

Study of the Causes and Occurrences of Beauty

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Abstract: The diversity of contemporary painting language is inextricably linked to the theoretical study of aesthetic ontology, reflecting the multiple contexts in the development of contemporary art and the construction of aesthetics. In the context of constantly renewing and iterating aesthetic interests and value systems, the construction of the perception of beauty and value tendency is an important theoretical guidance for the creation of new forms of contemporary paintings. Therefore, this paper analyzes the basic problems of various confusing expressions in contemporary aesthetic ontology research, and tries to propose an ontological context for discussing aesthetic issues.

1. Introduction

As Santayana said, "The sense of beauty has a much higher place in life than aesthetics has in philosophy." [1] In this age of results over process, the simple question, "What is beauty?" This simple question may seem redundant. As an art practitioner, I have become increasingly perplexed by this question, Not only has today's aesthetics turned into metacriticism on the one hand, but on the other hand, the specific studies of art history and the sociology of art have taken precedence far beyond aesthetics. [2] Admittedly, aesthetics wants to be alone from philosophy is still a pillow of sorghum, I have no intention to explore the roots of theology how to grow out of the trunk of philosophy, when difficult to climb from the difficult to pronounce the philosophical tree, but found that the stem branching out of the science is actually rich in foliage, and these complicated branches and leaves can indeed allow me to more macroscopic overlooking the pursuit of the question, so I continue to climb left and right, but also gradually can understand the roots of theology before all kinds of evolutionary process, and eventually can be stupid to ask the question. So I continued to climb left and right, and was able to gradually understand the evolutionary process of the roots of theology, and eventually I was able to clumsily try to answer a series of basic questions about aesthetics that had been troubling me for some time. That is: What is beauty? Why does beauty exist? Why does beauty occur and when does it begin? How many kinds of beauty are there? Is there an interval of existence for beauty? These nearly ultimate questions must be discussed on the large scale of the evolution of all things, and we are now able to stand at this "height" thanks to our updated information.

2. Reasons for the Existence of Beauty

Everything seeks to survive first, so the question is "What is beauty?" The first thing to

understand is the reason for the existence of beauty. In a nutshell, beauty exists because of human aesthetic desire. This is "Beauty is not beautiful, but is manifested by people." This is the literal meaning of the phrase. A more accurate expression would be: beauty exists (objectively) because of the (subjective) aesthetic desire of people who have reached a basic threshold of existence. "The clear emergence of these needs rests upon prior satisfaction of the physiological, safety, love and esteem needs. "[3] The active cause of this aesthetic desire is human greed. Man's aesthetic desires slowly begin to emerge as his greed expands. Therefore, this "greed" is the objective and basic requirement for the evolution of things into human beings. Therefore, if there is no "greed", there is no "man" (intelligent beings), and if there is no man, there is no aesthetic desire, and beauty will not exist. That is to say, at the beginning of the differentiation of all things, "greed" begins to appear, and before this primitive desire for survival is differentiated into aesthetic desire, beauty does not exist. When a person reaches the basic threshold of survival, the increase in the amount of information and the perception interval makes the standard of beauty progressively more complex, and the aesthetic interval is gradually tending to be farther away from the standard of survival. "At its core is the experience of life as an object of aesthetic imagery in which the human spirit transcends the finiteness of the 'self'. " [4]

From a macroscopic point of view, the manifestation of "beauty" requires a prerequisite, and this prerequisite is that under the condition that the perception system of intelligent creatures exceeding the survival threshold can work normally, they have the desire for "information" and the ability to generate "imagination", and finally they need to utilize information and imagination to generate fun through perception. The prerequisite is that the intelligent creature above the threshold of survival can function properly, has the desire for "information" and the ability to generate "imagination", and finally needs to utilize the information and imagination to generate fun through perception, which is an important link for beauty to be revealed. The desire for "information" is an intelligent creature's insatiable appetite for information, and imagination is essentially a form of self-deception that recognizes "assumptions". "Perception" is the first and foremost prerequisite for the manifestation of "beauty", so the "beauty" mentioned in this article agrees with the "sense of beauty". The "perception" is the first prerequisite for the manifestation of "beauty".

2.1. Hypothesis and Imagination

As we all know, imagination is a kind of thinking ability. In terms of the amount of information known now, the universe has evolved from the singularity explosion to the present day, inanimate matter has only an inductive system, lower organisms derive a perceptual system, later animals derive a perceptual system, and more recently, human beings derive a rational thinking system. We do not know whether creatures other than humans have imagination, but in our own case, imagination is the ability to think in combination with the sensory system. From our observation of animals in nature, animals treat the change from life to death much more "calm" than human beings, and the more primitive animals appear to be more "calm", or even can be said to be "cold! The more primitive the animal, the more "calm" it seems, or even "indifferent". They do not seem to care about this issue. They seem to us to take life and death very naturally, whereas the later evolved animals will be more emotional about it than the lesser creatures.

As time passes, we slowly reach the threshold of survival, we begin to expand our desires, in order to be able to better survive we begin to seek knowledge and learning, and begin to constantly ask questions. Therefore, human imagination begins with the "assumption" of things we do not understand, and the emergence of this "assumption" can even be regarded as the turning point of human beings from intellectual thinking to rational thinking. Imagination begins to exercise itself constantly, and rational thought begins to emerge in hypotheses and proofs.

We understand that imagination is essentially a thinking ability that can generate hypotheses as we derive from our rational mind, which is really an unconscious self-deception. When the amount of information reaches a certain height, the sense of beauty itself can also be the object of our perception, for example, I can sensitize Pollock's act of splashing as a kind of contrasting sense of beauty of "free-spiritedness, yet bound by the material itself", and I can also sensitize Engel's *The Grand Courtesan* as a kind of contrasting sense of beauty of "noble leisure, yet bound by the social structure". I can also romanticize Engel's *"Grand Courtesan"* as a contrasting aesthetic of "nobility and idleness, yet bound by the social structure". This is the result of the combination of a hypothesis and a rational formal logic of "symmetry", which results in a new sense of beauty that is my own! It can be seen that imagination is a kind of rational thinking ability produced by assumption after intellectual logic is gradually transformed to give birth to rational logic in the process of our evolution from animals to human beings.

2.2. Imagination

The "imagination" discussed in this paper is the "image" of the object (the image of the object) imagined by the subject through rational thinking. First of all, we have to understand that the objective thing is the "thing-itself"[5] proposed by Kant, and the "thing-itself" is unknowable because we have limited channels of perception (five senses), so what we perceive and consider "real" is the "appearance" of the "thing-itself" (which can also be called the "image of the thing" or the "phenomenon of the thing"). What we perceive and consider "real" is the "appearance" of the "thing itself" (also known as the "image of the thing" or "phenomenon of the thing"), that is, Zhu Guangshi's "image of the thing" or "phenomenon of the thing", which is the same as Zhu Guangshi's "image of the thing". (which can also be called "the image of the thing" or "the phenomenon of the thing", or "thing B" [6] as proposed by Guangqian Zhu). The "imagination" that we use to visualize this appearance is actually the "image" of the appearance of the "thing-itself", and this "imagination" can be understood as Plato's "image" of the "thing-itself", which is the "image" of the "thing-itself". This "imagination" can be understood as the third bed in the "three beds theory" proposed by Plato. The first bed is our imperceptible "object-self", the second bed is the appearance of the "object-self" that we can perceive by using our five senses, and the third bed is the "imagination" that is born by continuing to produce sensation to this appearance. Imagination". Therefore, "imagination" is the subject of the imaginary "like", but also Zheng Banqiao put forward the "heart of the bamboo".

This "imagination" is of course not only images, but also includes all the beauties that can be felt by our five senses and imagined by the perception of the "object itself". That is to say, everyone can extend the beauty of image, rhythm, touch, taste and smell in the "imaginary world" that belongs to him or her. The "world of imagination" is the spiritual world composed of these senses of beauty, and each world of imagination belongs only to the subject himself. When one or more kinds of beauty in the imaginary world of two people can overlap with each other (subjectively), the "resonance" of beauty will arise.

3. Occurrence of Beauty

Understanding and recognizing the "information" of everything is one of the prerequisites for feeling beauty. The amount of information and imagination are variables for each subject; imagination without information does not exist. When you put the Mona Lisa in front of a baby without any information intake, what he/she senses must be only the blurred color itself, and of course there will be no beauty, so there needs to be a prerequisite of information between sensing. And perceived beauty occurs in the following two ways.

The first is in the use of the five senses channel with the known amount of information but can not respond directly, so the subject had to use their own information reserves in the hazy chaos of the imagination to establish a connection point with the "sense or empathy", and finally passive sublimation of the process of imagination, this imagination and the relative reality of the "should" have a certain distance, and it is this "distance" that cannot be sought to produce "between like and unlike" beauty. There is a certain distance between this imagination and the relatively real "response", and it is this "distance" that produces the beauty of "between likeness and unlikeness". The second way in which beauty occurs is when a person utilizes the five senses in conjunction with a known amount of information and receives a response, and a closed loop has been formed. But people are not satisfied with this, and subjectively discard the content of the response, and then use their own perception combined with imagination to generate a product of imagination.

So is there a sequence in which these two types of beauty occur? Or do they appear at the same time? These questions should be explored from the development process of sensibility, knowledge and reason. We understand that these two types of beauty cannot occur without the process of combining imagination and information, and in order to stimulate this process, we must have the ability to use imagination. Imagination is a kind of ability born from rational thinking, with the current amount of information we can't judge whether all intelligent creatures have this ability, but our rational logic ability is born from knowing, when we have the rational logic ability at the same time derived from the imagination in order to enable us to have the ability to empathize, so that these two kinds of beauty are accompanied by the birth of the imagination of this kind of rational logic ability at the same time. Therefore, these two kinds of beauty occur simultaneously with the birth of imagination, which is a rational logical ability.

When living beings have the conditions for the separation of sensation and response, "knowing" arises, which leads to the development of perceptual logic (i.e., the formal logic proposed by Aristotle). Because of the increased need for survival and the complexity of the information that human beings need to cope with, rational logic had to be derived from intellectual logic, and beauty began to occur when rational logic was derived from the hypothetical ability to imagine. So beauty happens when humans begin to have the ability to imagine, but by the time humans can perceive the existence of beauty and ask questions about it, a long period of time has elapsed. It seems to follow that creative people are those who have a very good grasp of existing ideas and conceptual spaces.[7]

4. Conclusions

Beauty exists because of man's aesthetic desires. Beauty occurs because human greed evolves into aesthetic desire, and it emerges after human beings have evolved from intellectual logical thinking into rational logical thinking and have gained imagination through assumptions. All beautiful visions are based on the artist's understanding of "What is beauty?" before the artist understands "What is beauty?" Nowadays, we are all making great strides towards total subjective cognition, and the method of getting answers to our questions through search engines has become commonplace, so how is getting the "right" answer not just another way of erasing a certain sense of beauty? So understanding the basic issues of aesthetics can not only help artists in the ocean of beauty as soon as possible to find their own piece of "reef", but also let the general public more clearly understand what beauty is, so as to achieve happiness. "Such beauty understanding might help to free us from certain conventional preconceptions and to clarify our ideas on the present status and future prospects of the arts and of aesthetics. " [8]

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