

# A REVIEW OF THE PHILOSOPHY OF AESTHETICS AND ART BASED ON THEORETICAL AND METHODOLOGICAL CONSIDERATIONS

## UNA REVISIÓN DE LA FILOSOFÍA DE LA ESTÉTICA Y EL ARTE A PARTIR DE CONSIDERACIONES TEÓRICAS Y METODOLÓGICAS

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### ABSTRACT

Scientists and neuroscientists have recently conducted scientific and neurological research to discover what is behind the beauty and power of artwork in conveying its meaning to its audience. Philosophers have studied black boxes for years and researchers have delved into them lately. In this regard, the present study was conducted to investigate the impact of beauty when facing familiar and unfamiliar works of art. Aesthetics is one of the most important and controversial factors in the history of art and its influence cannot be ignored. Various methodologies of the mind process in the presence of art and aesthetics were discussed for this purpose. The present article has tried to follow up on the origin of beauty in the perceiver by looking at a beautiful phenomenon and by adopting three biological, cognitive, and psychological perspectives and achieve a relatively comprehensive view of beauty and its place in the process of human perception. Based on this, aesthetic pleasure is not only limited to the sense of sight and the external appearance of the city, but it is the result of the effect of all design purposes on the human senses.

**Keywords:** Beauty; aesthetic experience; perception process; brain.

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## RESUMEN

Científicos y neurocientíficos han llevado a cabo recientemente investigaciones científicas y neurológicas para descubrir qué hay detrás de la belleza y el poder de las obras de arte para transmitir su significado a su público. Los filósofos han estudiado las cajas negras durante años y los investigadores se han adentrado en ellas últimamente. En este sentido, el presente estudio se realizó para investigar el impacto de la belleza frente a obras de arte familiares y no familiares. La estética es uno de los factores más importantes y controvertidos en la historia del arte y su influencia no puede ser ignorada. Para ello se discutieron diversas metodologías del proceso mental en presencia del arte y la estética. El presente artículo ha intentado dar seguimiento al origen de la belleza en el perceptor a través de la mirada en un fenómeno bello y adoptando tres perspectivas biológica, cognitiva y psicológica y lograr una visión relativamente integral de la belleza y su lugar en el proceso de percepción humana. . En base a esto, el placer estético no se limita sólo al sentido de la vista y la apariencia externa de la ciudad, sino que es el resultado del efecto de todos los propósitos del diseño en los sentidos humanos.

**Palabras clave:** Belleza; experiencia estética; proceso de percepción; cerebro.

## INTRODUCTION

Different types of visual arts are among the arts that humans have the most connection with. Visual works have taken root everywhere and most of them face them by choice or by necessity. Herbert 1 considers the formality of works of art as one of the important issues of beauty. Although this issue is also dependent on the sense of the work, it will not be coherent without it. The sense of beauty is a theoretical and abstract thing that is the basis of artistic activity) (Zeki & Ishizu, 2013) Hence, the knowledge that is needed to know beauty, it is somewhat difficult and vague. As for many years, thinkers and philosophers have only discussed about beauty with theories, and no empirical result has been achieved for the definitive knowledge of beauty.

In this regard, Lu et al. (2015) consider aesthetics to be the scientific study of the concept and perception of beauty. Aesthetics in visual arts has its own rules. Larsen admits that visualization can be considered as a kind of creation and putting things together in order to create an image (Larsen, 2006). In Vecchiato et al. (2011) research, by understanding how the human brain works and its reaction to the beauty of a work of art, it is possible to expand the effects of aesthetics. Currently, researchers are using functional magnetic resonance imaging (fMRI) technologies that show the blood flow in different areas of the brain when exposed to different stimuli, or in the research of Solnais et al. (2013), it is observed that other devices such as QEEG and ERP can examine the emotional reactions of artists.

Today, many works of art are produced, but very few works find their place in museums and galleries. Since visual arts are visual works and their visibility is of great importance, but few works of art have countless audiences and have occupied the audience's gaze for hours, and according to James Elkins in the book *Tears and Pictures*, they even bring tears to the audience (Elkins, 2005) In this article, the effects of Shahs artworks on the brain waves of art students at the time of encountering them have been investigated, and the result can be a suitable possible answer for this event. Art students who are constantly in contact with works of art in virtual space or galleries are unconsciously conditioned on

these works and by seeing them they feel good feelings or pleasure or greatness and everything that is used in the definitions of beauty.

## LITERATURE REVIEW

“The Main Character’s Loss, Emptiness, and Object of Desire in Markus Zusak’s *The Book Thief*” by Merdifa, (2018), shows the results of Markus Zusak's psychological analysis of the novel *The Book Thief*. The focus of this research is on the character of Liesel Meminger as the protagonist. She is said to have suffered trauma and fear after losing someone important to her.

Use Lacan’s psychoanalytic theory of human beings about reality, symbolism, and imagination; and Freud’s theory of fear. The study concluded that Liesel suffered from trauma and anxiety disorders, which were reflected in some of the symptoms she discovered, which were caused by the loss of her parents and brothers when she was young. That defeat created a situation as if Liesel was frustrated and unconsciously tried to fill the void. The book she stole from her brother's funeral greatly increased Liesel's symbolic desire to fill her shortage and emptiness, but the book also inspired her imagination. Until Liesel was finally able to find satisfaction and healed from her trauma (Searle, 2021).

“The Image of Death in Markus Zusak's Novel *The Book Thief*” by Yarova, (2016), investigates the picture of symbolic Death in art and writing, Death in Marcus Zusak's book, *The Book Thief* specifically. The comprehension of changes in the social view of Symbol and Allegory is a significant piece of the point. To characterize the emblematic characteristics of the picture of Death in the work, the exploration associated with the divine forces of death and their pictures was finished. The association between folklore, religion and fables crafted by origin make the investigation of changes of inside and outside characteristics of Death in writing conceivable.

Stefanie and Caeners (2007) have distributed a paper named "The Poetics and Esthetics of Ian McEwan's *Atonement*" where the stylish parts of the works have been explored. The writers trust that the original conveys idyllic excellence inside its message whose impacts "on the talk and the reader" (707) can't be overlooked. Such a strategy that McEwan has utilized in his novel impacts narrating. Peter Mathews' paper named "The Impression of a Deeper Darkness: Ian McEwan's *Atonement*" manages the connection between structure, content, and mystery. As indicated by the pundit, truth is twisted, and the talk which is created as the consequence of Briony's fall allegation is shown emblematically in the book. Joseph S. Walker in his paper "Guiltiness, The genuine, and The Story of America: The Case of Don DeLillo" researched the possibility that crafted DeLillo move past what has implied the reproduction and the deficiency of the genuine. He thinks about various books including *Mao II* and *Underworld*.

In "Postmodern Transformations of Art and Authorship: From Art Production to Image Consumption", Marculescu (2011) focuses explicitly on the social progress – in the specific fields of workmanship and writing – from pioneer genuineness and uniqueness to postmodernist replication and seriality, from the first craftsmanship to its interminable, depthless duplicates inside a techno-entrepreneur climate. He utilizes *Mao II* as a contextual analysis to show how proliferation has become part of contemporary life, how workmanship and craftsmen are bundled and transformed into wares, to investigate the progress from craftsmanship creation to picture utilization as reflected by the adjustment of the thought of air — from the quality of high-culture objects to the air of the simulacrum.

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## METHODS

Neuro-aesthetics is a term that was first used by Samir Zeki and it deals with the neural bases of understanding art and beauty. Neuro-aesthetics is now emerging as a new university discipline, which includes different areas of literature, music, painting and in general all areas that evoke intense emotions and often pleasure. This field is one of the sub-branches of neurophilosophy, in which research has faced many problems due to the many theories proposed in it and the ambiguities of artistic experiences.

**Aesthetic Experience and Neurology** The neuroscientist Semir Zeki, who has accomplished spearheading work in style, is most likely right that "if you can differentiate" between sorts of experience, "it is because different cerebrum regions, or cells, are involved" (Yang et al., 2022). If somebody has an aesthetic encounter, all things considered, it should include neuronal and cortical cycles or something to that effect. In any case, that does not imply planning, this action or investigating its physiology is awesome or the most satisfactory method for making sense of it. There are cortical cycles included at whatever point woodworker pounds a nail, a legal advisor puts forward a viewpoint in court, or a baseball player takes a base, however, the nervous system science of these occasions is anything but a wonderful or even fitting record of a house, equity, or America's hobby. Albeit a situation like carpentry, the law, or baseball might be connected to neurological action, they all involve more than that action alone can explain. There is a uniqueness to every area that opposes epistemological decrease and that requires methods of clarification that regard the trustworthiness of its points, purposes, and values. The equivalent is valid for art. All things considered, any clarification of something makes an interpretation of it into terms other than itself, and the risks of reductionism will not stay away from denial to analyze various spaces. It is feasible to cause correlations that do not endeavor to make one space subordinate to the next and that remain aware of what is acquired as well as lost in interpretation. Tests about cerebrum working in aesthetic circumstances are constantly connected to live encounters of art, and abstract hypothesis has comments about those encounters that neuroscientists overlook in the process of submitting simple false notions that a great college seminar on the historical backdrop of analysis would uncover.

### Humanism and Neuroscience

The sciences are usually remembered to be more in contact with reality and, surer of their insight than the humanities. In any case, anybody who has concentrated on neuroscience writing realizes that a few areas are more settled than others. The brain life systems of vision are grounded, however, many remaining parts are indistinct about cerebrum rhythms also, the synchronizes that connect neuronal gatherings. The areas of neuroscience where current realities are grounded make humanists pay heed and reexamine their perspectives. When humanists conjure science, they should attempt task so precisely and keep away from trips of extravagant about "thermodynamic free enterprise," "the power of science," or "the affectivity of issue", unreliable language that one finds in theoretical, yet ignorant expounding on writing and science, which affirms researchers' biases about the systemic carelessness of the humanities. The experience of reading is where the humanities and neuroscience can beneficially meet with a lot to be acquired on the two sides without double-crossing their basic beliefs or character, yet by addressing each other from places of disciplinary strength and trustworthiness.

The neurological connections of this experience may not completely make sense of its secret, yet neurobiological investigations of how the mind reenacts body states can explain how these and other

aesthetic senses happen. Comparably, neuroscientific examinations of how we figure out how to read can serve to make sense of why drama has so frequently been related to Aesthetic encounters and why it both satisfies and trains. The broad logical work on the neurobiology of vision likewise assists with explaining and making sense of the long-talked-about mystery of understanding that it is circularly reliant on our assumptions. In these and different regions that this book examines, matches among neuroscience and scholarly hypothesis can enlighten processes furthermore, encounters that have charmed the two universes. These correlations do not diminish either discipline to the next; abstract hypothesis does not turn into a sub-area of neuroscience, as well as the other way around. The bet, rather, is that issues of interest to each can be explained with the experiences and techniques unmistakable to the disciplinary viewpoint of the other.

### **Process of Art in Brain**

Considering how the cerebrum processes data through proportionally associated networks, this is not to be expected and is not special to art. Inquisitively, after giving that severe limitation is not the objective, one observes that the very conflict that happens over and over in the historical backdrop of analysis likewise isolates analysts in neuroaesthetics with regards to what they ought to be searching for. From one viewpoint, the prominent French neuroscientist Jean- Pierre Changeux contends that "harmony, or harmony partium," is the characteristic of the Aesthetic, appeared by "formal fittingness, where the solidarity of the entire won over the assortment of its parts." Scranton, (2001) made sense of, "A consumer turns into a consumer when it invigorates various circulated cerebral cycles in a novel, coordinated, and an agreeable way". According to this view, solidarity, balance, and harmonies are the indications of art and the signs of Aesthetic experience. Then again, the significant knowledge that the neuroscientist Ramachandran concocted in his insights about crucial neuroaesthetic standards is that art's twists frequently matter more than its satisfying combinations: "The motivation behind the art . . . is not just to portray or address reality . . . be that as it may, to upgrade, rise above, or to be sure even to twist" it through procedures that might be troublesome, disjunctive, and non harmonious and in this very way "intensely actuate the very brain instruments that would be enacted by the first object".

In writing and different expressions, the style of harmony takes on an assortment of appearances, all accentuating equilibrium, evenness, and solidarity, yet at the same in various ways that mirror the presumptions, convictions, and upsides of the local area being referred to, so what comes to be esteemed as the amicable structure can change all things considered and socially. Harmony and dissonance are related Aesthetic qualities. This can be found in the frequently noticed truth that one age's noisy dissent as often as possible turns into a later age's objective as what was initially seen as problematic and offensive becomes acclimatized and ordinary.

### **Harmony and Dissonance**

Aesthetic encounters in various expressions share a few highlights and characteristics, although certain encounters are explicit to a specific art, as are their neurological and physiological corresponds. Harmony and dissonance can describe music, visual art, and writing, for instance, however, there will essentially be contrasts in the neurological cycles and cortical regions related to these encounters, as there are contrasts between the frameworks associated with hearing, vision, and reading. These moderately clear focus on merit-making before we send off into an investigation of the neuroscience of reading, on account of the specific inconveniences and eccentricities of this half-breed peculiarity.



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Dissimilar to vision and hearing, reading is certainly not a "whiz" work with its characteristic, committed neurobiological frameworks initiated upon entering the world. The sense of reading shares much with the visual expressions and music, to some extent because the realistic and phonetic cycles of word acknowledgment depend on vision and hearing. The enthusiasm for the visual expressions and music most likely likewise requires acquiring the securing of abilities and shows through which one "reads" a canvas or deciphers an orchestra and vision and, hearing themselves are however much chronicled as they may be normal because they are the result of long cycles of development. However, more than all things considered visual discernment or hearing, the understanding of composing phonetic messages is a neurological mixture that draws on a variety of mental processes that developed in the primary spot for different purposes and are essentially committed to different capacities.

## **RESULTS AND DISCUSSION**

Art and Aesthetic experience are as assorted and wide-going as human enthusiastic and mental life. Instead of looking for the brain corresponding to the unmistakable if slippery aesthetic experience, a superior methodology is to recognize the variety of the Aesthetic and afterward investigate how its assortment is connected to the full scope of the mind's capacities and areas. This sort of planning of the specific relations between aesthetic encounters also, neurological cycles, and locales is maybe less mentally energizing than a brought together "hypothesis of everything" would be (essentially to the monists among us, who have a great time amazing unions). However, it is a more precise impression of the intricacy and assortment of art as well as of the cerebrum. These connections between art and the mind have been somewhat neglected until this point by scholarly hypotheses. The purported mental transformation in artistic examinations has taken two structures, neither straightforwardly associated with contemporary neurobiology (Richardson et al., 2014). First, mirroring the new strength of recorded, social, and, social methodologies in writing offices, significant relative studies have diagrammed relations between different past artistic developments or classifications and the predominant mental study of the time. Second, a developing number of scholarly examinations because of mentally arranged mental science have applied speculations about such matters aspirated perception, sympathy, and the reading of other minds (Zunshine). This dependence on mental science, which investigates how the "mind" knows the world, as opposed to neurobiology, which centers on the construction and working of the cerebrum, is no question reasonable since it is more straightforward to move to artistic peculiarities from mental hypotheses about mental cycles than it is to overcome any barrier between neurological components and lived insight.

How the "mind" and the "cerebrum" are connected is, notwithstanding, an incredibly dubious inquiry and a few in-your-face realists in the neuroscience world are profoundly suspicious that the "mind" is everything except an epiphenomenon. Dehaene & Cohen, (1997) puts it, "an immediate coordinated connection exists between every one of our considerations and the release examples of given gatherings of neurons in our cerebrum perspectives are conditions of mindmatter. As the neurophilosophers Andrew Brook and Pete Mandik make sense of, it is conceivable to decipher this statement in two different ways: either as crediting the independence of both psyche and mind as equal and unmistakable systemic ideas, or as viewing the mind as a brief, temporary, and eventually expendable build en route to a definitive decrease of mental states to their actual premise. There is likewise, they note, a third position, which they call revolutionary eliminativism. Based on this view, "mental speculations are so loaded with blunder and mental ideas are so feeble when it comes to building a science out of them (for instance, peculiarities recognized utilizing mental ideas are troublesome if not difficult to measure definitively that mental states are best viewed as looking at

nothing that truly exists" (Brook & Mandik, 2007).

Multidirectional relations are described at the neuronal level by designs of initiation, unwinding, and wavering that require an origination of transience more like Husserl's portrayal of the consistently arising and subsiding "horizontal present" than a straight arrangement of pointlike minutes. The complementary assurance and common communication of neuronal congregations across here and there broadly scattered locales of the cerebrum are composed through transient examples of wavering that have durational width. The phenomenological oddities of lived time—that the past and what's to come are both presents also, missing across the skylines of the passing second have a neurobiological establishment, then, and the eccentricities of a nonsequential, correspondingly decided model of mind intelligence are not experientially strange.

Clinical and test proof proposes that this transformation happens in a locale of the cerebrum given to the acknowledgment of visual structures. The first sign of a visual word structure region, or VWFA, committed to reading came in the late nineteenth century when a patient who experienced a minor stroke lost the capacity to read while holding the ability to talk and perceive objects other than composing words. Present-day cerebrum imaging innovation has found a region of the lower left side of the equator that is initiated in light of composed signs. The neuroscientist whose research facility has done the most conspicuous work on the VWFA, Dehaene & Cohen (1997) referred to this region as "the mind's letterbox" (53) and reports that it very well may be found in the back visual cortex, on the underside of the cerebrum, pressed between the area dedicated to perceiving objects and the neurons keyed to faces. This finding is fairly questionable because the VWFA is not homogeneous yet bears hints of another movement (as one would anticipate since it is reused from different capacities), however proof of its presence also, its part in word acknowledgment is compelling. Mind imaging tests show that the VWFA is initiated by all alphabetic frameworks, by Chinese as well as Roman characters, and by both the kanji also, kana scripts utilized by the Japanese. (Krafnick et al., 2016). These examinations uncover the specialty in the design of the cerebrum that has been diverted to a particular social reason that emerged excessively fast for organic development to oblige with hereditary changes, and this is strong proof of the shared convenience of nature and culture accepted by the theory of neuronal reusing. The inclusiveness of the specialty across societies with various letter sets is proof of the limitations of pre-given cortical designs, even as the transformation of a specific area of visual-acknowledgment neurons to an unnatural, learned, socially factor movement shows the pliancy and versatility of the cerebrum.

As the exploratory proof shows, there are clear connections between facial acknowledgment also, characterized cortical regions, fine-grained even contrast between specific sorts of faces (one's kid or one's dearest), and these are reenacted in aesthetic reactions to their imaginative portrayals. How we utilize this cortical usefulness relies upon what we find out about faces, however, as other clinical proof recommends. Oliver Sacks refers to clinical and test proof that "there is a natural and probably hereditarily resolved capacity to perceive countenances, and this limit gets engaged in the main little while so that we become particularly great at perceiving such faces we are logical to encounter". One test concentrates on shows, for instance, that infants at a half year perceive and answer an expansive range of appearances, including those of different species, similar to monkeys, however, this reaches limits, so that the reaction reduces over the long haul to sorts of appearances to which the newborn child is not uncovered. Inferring that "our 'face cells,' currently present upon entering the world, need the experience to grow completely," Sacks mirrors: "The ramifications of this work for people are significant. To a Chinese child raised in his ethnic climate, Caucasian countenances may all,

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moderately talking, 'look the same,' as well as the other way around".

The mind's "presently" outline is moderately fixed naturally, yet it can likewise differ inside a specific tangible methodology, as well as between various modalities, and, it tends to be expanded by experience and preparation. For instance, later noticing that "two discrete tangible occasions in any methodology can be incorporated into a solitary cognizant occasion provided that they happen inside 100ms of one another(roughly)"- their models are "quick snaps, brief tones, visual blazes,[and] tangible taps"- Baars and Gage (2010) call attention to that "the 100-ms combination time develops a lot bigger in discourse or music insight, or dance, where flitting occasions are deciphered in a significantly longer context-oriented system". Levitin refers to exploratory proof that cortical regions related to melodic design answer excitement inside 150-400 msec and afterward are followed 100-150 msec later by regions related to melodic significance, albeit the audience sees no transient slack.

## CONCLUSION

Throughout the history of mankind, "beauty" has always been one of the inseparable components of human needs, so that the controversy about the origin of this concept is at least 2500 years old, it started its path from certainty, ended up with uncertainty and is always in a spectrum between two. The pole of subjectivity and objectivity has been in motion; In this way, at one end of this spectrum, theorists look for beauty beyond the perceiver and in phenomena, and at the other end of the spectrum, they think that it is seen in the eye of the beholder and is only dependent on the satisfaction of human senses.

Aesthetics has different views in different fields such as philosophy. The Russian writer and philosopher Tolstoy relates beauty to morality in the book "What is Art". On the other hand, empiricists believe that we should consider everything that has a beautiful nature as beautiful. Neuro-aesthetics is a technique in the field of neuroscience that is used in the field of aesthetic experiences. This science has attracted the attention of scientists and has contributed a lot to a better understanding of art with the researches that have been done in the field of visual arts and music. Approaches such as the brain's reactions to beautiful objects, patterns that make the brain pleasant, and determining different parts of the brain that are related to its reaction to the movement of color and form have also been researched by researchers. In the research that scientists use today, questionnaire research and opinion polling forms have mostly given way to cognitive research. Also, the use of the electroencephalography device helps to understand human decisions and opens a new door for how humans make decisions (Albers & Caeners, 2009).

In this research, by understanding how the human brain works and its reaction to the beauty of a work of art, it is possible to expand the effects of aesthetics. Currently, researchers are using functional magnetic resonance imaging (fMRI) technologies that show the blood flow in different areas of the brain when exposed to different stimuli, or in the research of Solnais et al. (2013), it is observed that other devices such as QEEG and ERP can examine the emotional reactions of artists.

Today, many works of art are produced, but very few works find their place in museums and galleries. Since visual arts are visual works and their visibility is of great importance, but few works of art have countless audiences and have occupied the audience's gaze for hours, and according to James Elkins in the book *Tears and Pictures*, they even bring tears to the audience (Elkins, 2005) In this article, the



effects of Shahs artworks on the brain waves of art students at the time of encountering them have been investigated, and the result can be a suitable possible answer for this event. Art students who are constantly in contact with works of art in virtual space or galleries are unconsciously conditioned on these works and by seeing them they feel good feelings or pleasure or greatness and everything that is used in the definitions of beauty.

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