may have from sketching straightforward designs and combinations than he was in adornment for the sake of exhibition and attractiveness. Morris claims that the creatures were so absorbed in their work that they even chose to create art by overeating. He concluded that, per his theory, there was no distinction between the production of art by humans and animals, as he could not see any true distinction between the chimps' output and the many modernist forms. This led social biology pioneer Edward O. Wilson, author of *Social Biology*, the *New Synthesis*, to decide that this propensity to work with objects and discover how to use them must be a unique display of instrument-handling activity and, thus, have a benefit for adaptation (Takáč, 2020). If this is the case, Wilson contended, then the genesis of art in humans must also be true. Given that humans have been hunter-gatherers for over 95% of their evolutionary history, the evaluation of form and competence in tool-making must have been crucial to both social acceptance and the battle for survival. Wilson contends that this led to increased genetic fitness as a result of both types of success: a skilfully designed instrument and Wilson initially presented this assertion regarding the expert creation of kinds and designs. He subsequently extended this reasoning to customs and misconceptions, saying that by participating in customs and hearing tales and legends about the beginning of the universe along with other noteworthy occurrences, a person develops a feeling of loyalty to and connection to the group he is originated in, which strengthens his drive to add to and, in the worst situations, renounce his lifespan for the greater benefit of the collective. Wilson saw this as evidence that myths and rituals are vital to human beings and possess evolutionary significance. The basic idea that art and beauty contribute significantly to both natural selection and sexuality serves as the foundation for two noteworthy paper groups that were released “*Evolutionary Explorations in the Arts: Biopoetics*”, altered via “Brett Cooke and Jan Baptist Bedaux and *Sociobiology*”, or *The Arts*, edited by Cooke and Bedaux. Following Wilson’s definition from the original book's preface, Marcel Roelie and Jan Wind describe social biology as the research about the organic foundation regarding societal behaviour, with a focus on the historical perspectives of view (Lee, 2022). Multiple takes and clarifications on the same central idea can be found in both books, ranging from analyses of how rock art can

improve hunt success, encode social order and revered principles, mark territory borders, and more, to the visual tastes of mankind, finches and bowerbirds. One contributing philosopher Ellen Dissanayake, claims that social biology may be generally divided into three primary ways for explaining how art has influenced human development. She kindly outlines these in her paper, prospects, and problems: sociobiology in the arts, as follows: 'The initial method, which is based on darwin, promotes aesthetic values and appearance. It functions under the premise that, through the course of biological history, human beings have tended to be more drawn to qualities in people of the other gender that, in their opinion, indicate vigour and fecundity than those that do not. On the contrary, individuals will do everything in their power to appear attractive to try to draw in suitable partners and ensure that they will have the progeny that their species needs to survive. In a similar vein, landscape scenes that feature land along rivers, lakes, or beaches tend to draw people in greater numbers than those that do not. These may also be advantageous to their physiological health and welfare and, consequently, to the longevity of their species as a whole. In contrast to the initial strategy, the subsequent method also known as 'bio-poetics,' focuses more on the application of certain topics in art. It makes the argument that the majority of artistic creations reproduce and explain the crucial reasons and concerns of individuals as 'Alive entities,' including death and life, rites of journey, marriage and other events. Proponents of bio-poetics contend that the species' continued concern for issues related to life and reproduction is ensured by this increased attention to life's significant events. The third method, which is the most recent, examines the creative method of art creation as well as the educational advantages of artistic creativity from a physical and cognitive standpoint. Similar to how young creatures' playful behaviour serves as a training ground for future pursuing and battling, so too may the skills acquired through artistic endeavours, such as manual skills, cognitive placing of an order and problem-solving, be useful for other, more major surviving behaviours in the future. It's intriguing to observe that this defence of music's diversity in the academic program is frequently made in educational debates about the benefits of music education, as opposed to highlighting the subject's inherent value. This is because music instruction is said to enhance the math skills of learners (Lehmann & Brinkmann, 2020). Dissanayake notes that there is no one explanation for why art might be viewed as flexible, even though she does not discount the importance of these diverse viewpoints. Stated differently, it is impossible to pinpoint a single aspect that unites all forms of art and

may be seen as supporting adaptive behaviour. Conversely, she asserted that methods other than art might also be used to attain the majority of the aforementioned choice benefits. To increase one's hand-eye coordination, cognitive function, or competitiveness choice, one might, for instance, take up building or sports. She makes strong arguments in her works, *Art and Intimacy: A Look Inside* and *Art Homo Aesthetics: Why Comes and Where From*. But even with this explanation of how the arts began, one aspect of art does stick out and cannot be replaced: all art entails creating something unique, or more accurately, writing anything as unique. Dissanayake asserts that this characteristic is unique to mankind. People, in contrast to other livestock, artify by forming, decorating and artistically creating elements of their environment to render them as anything but ordinary (Yang, 2024). Thus, any artistic endeavour, dance, for example, can be seen as just regular Manner transformed into something unique or remarkable. Significant possessions and occurrences in life, like instruments, arms, births, marriages, deaths, and so forth, are given special consideration to treat them with care and respect. As a result, they increase the likelihood that their goals will be accomplished. Therefore, art serves as a form of message implementation: 'Treat these things, occasions, and beliefs with thoughtfulness and care; otherwise, *"you will just end up hurting yourself in the long run and dying!"*' While a few of those endeavours might help individuals gain an edge over others, Dissanayake believes that the arts might do much more to raise crucial issues that affect the collective as a whole, which will ultimately help the species survive. The psychological cohesiveness of societies is one such worry. According to Dissanayake, rituals that incorporate dancing and singing, for example, tend to instil community ideals and foster confidence, collaboration and cohesion. Thus, a team's prospects of surviving will likewise be improved. The arts can support the vital work of community development and a broad sense of belonging by encouraging collaboration and solidarity. These are the kinds of advantages for people's personal and societal well-being that the arts alone can provide especially and distinctively. Thus, the enhancement of both mental and physiological happiness is a crucial aspect of this method of making unique. Both mental and psychological health improves chances of survival both for the person in question and the community as a whole, if directly, as in the case of improved body control via the dance's rhythmic movements or indirectly, as in the case of improved identity and belonging through story reading. Stated differently, the arts individually or collectively encourage and improve overall well-being.

3. SYMBOLIZATION AND SUSANNE K. LANGER

A portion of those opinions were previously spoken by American philosopher Susanne K. Langer. Langer's latter research, especially *Feeling and Form: An Essay on Human Symbolism*, a three-volume, while most famous for her works philosophies in a modern key and feel and shape, provides a major and comprehensive theory of art addressed using an evolving biological standpoint. According to Langer, the development of individual feeling and awareness is significantly influenced by art. It is an entirely physical experience that has its roots in sense experience. Our body's sense structure, which developed from animals' sense-stimuli-instinct to human senses, has a connection to aesthetic consciousness. According to Langer, there is a similar transition from a natural reaction to a sensory reaction as there is when a sign or symptom appears when an idea is presented (Kapsali & Phillips, 2022). She defines signals as elements of a causative internet, whereby a picture, incident, or movement elicits others by custom or organization, either accidental or artificial. Artificial indications, like ringing bells arrow signs and whistling, are man-made signals that demonstrate commands, alerts, or impending events. In contrast, natural indications, like scars from past injuries and smoke from roaring flames, indicating impending cloudburst, are indications of previous, current, or eventualities. Both are often intended to be acted upon and tend to generate an automatic reflex. Figure 3 illustrating the concept of symbolization and its relation to susanne K. Langer's philosophy.

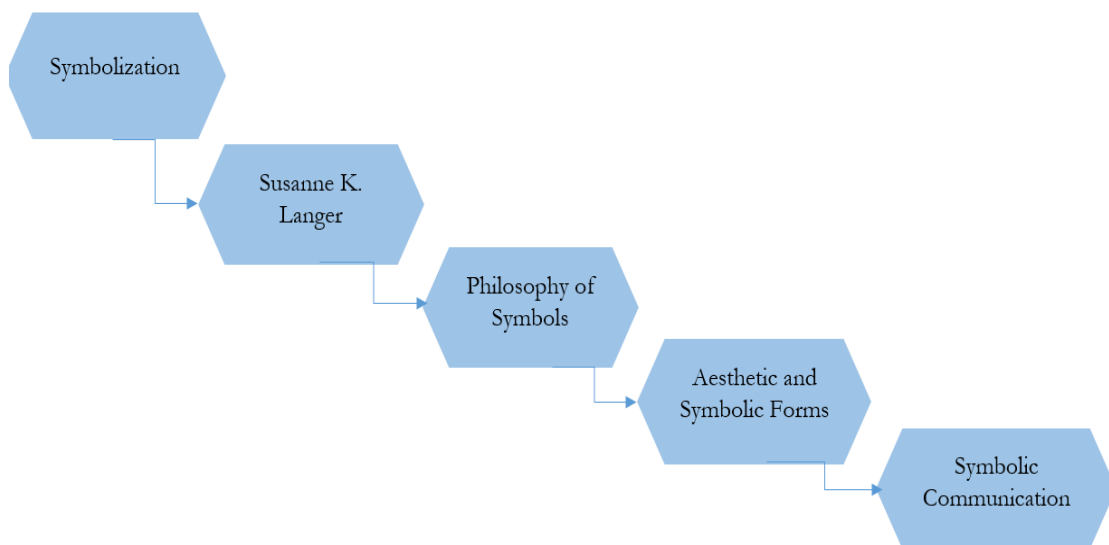


Figure 3: Susanne K. Langer's philosophy

However, signs don't call for an answer or activity. As an alternative, they offer ideas about things. Symbols are an end in one another, in contrast to

symbols. In her words, it is the ideas, not objects, that signs mean (De Lucia, 2020). Names, words, and images are tools used to conceptualize our surroundings. They are a component of a symbol and linguistic universe that is largely cognitive rather than mechanical. In (Lehene, 2020), while speaking about the delight young children have upon discovering their first phrases; she remarks that the youngsters learn to communicate by consistently employing phrases to put objects into their heads, not within themselves. It is not truly the case that this notion of symbolism as an instrument for mental ideas defies the biological comprehension of them at first (Barrow & Marshall, 2023). At Langer to pains was clarify symbolism as a by-product of the growth of the mind as it is founded in physical sensation, particularly in her latter work, *Mentality*. However, she previously stated in philosophy in a different key that even the comparatively passive process of appreciating meaning is a type of metaphorical task: The first expression of indicators generating tendency is an insignificant awareness of the importance associated with particular things (Barona, 2021). This can be thought of as the solidification of a first connection between a specific visual or auditory phenomenon and a meaningful thing, either from the outside, like a person or a type of food, or from the inside, like an experience or emotions, so that subsequent experiences with that phenomenon bring back the latter. Sensual phenomena and their associations eventually fuse as a result of this reorganization, whether that be a spoken word and the thing it describes or a movement or a visual representation and its significance. Generally speaking, Langer believed that images were more likely to become signs or vehicles for ideas than words or names. According to her explanation, in a brain where the function of representation was only beginning to take hold, there was going to be a very active generation of images that would mix in many different methods, fusing multiple images that have specific characteristics in common into a single image that emphasizes those attributes while suppressing other individuals. Images can alter one another through this procedure, thereby simplifying them. The natural process of abstraction is based exactly on this reduction. The visual image serves as the fundamental foundation for the power of abstract symbolism. Together with recollected sounds of voice, the ability to eventually remember and willingly recall such mental images is what led to the development of language and speech. In mind, Langer explained the relationship among indicators and represented as resulting from the projection of specific body experiences onto a thing by the individual, as well as from accidental correlations between name and object. Recalling compassion concepts like

the secreted via “Wilhelm Wundt, Theodor Lipps, and Robert Vischer”, as well as a variety of psychological research by “renowned scholars like Mircea Eliade, Levi-Strauss and Freud's Mead, she investigated the phenomenon of people projecting their physical sensations onto either actual or imagined things. She used this to support her explanation, which holds that prediction is a distinctly individual method of objectifying physical, sensual awareness of outside objects and that this is a precursor to symbolism. The process of mental forecasting enables the personal component to be viewed as outside information, or as a feature of an independent existent object; this object then appears as our own unique sensory experience, making it a primitive symbol. It's possible that man projected his bodily sentiments to whatever he devalued as physical beings in his surroundings initially and unintentionally (Grahek et al., 2021). Naturally, these are important implications for aesthetic concepts dealing with expressiveness and empathy even if Langer doesn't directly discuss art during this section: People project their own body emotions onto shapes they encounter in the environment, and those forms subsequently adopt the goal image of those emotions. To put it succinctly, this is exactly what gives them purpose. The subjectivity of the proto-symbolic item as an image is an expected response to the objectivity of a subjective sense of equilibrium and, maybe, physical tensions in particular. The patterns formed by the eyes are seen by every sense: tactile, thermal, tactual, or, to put it another way, bodily emotions, on a similar basis, which gives those shapes the significance of spatial objects. Stated differently, some things have a feeling of importance only because of how they seem. For some noises, though, this is also true (Smith et al., 2020). And speech is built upon this in turn. According to her, aesthetic attraction and unexplained anxiety are likely the initial signs of the brain function that, in man, acquires an unusual propensity to see things metaphorically. These issues strengthen over the course of development and through a lifetime practice of monologue. According to Langer, echoes alone, especially oral noises, can elicit strong feelings in people and cause them to react in specific ways (Mohammad et al., 2022). And lastly, the sensation of touch may be considered about this principle. She makes the point that the advantage of gradually relieving the hands from their motor functions lies in their growing specialization as a sensory organ, not in their greater manipulating skills as one might anticipate (Lee et al., 2020). Providing readers with vivid account of this fresh use of the hands, she writes. When it comes to the tangible sense of chemicals, the skin's senses work in tandem with the structural components to produce sensations such as pressure and

discharge, both hot and cold impingements, identify across with opposition, grease, moisture and combinations such as sticking, hairy appearance, and sliminess. As a result, we have a report containing volumes that have been given multifaceted, frequently unnamed features in addition to surfaces and borders. Put differently, the tactile experiences, or reactions, that people have to evolve these diverse materials into a distinctively human mode of senses, enabling those experiences to represent more than just physical interactions within the framework of fulfilling basic needs like shelter, sustenance, or reproduction (Božek et al., 2020). Rather, the tactile sensitiveness of the fingers serves as the foundation for a variety of sensations that are commonly referred to be aesthetic because of these descriptions of frequently unidentified characteristics. Analogous to every artistic awareness they encounter and blend with heartfelt components that are non-present sensual, nurturing, or antagonistic emotions about different individuals, but methods of awareness, experienced perspectives, that inspire the initial creative depictions, dance and verbalization (Konecni, 2005). Diverse feelings of contact provide a range of sensations that are consistent with the finer details of sensations that are not related to touch. The utilization of analogy, whether in oral or optical visualization, is similarly based on a similar dynamic. Signals representing a person's perception of material items, whether they be words, images, or motions, can thus be applied to invisible concepts like personality or emotion. Stated differently, the physical sensation of heat or fragility, for example, might elicit a feeling such that the terms we use to describe the sensation of being alive can be applied to other domains of reality, like people or moods. It is just a means of arranging existence into manageable, comprehensible chunks. The physical, psychological and expressive parts of awareness come combined during the representation process. According to Langer, vocabulary is intended to hold the object of feeling, not to convey it. It is the result of the urge for feelings to be expressed (Leder et al., 2004). As a result of regular collective adoption of certain sounds, the sounds themselves merge into their newly gained representation significance, erasing the initial emotional connotations. This ultimately leads to the manipulative and operational applications of language acquisition, which are the main subjects of most language-related theories of communication. Only poetry's usage can keep people from losing the name-object relationship's initial significance, as the majority of the language we use every day is utilitarian. Langer cautioned about losing this kind of thing. Speech becomes more and more philosophical, mundane and functional until people start to think that it was created as a tool and then

later decorated with analogies for the benefit of anything termed poetry. In both art and poetry, the task is to maintain the understanding that our depictions are essentially metaphorical modifications of individual senses and experiences, as well as inform individuals of the original and true connection between the imagery and what is being depicted.

4. ART THEORIES PHENOMENOLOGICAL OF MERLEAU-PONTY

The phenomenology aesthetic of Merleau-Ponty French philosopher and Langer's theory of art are connected by the coming up of physical, mental and emotional, or human being and awareness. Drawing on "Heidegger's" concepts of existence and factuality from time and being, Merleau-Ponty created a new theory of the physique -the issue of initial interaction with the environment that was based on a unique definition of thinking. According to masterwork philosophy of perception, vision is a comprehensive and complete pre-reflective experience rather than the conscious adoption of a stance or performance of a specific act. It's the backdrop that makes every action stand and that is assumed by them. We rarely only experience discrete sensory experiences that later come together in our minds to form concepts or visual representations. Due to the fact that we can solely feel entities as representations versus a ground and in connection to other figures, we are unable to comprehend such atomic, solitary feelings. This ground exists before any cognitive depiction; it is a component of our bodily experience. It is the horizon made up of our hopes for what lies ahead and our experiences in the past. The many principles of gestalt examinations serve as an example of this, in which humans see certain characteristics of colours or forms more completely than how they appear when assessed logically. Merleau-Ponty attempted to use the phenomena of a phantom limb to demonstrate this, relying on his experience in psychiatry. Merleau-Ponty argues that this type of phenomenon is unable to be explained by solely mental or physical explanations (Suh, 2018). This is because they allow things to function in terms of representation. According to him, there is no in-between word between existence and nonexistence. In contrast, the leg in the situation of a shadow limb is not depicted; rather, it is just presented from a human perspective in an unclear manner. Both it is and it isn't. Stated differently, our bodies exist in their entirety inside before we are ever given a comprehension of them. Merleau-Ponty aims to demonstrate that those so-

called errors are not irregularities in vision but instead are exposed to the regular functioning of consciousness and vision. Sensation is a dynamic, bodily engagement with our surroundings instead of an inert procedure. Moreover, intention goes well beyond consciousness; it is a comprehensive concept. Reaching out to grab something is not the product of two distinct movements, my arm responding to the concept and then the actual action, but of a single, unified motion of the body. Being toward the thing through the embodiment's intermediate role is consciousness (Benckendorff & Pearce, 2020). Science is a secondary expression of the body-subject, who is engaged in a reciprocal and ongoing living dialogue with her existential environment. According to Merleau-Ponty, geography represents our rich, personal understanding of the fields and woods, whereas abstraction science represents the lived world. All the while, my senses are flooded with a flurry of colours, sounds and transient sensations of touch that I can't quite connect to the structure of my experienced reality but that I instantly 'put' in it without ever conflating them with my waking life (Marchenko et al., 2023). Language is not necessary for awareness to infer. According to Merleau-Ponty, my body is aware of its environment and can comprehend it without the need for my representative or materializing operation (Liu et al., 2019). Operating a vehicle, performing musical instruments, and other such activities attest to the body's ability to navigate its environment, determining distances, speeds, pressures, postures and other details without the need for language or other visual representation. It is not appropriate to see speaking as a distinct act. It fulfils the goal rather than merely translating pre-made ideas. The speaker makes thoughtful remarks. According to Merleau-Ponty, a piece of art is an example of this oneness between the mental and the physical in experience. Creations of music or art are inextricably linked to their meanings, just as gestures and body language are unrecognizable from their perceived meanings. In a painting, the concept can only be expressed via the use of colour and in a part of the melody; a sonata's melodic sense cannot be separated from the vibrations that serve as its medium (Good & Kleinman, 2019). The artwork is completely uninspired. With his brush, the artist thinks as he works. As a component of the body synthesizing, a brush for painting or an instrument of music serves as akin to a strolling staff for the visually impaired (Rad et al., 2018). The first creative motions made by the human body are the source of language and art. "*My physical appearance is who I am; I lack a body*". In an act of expression, an artist offers his body to humanity to recover the rich uncertainty inherent in pre-reflective expertise, so enabling us to view the world from a different perspective. Any explanation

of the body is consequently necessarily always an idea of perception according to Merleau-Ponty. Providing a suitable explanation for this physical experience is a philosophical problem. He says, for example, that we need to learn again a way to experience these colours as our bodies do—that is, as physical forms of violence or peace—while talking about how colours are seen and have emotional significance. As it was already shown, this kind of vision is always connected to the personality of the person who is carrying the colour, rather than being a question of isolated feelings. A colour is never just a colour; it is constantly the colour of anything. For example, it is hard to fully depict the hue of the rug excluding mentioning that it is a wool carpet while not insinuating that the colour has a specific tactile quality, weight and sound resistance (McCambridge, 2022). In other words, we would feel the two kinds of red quite distinctively, each in regards to consistency and, of the path, organization, even though the red of the carpeting technically reproduces the identical of blood colour as that. On the contrary, even when some areas of a fountain pen seem white due to the reflection of light, we still perceive the object as being black. Despite these modifications, the real, or what Merleau-Ponty intriguingly refers to as the moral colour, never changes. The fragility, toughness, openness and crystalline ring of glass all transform into a singular mode of being, which gives such a unity of design its synaesthetic significance. He quotes Cézanne as saying, even the scent of the surroundings is contained within a picture. All of these facts demonstrate Merleau-Ponty's belief that phenomenological and art were closely related. The embodied character of the experiencing object lies at the heart of this parallel. Understanding and communicating or representing are not distinct from one another, nor is it possible for a creator to think before creating art. Thinking is painting. Perception and creative expression are fundamentally physical processes. His three pieces on drawing, “Cézanne's Doubt”, Informal Communication and the Sounds of Quiet, and Sight and Thought, all return to this same issue in different ways. “Merleau-Ponty” saw in “Cézanne” a shared interest in the space where the individual and outside merge in a state of being. *“He echoes Cézanne's focus on the oneness of the subject matter and the thing itself when he recites the creator as conveying that the environment considers himself via I and me its awareness”*. This is clear from the way he created still life paintings: just as the camera views the world through a single lens and moves from one fixed point, so too do we generally observe Cézanne's items from perspectives that are not often combined. But these paintings make visible what we frequently take for granted—that is, how we genuinely feel objects in our everyday encounters with them. His final piece before

passing away, Eye and Mind, described how the paintings might allow us to experience that dynamic, all-encompassing manner of seeing the world again: painting pulls as much from the fabric of physical meaning as phenomenological does, in contrast to science, which has grown up on existence in objects. He notes in the identical piece that art, from lascaux to the present, glorifies the mystery of visibility above all others, whether it is clean or unclean, representational or not (Casale et al., 2023). According to Merleau-Ponty, the goal of both art and phenomenology is to provide an explanation of time, space, and the reality we live in. Both, in his opinion, exhibit insight directly.

5. CONCLUSIONS

The exploration of biological and phenomenological conceptions of artwork reveals a dynamic interplay between the body, perception and emotion in the creation and appreciation of art. Rooted in aesthetics' pre-Kantian origins, contemporary perspectives emphasize the embodied nature of artistic experience. This study underscores the significance of artwork as a Preliminary, Non-cognitive method of understanding and representing the earth, drawing on insights from both biology and phenomenology. While biological hypotheses have shed light on art's potential role in human evolution, they must be supplemented through experiential and metaphorical methods. Art is situated within a cultural context, embedded in a network of affective experiences that imbue it with purpose and meaning. Thus, a comprehensive understanding of art necessitates consideration of its biological underpinnings alongside its cultural and symbolic significance, enriching our appreciation of its role in human experience.

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