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Artistic Narrative and Expression — A Perspective of Artistic Philosophy

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Abstract: *The philosophy of art takes human aesthetic activities as the object, and makes philosophical reflections on human aesthetic activities, presenting the most general and fundamental laws. The pursuit of artistic philosophy has shifted from people's alienated emotions to more focus on people's poetic feelings, getting rid of the standardized model of mechanism, truly re-examining people's true feelings, and pursuing meaning and poetry. The highest state of art is also the state of philosophy. The value judgment of art in the philosophical field of vision deepens the cognition and understanding of the transcendence of art. The abstract and unified view of art philosophy has far-reaching significance in artistic practice.*

Keywords: *art philosophy, aesthetics, value, narration, expression*

Positioning and Methodology of Art Philosophy

Art philosophy is a theory that explores art through philosophical thinking and rationality. Art philosophy also belongs to the category of philosophy. It is an epistemology and methodology related to art. It is the rational embodiment of our research on art. The concept of objective rationality is prominent in the field of art. Art philosophy is the rational induction and rational summary of all artistic behaviors, artistic concepts, and artistic thinking that exist around us. From the perspective of art philosophy, it is closely related to aesthetic activities, and aesthetic activities existed in human society a long time ago. From the perspective of reality, people's research on aesthetic objects has become more and more diverse. It also directly expanded the Western aesthetic field and changed the basic paradigm of aesthetics. The pursuit of artistic philosophy shifts from human's alienated emotions to more emphasis on human poetic feelings, strives to get rid of the emotional and cold metal environment, get rid of the standardized model of mechanism, get rid of the distorted personality of the alienation of commodity currency, and truly get rid of the entanglements and disturbances of the secular material world . Humanity, art, and art philosophy have truly begun to re-examine people's true feelings and pursue meaning and poetry. Where is the end of the development of art? Is it facing an end, or is it integrated and developed with philosophy? The value of philosophy of art is a value for mankind to discover the essence of nature and explore the law, which cannot be replaced by other things. Hume believes that beauty is an emotional and empirical perception, which requires the subject's "care" and aesthetic appreciation of the object. He pointed out that "art has lost its philosophical guidance, it is just emotional madness." In the philosophical perspective, the value judgment of art is judged and measured by the core values of aesthetics, which deepens the cognition and understanding of the value of art and the transcendence of art. The value of art works has relative transcendence and absolute transcendence. Art needs the guidance of philosophy, in order to have more intellect, to shine with rational light, and to get

rid of the unrestrained "perceptual madness". Art relies on the guidance of philosophy, and art cannot do without philosophy after all. Philosophy guiding art gradually matures. In artistic reflection, it is necessary to summarize the laws of artistic philosophy, let philosophical light and philosophical wisdom be bred into artistic judgment, artistic creation, and artistic appreciation, and guide specific artistic behaviors.

Construction and Reflection of Art Philosophy

Philosophy is essentially a human science, and the value of art in the philosophical vision should be closely connected with human life. The value of art runs through the development of art theories in ancient and modern times, at home and abroad, and is an important subject in art philosophy. Philosophy not only manifests as a rational spirit but also highlights the self-consciousness possessed by human beings. As Kant said, Western philosophy favors the pursuit of knowledge, which represents "pure reason." Marx believes that human beings are the inherently unified duality structure of natural attributes and social attributes. This view provides us with a knowledge and understanding of the meaning of the concept of value in art philosophy, provides a scientific logical premise and a source of human-oriented meaning, and further reveals " "Value" itself is artistic, meaningful, symbolic and aesthetic. Value has a duality, which is not only an abstraction of the relationship between subject and object, but also a specific object that satisfies the subject's needs. From the perspective of artistic philosophy, in addition to the abstract essential provisions discussed above, artistic value also has the following realistic manifestations. Issues related to the reconstruction of art philosophy should be studied in reality. At the same time, under the background of the reconstruction of art philosophy, the aesthetic fashion will also be changed to a certain extent, especially the non-utilitarian aesthetic tendency will follow the specialization. The promotion and social union. In aesthetic activities, art is its advanced form. It is not only the performance of aesthetic activities, but also the combination of aesthetics and philosophy, and refinement and sublimation of this. In the interpretation of utilitarian and non-utilitarian experiences in art experience, the habitual use of dualistic thinking while ignoring mixed thinking is an easy trap for Western art philosophy and art anthropology research. As the most theoretically original scholar among art anthropologists, Gale claimed to have a complete break with aesthetics and turn to study the agency of art. The reason why Gale wants to completely break with aesthetics is largely related to the nature of art. Prior to this, aesthetic reflection theory became the mainstream of art research. Both the Western art philosophy and the art anthropology centered on "aesthetics" paid great attention to the study of the aesthetic characteristics of art. It was mainly out of disappointment that the aesthetic reflection theory concealed other characteristics of art, so Gale proposed a break with aesthetics. From the perspective of art itself, studying the way of existence of art and the law of its occurrence and development, studying the spiritual connection between man and art, and discussing the truth of art and the commonality of mankind, this is the meaning of art philosophy.

Artistic Practice from the Perspective of Art Philosophy

The form and significance of art

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The philosophy of art is different from the traditional aesthetic concept and standpoint. It no longer focuses on the literary standard, but innovates the previous concepts, breaking the independence of literature and art, and making it more open. Whether it is psychological knowledge, anthropological knowledge, or philosophical knowledge can be embodied in literature and art. The particularity of the art object is mainly manifested in its definition of the scope of its own object within the field of human life and things related to human life, focusing on the expression of the essential laws of life phenomena, and the subjective world of the artist can also be art in a certain sense. The component part of the object. In order to gain freedom, people must work hard to get rid of those restrictions and release the content of freedom. Kant believes that beautiful art is the art of genius, and summarizes several characteristics of genius: originality is the first characteristic; original works are exemplary works. It is for others to imitate and serve as a criterion or rule for judgment; original ideas originate from inspiration; nature issues rules for art through genius, not for science. This kind of freedom can stimulate the passion of life and the desire to transcend boundaries, so the resistance to the unfree status quo has become the source of power to promote the development of modernist art. Western traditional aesthetics advocates the opposition of art form and content. Kant made legislation for art and aesthetics, and believed that the sign of artistic self-discipline lies in the non-utilitarian intuition of form; Hegel believed that "beauty is the perceptual manifestation of ideas", and described the development of art history in three movements of form and content; Clive ? Bell, as a representative of formalism, eliminated content and narrative factors, and regarded art as a "significant form". Greenberg focused on the two - dimensionality of the painting plane and created legislation for the modernist form. When art signs can point to the signified, the representations are towards the explanatory item, and the form is spread towards the meaning, form and meaning are integrated in the art signs, which fully confirms the four levels of form, rhetoric, aesthetics, and concepts proposed by Duan Lian. "structure.

The subjective narrative of art

The subject of art is the way in which the artwork exists, and there is mainly a difference in whether the art object is a spiritual object or a material object. In the camp of spiritual objects or perceptual objects, Hutchison and Collingwood believe that art is a psychological object, Sartre believes that art is an imaginary object, and Roman Ingarden regards art objects as purely intentional objects. It seems that art is a perceptual object. Regarding whether art is a spiritual object or a material object, semiotics takes an intermediary attitude and regards the artwork as an intermediary object between the heart and the object, as a composite of the spiritual object and the physical object. With the acceleration of the differentiation of various value fields, art is distinguished from moral, religious, political and other activities due to its unique aesthetic value, and has its own territory in human activities. The differentiation of modern art means the emergence of aesthetic autonomy, discipline autonomy and art form autonomy, which is bound to keep art itself at a distance from the external social reality. Faced with the trend of materialization of capitalist civilization, if art is still reduced to a representation of reality or an imitating tool-rational capitalist daily life world, it will lose its function of revealing truth and the potential for criticism. Art must abstract from modern life and reject the materialization and vulgarity of daily life in order to get rid of all kinds of vulgar and utilitarian intimate contact with external things, and reflect on society on the basis of its own purity and freedom. And criticism. Everyone's life experience, personality, aesthetic ability, and artistic literacy are different, forming a distinct personality difference in aesthetic feelings for each appreciator. “For a thousand readers, there will be a

thousand Hamlet."

Conceptual Expression of Art

The highest state of art is also the state of philosophy. Some philosophers do not directly engage in and involve in artistic creation, nor do they have certain aesthetic and artistic appreciation activities, but their abstract and unified views are in people's lives and artistic activities. Profound meaning. There is no specific standard for artistic creation activities, let alone a certain work of art is the highest level. Who can judge the highest state of art? In art practice, philosophical theory does play an important role. Arthur Danto said that "art is over," he was half right, but he didn't know exactly what kind of art it ended. With the help of deconstructivism, contemporary art has opened its boundaries and spread to the plane. Art's own logic finally no longer develops in the direction of the depth model represented by the tree structure, and finally no longer advertises its own profoundness. Because different philosophies have different ideas and indirectly play a role in artistic creation, artists must have their own philosophical thinking. For example, Kant and Hegel have different analytical angles in aesthetics. The former emphasizes aesthetic psychology. The latter pays more attention to the content of art history. The two standard descriptions involve the construction of psychological ontology and have different spirits of the times. Art as a spiritual activity is higher than that in nature. This is the consensus of philosophers, who believe that art is not an ordinary spiritual activity, but an extremely advanced spiritual activity. Artists are the main body of artistic creation, and their life accumulation, ideological tendency, character temperament, and artistic cultivation are the basis and prerequisite for the smooth development and final completion of artistic creation. When creating art works, artists always start from specific aesthetic feelings and experiences, use image thinking, select, process, generalize, and refine life materials according to the laws of beauty, conceive an aesthetic image that blends subjective and objective, and then use material materials to express the aesthetic image.

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