

Ontology of New Art and Survival of Art

Aishi Wang

Rock Painting Research Institute, China Academy of Art, Hangzhou 310000, China

Abstract: Art is not an image work, but an image that people can see and an apparent result of the transcendent image presented by art; art is the ideological and spiritual product that's processed from the high-end level of consciousness and thinking and generated by the entanglement movement of human body and cosmic materials. Also, it is an original form behind the physical image works, intended to reconcile the relationship between spiritual illusion and the material world; acting on all human life activities in accordance with the law of increasing progression under the cosmic stipulation, its ultimate task is to optimize the survival of human life while safeguarding the conservation of life; its practical task is to serve to help human beings achieve a perfect spiritual world of and construct a cultural spiritual system more in line with human society.

Key words: Definition of new art, survival of art, ontology of art.

1. Introduction

The concept of art ontology---survival of art is proposed for the first time, by sorting out the relationship between the law of the universe, life, civilization, culture, future society and other elements and further clarifying the absolute leading role and significance of art in human life activities in illustrating all human life activities are the result of art, and elucidating the inevitable relationship between the context of human aesthetics and genetic development. It solves the ultimate essence of art in human nature, and provides a new idea, filling the blank of the new art system in the 21st century and presenting mentality for art development in the new era.

This paper first puts forward the concept, and then analyzes the relationship mentioned previously.

2. The collapse of the cognitive model under the traditional sense and the historical necessity to redefine art

When it comes to artistic creation, many people are confronted with the same problem: they, confused in the direction of creation, are unable to break through the tradition or unable to break through themselves. In terms of art appreciation, it is difficult for most ordinary people to understand, not to mention appreciating or feeling art in depth.

The root cause lies in that that the old tradition no longer accords with the new era, and the thoughts of the creators and viewers are framed or blindly followed in the traditional framework by techniques, skills, ink, structure and so on. Therefore, it's necessary to break away the

barriers of traditional art, but to take the spirit of traditional culture as the foundation, and rebuild the new art system that follows the times.

The traditional art is a cognitive model of the traditional sense, which comes into being from the knowledge system of space and time of the universe acquired by the ancient people. Generally speaking, tradition is worldview model built by seeing in the early days of mankind.

In the intelligent era of the 21st century, the amount of information of human beings is increasing unprecedentedly, when the elements of the new cosmology, like atoms, particles, quantum, genes, and high dimensions, cannot be directly recognized by traditional senses of vision, hearing, touch, and smell. This indicates that the knowledge system constructed by traditional sensory organs has completely collapsed, to an extent in which the artistic system constructed under the traditional sensory model has also collapsed, so it's inevitable to understand and define art.

3. The definition of new art and the overview of art survival of the fittest art

For both art practitioners and connoisseurs all art theories, artistic creation and artistic appreciation would become blind, if art cannot be viewed from the essence of life noumenon, or art noumenon.

4. The definition of new art and the survival of the fittest art

The universe we live in is material, so is everything in the universe, including the human body; the existence of human life is supported by the spirit, an illusion of the movement of matter, which is supported by art.

So, what is art?

Art is not a physical work. The image works in daily life are the apparent results of the transcendental image presented by art.

Real art is the ideological and spiritual product processed from the high-end level of consciousness and thinking, and generated by the entanglement movement of human body and cosmic materials. It is an original form behind the image works to reconcile the relationship between spiritual illusion and the material world.

Its ultimate task is to optimize the quality of human life and the existence of human genes while guaranteeing the eternal existence of human life from everlasting to future. That is to say, all ideological and spiritual activities and behavioral forms serving the eternal existence of human beings, are art and play the role of the chief scheduler in human activities, laying the foundation for man to start, organize, and guide activities, and to seek comfort. It features soul and spirit.

Its practical task is to step out of the cosmic law and enter the real life of human beings by working as mentioned before to lead the era and future and achieve the perfect externalization of cultural spirit while clarifying the natural meaning and practical meaning of life existence, and ultimately serving to ensure the conservation of human life.

So, that's the definition of the survival of the fittest art.

In the system of Chinese culture, the Chinese character is composed of two parts that respectively mean skill and center; the latter refers to the core all things in the universe, and of all spirits and thoughts. Simply put, the word art in Chinese philosophy signifies that people use skills and techniques to express the relationship between man and Tao that's also called art.

It's worth noting that skills and techniques here do not only refer to the craft of traditional art, but are mainly expressed in the dimension of art consciousness at the level of ideological processing. So from this perspective, ways and methods of ideological processing are a category of artistic skills and techniques.

In addition, art is only manifestation of the evolution of the times, because the real art is the highest and abstract form of life activity that's carried out by the law of the fittest to survive. The purpose is to clarify the essential meaning and practical meaning of life existence, finally completing the ultimate and practical task of art.

Special instructions

The term of art in this paper is mainly about the original form of art that's above the ideological level. What's behind the artistic objects does not represent the craft that takes traditional techniques as the main body. The ultimate is not the ultimate meaning of the universe, but the ultimate cognition of human for the universe is indefinite.

5. The noumenal relationship between the law of art survival and the law of universe progression

The noumenal carrier of art is human life, while the noumenon of life is in the laws of the universe. Therefore, the pursuit of the survival of the fittest art should start from the law of the universe.

It is well known that the universe is very esoteric and mysterious, but on further analysis, it can be found that everything follows the same law, or exactly in a state of conservation, in cycle of survival of the fittest, which is called the law of increasing progression in this paper. Take the tree as an example, which grow from the small to the big. When it matures, a tree flowers or seeds, and then seedling begins, making a cycle, in which the trees have to survive in order to achieve the appeal of conservation (The "increase" in this paragraph is not an absolute increase, because weakening can also make an increasing state).

In an incremental progression moves the life of animal and man, in which to witness birth, growth, reproduction, aging, and death in the cycle of conservation.

It should be pointed out that the death of individual life, whether animals or plants, do not mean the disappearance of life. Death, in fact, is the return of the atoms that build up life, a process of increasing progression.

Besides life, the mental state of human is also affected by the law of progressive progression. For example, Buddhist practice can be divided into sammi, monk, Arhat, and Bodhisattva. When a person's ideological realm goes beyond Buddha, he or she will return to the original point before sammi. Therefore, every progress of the practitioner is a progression.

In the life process off animals and man, if combined with the study of the origin of life and the structure of living bodies, it can be basically determined that as a man in the universe, man is not alone, whose genes were optimized hundreds of millions of years ago, and whose bodies are of cells and other microorganisms through biochemical and electrical reactions controlled by genes and assembled with materials in the universe. Who man is no one knows. The reason why man is aware of who they are is that human thinking and memory cannot be passed on to the next generation's body through gene preservation. So, every new body will produce a new thinking system with independent thinking, which is actually the basic tool used by cells and other microorganisms to control human activities. That is conscious thinking, which makes man know who they are. From the ultimate viewpoint, all cognition produced by our thinking system is an illusion given under the control of cellular organisms. The purpose of the illusion is to control human beings to carry out the optimization of life activities in different environments. For example, when people were still animals, feeding the next generation was purely done out of instinctive preexistence behavior. When human thoughts developed to a certain value, feeding the next generation is infiltrated into the utilitarian of seeking blessings. This is to be discussed in other sections. The subjective utilitarian is undoubtedly an illusion of

thinking, and its purpose is to optimize one's life survival. So, utilitarianism still doesn't get rid of the control of genetic conservation.

Trees, people, and all plants and animals are determined by the progressive and optimal conservation, which is called the law of superior existence. In simple and popular terms, it is the universal objective law of subalternation and optimization that guarantees the eternal existence of life in the instinctive gene transmission and cycle.

Take lions as an example. Only the strongest male is the one eligible to mate with the lioness and produce offspring. When he gets old, he is driven away by the younger, stronger male and the cubs produced by the aging gene will be killed to prompt the lioness to procreate as soon as possible. In a pride, the strong male has the priority to mate first, and the right to kill the genetically weak cubs and guard the territory. This is the law of the survival of the fittest.

Man is another example. Guys rich, handsome and well-educated and girls rich and beautiful are more favored by the opposite sex because they have more pure internal genes of high quality and more external conditions of survivability. This is the survival of the fittest. The beauty is the gene to maintain eternal existence, which is preferred for better genes in the course of mating optimization. This is the intuitive representation of individual differences, which are affected by living environment and individual survival, but its motivation is directed to the survival of the fittest. For example, some ethnic groups regard fat as beauty, while some tribes regard long necks as beauty, and the ultimate driving force is for the better to survive.

When the meaning of human existence is studied, it's found that people, animals and plants are all machines that optimize, spread, reproduce and conserve life genes. The ultimate purpose of our physiological activities of eating, drinking and breathing is to avoid errors for genes to survive. And work on the absorption and processing of cosmic matter. Men like beautiful women and women prefer handsome men. This is behavior in effect for man to be driven by genetic survival.

Not only that, all the human activities are eventually oriented to survive of the fittest, including all concepts subjective and objective, rational and perceptual, metaphysical, of space and time, and humanistic activities, as well as life quality for food, clothing, housing and transportation, pleasure of desire and happiness for eating, drinking and playing, all are unified in a level for man to survive and develop, whose ultimate driving force is consistent, and subject to the dominance and influence of the survival of the fittest.

The survival of the fittest well explains the evolution process of species on the earth; when negating some theories of the origin of species, it makes up for the deficiencies in Darwinian Evolution.

To sum up, there is no doubt that art activities of human point to the optimization. What's different is that art plays the role of the general scheduler of human life, acting on all human life, culture and spiritual activities in accordance with the law of increasing progression under the rules of the universe. Its ultimate task is to optimize the survival of human life and guarantee the conservation

of life; its practical task is to serve to achieve a perfect life and spiritual world of human beings, so it's call the law of artistic survival, the survival of the fittest art.

A law it is that's constantly moving forward in reality, which is usually called innovation and creation.

In other words, the process of incremental and progressive optimization is actually a process of innovation and creation, in which each and every innovation and creation will inevitably be transformed into common sense once recognized and utilized, and then there will be new innovations and creations to replace or eliminate the old common sense.

For human beings, innovation and creation does not mean creating something out of air. All the objects in the world are designed according to the rules of the universe. Human beings currently have no ability to go beyond the universe to invent and create an object by themselves.

All innovations and creations by human are in fact to search and discover, which are just titled with search and discovery, or innovation and creation.

Readers are bound to wonder why humans didn't invent cars, airplanes, computers and cell phones when they were clearly invented by humans.

Take the automobile as an example. It is human beings who discovered the steam power and made the engine out of the universe. The metal used in the automobile body is extracted by human beings after the discovery of metal elements in stone and soil, while the plastic used is extracted from natural petroleum. To be clear, humans did not invent the automobile, but discovered and assembled the automobile using the matter and energy of the universe. So are nuclear weapons, satellites and television TV sets.

Art is no exception. All the artistic innovations and creations by man are philosophical activities but in a sense higher than philosophy in the exploration and discovery under the objective laws of the universe; and for sure the ultimate task is to serve for the survival of the fittest genes. In order to conform to traditional thinking, the exploration of artistic discovery here is also called creative creation.

The creative creation of art revolves around a core movement, the core of which is referred to as beauty.

The mainstream scholars in the academic circle regard beauty as subjective category; one of the representative figures of subjective beauty is Immanuel Kant, who was clearly not involved in the universe at the point of existence. Otherwise, as a serious philosopher, who wouldn't have defined it that way.

If viewed on surface, beauty is indeed subjectively perceived, so is its definition. If beauty is bypassed, it can be found that the subjective is actually a cover, and that the support of beauty is the existence of the objective laws of the universe. Beauty does not exist without the survival of the fittest, without which, beauty would be like a blooming flower, a flower that does not exist without branches, roots and leaves.

Here will not dwell on What's about beauty, for it has been further illustrated in my other papers.

6. The absolute architectural function of art preservation Law in cultural civilization

In art activities today, it can be often seen that many scholars, when making artistic annotations, will always hold a view that certain art is influenced by certain culture. In fact, they have completely misunderstood art and put the cart before the horse, because culture is just a form of art.

In terms of traditional cognition, culture is all the spiritual and material achievements created by human practice. It is a way of thinking, values, lifestyles, norms of behavior, cultural scholarship, science and technology that can be inherited and spread, a kind of ideology that is widely recognized and can be inherited by human communication, and a sublimation of the perceptual knowledge and experience of the objective world. Culture is also the sum of symbols, characters, images, language, rhyme, notes and other systems created, commonly recognized and used by human beings in when they constantly understand and transforming themselves.

In terms of traditional cognition, however, culture is all the spiritual and material achievements created by human practice activities. It is a way of thinking, values, lifestyles, norms of behavior, cultural scholarship, science and technology that can be inherited and spread; it is a kind of ideology that is widely recognized and can be inherited by human communication; and it is a sublimation of the perceptual knowledge and experience of the objective world. Culture is also the sum of symbols, characters, images, language, rhyme, notes and other systems created and commonly recognized and used by human beings in the process of constantly understanding and transforming themselves.

However, if looked into from the perspective of the survival of the fittest, all practical activities of human beings are controlled by artistic acts, all spiritual materials created by which are also the results of art.

For example, it is a universally acknowledged fact that the source of human civilization and cultural spirit is fairy tales, and that fairy tales are works of art created by human beings.

Another example is the writing system, which is the most basic in cultural activities all over the world and is extended from original image characters, pictographic symbols and abstract symbols. Original image characters, pictographic symbols and abstract symbols are all unquestionably high-end arts of; that is to say, characters are also the result of art.

To be exact, all the ways of thinking, values, ways of life, norms of behavior, culture, scholarship, science and technology, as well as all the symbols, characters, images, languages, phonology, musical notes and other systems created by human beings are the results and forms of artistic activities under the law of the survival of the fittest. It contains the early core of the global culture, such as mythology, worship, and sacrifice as well as the core of traditional Chinese mainstream culture, such as I Ching, Tao Te Ching, Confucianism, and Buddhism, and the core of traditional Western mainstream culture, such as the

Bible, the Koran, the philosophy, and the science and other mainstream cultures. All are results of art.

Due to the limited article length, this paper only discusses the artistic nature of mythology, Yi Ching, religion and philosophy one by one, and the detailed arguments are all covered in my book.

7. [Artistic Nature of Myth] Art being the mother of civilization and culture

Mythological stories are a global cultural phenomenon for early human beings; as the main foundation of global culture, it makes the direct basis for artistic activities to play an absolute role in developing culture and building up civilization.

In ancient times, human beings had very little information to know about the universe, compelled to lay a groundwork build a convincing world view and values. Mythological stories then became the most ideal and effective construction tool.

When building their world outlook and values, the ancients had to explain how people came to be. Both the east and the west at that time shaped the mythological story of God creating man. In Chinese myths, man is created by Nuwa with mud; in Western mythology, man is created by God out of mud in the Garden of Eden, in Indian mythology man by Brahma, and in Egyptian mythology man by the tears of Artum. It's believed in Greek mythology that human life is given by Prometheus and Athena; it's accepted in Australian mythology that Poundger is the god of creation; it's in Inca mythology that the god of creation was Pachacamac while in African mythology the god of creation is called Joe Oke.

As society has developed to this day, it's long realized that man is not the creation of God, as depicted in fairy tales, and that the myth of human creation is a kind of art created by human beings. Nuwa, Adam, Eve, Prometheus, and Athena are the artistic pictograms shaped by human beings.

Today it's popularly acknowledged that civilization is derived from mythological stories, which are the art created by human beings. In other words, the source of civilization and culture is art, and art is the mother of civilization and culture.

For example, all the world view and values of human beings date back to mythological art.

The most representative is the caste system in the Rig-Vedic mythology of India, in which status, rights, occupation, and obligations are strictly regulated. Although the caste system has been abolished in India today, the caste ideology ingrained for thousands of years still plays an important role, especially in rural areas, still affecting the world view and values there and also directly influencing the social and economic status of Indians.

In the caste system it can be apparently found that the myth described by Rig Veda is a standard form of art, and that the system is the result of the form of art. The people who create and use this form of art can also be honored as artists.

It's universal in the world to construct world views and values as in ancient India with the artistic use of fairy tales

like ancient China, ancient Greece, ancient Egypt, ancient Persia, Sumerian, Maya, and Inca. Readers interested can refer to the relevant information.

8. [Artistic Nature of I Ching] Of ideological connotation and highly condensed, classified, abstract and symbolized interpretation to explain the artistic nature incisively and vividly

I Ching is discussed here for it's listed top among the classics. As the source of all grand laws and all Chinese academic thoughts, it is the crystallization of wisdom and culture, laying an important value orientation for Chinese culture and exerting a significant influence on politic, economy, and culture throughout Chinese history. The philosophy of Lao and Zhuang, the way of Confucius and Mencius, or *Art of War* by Sun Tzu's and *The Inner Canon of Huangdi*, all bear a direct and close relation to I Ching. What is I Ching, then? How did it come about?

As a species with thinking advanced, the early human beings, unable to make scientific explanations for natural phenomena, social phenomena, and their own physiological phenomena, must find reasonable, spiritual explanation, thus producing astronomical exploration, making natural exploration, and worshiping gods. I Ching came into being as an art theory.

Generally speaking, I Ching is a tool to deduce the relationship among the universe, space, time and other things by integrating Yin and Yang, five elements and eight diagrams, and to explain the relationship between natural phenomena and human phenomena with the aid of a superb artistic technique.

In artistic nature, I Ching have rendered the interpretation of artistic nature incisively and vividly with a profound ideological connotation that's highly condensed, classified, abstract, condensed, and symbolized. All are fully embodied: The origin of the universe transcends all earthly beings is law, Yin and Yang as two opposite poles are law; Tai chi is divided into two instruments that are composed of four images and four images are made up of eight diagrams...

The original form of I Ching is not a book that's usually seen today. Its predecessor is the pre-script symbol system of the matriarchal era prior to inscriptions on bones or tortoise shells of the Shang Dynasty. At the beginning, it was only shown in a zigzagging deductive diagram, and later it evolved into the form of HETUOLUOSHU, two mysterious patterns handed down from ancient China that contain the esoteric theory of the cosmic and are known as the "Cosmic Cube", also the source of Chinese culture and the number of Yin-yang and five elements. It's constituted by a familiar deductive hexagram with HE standing for Huanghe River and LUO Luoshui River. The Yin and Yang fish in the diagram represent the motion of the sun and the moon, while the symbols of the hexagrams the communication among the stars and natural phenomena.

The core of I Ching, is the concept of Yin and Yang, two symbols that are the most extensive inclusive and whose artistic nature is very prominent. According to I Ching, everything between the heaven and the earth is in a state of never-ending natural and regular movement. That is a way of traffic change in which Yin and Yang complement each other, reinforcing and counteracting mutually.

The most typical artistic technique of the I Ching is to represent Yin and Yang with the sun and the moon, as well as the male and the female, or all the opposites. The opposite concept goes in an infinite cycle, involving medicine, literature, geography, supremacy, human nature, luck, numerology, and climate. In ancient times, if a person didn't understand Yin and Yang, his life couldn't go smoothly. For example, the basic theory of traditional Chinese medicine is the dialectical relationship between Yin and Yang. In traditional Chinese medicine, Yin and Yang are completely divided into the viscera, the meridians, the medicines, the food and the diseases. In other words, the heart, the liver, the spleen, the lung and the kidney are transformed into the classified into Yin as Five Visceras, and the Gallbladder, the stomach, the bladder, the large intestine, the small intestine, and the triple burner into Yang as Six Entrails. The geographical orientation in ancient times was also expressed in Yin and Yang, with the south side of the mountain being Yang and the o river. So, the city of Luoyang get its name because it's located on the north bank of Luoshui River, and the city of Huaiyin in Jiangsu Province because of it location on the south bank of Huaihe River.

Among the eight trigrams of Yin and Yang, the Qian symbol represents heaven, the Kun the earth, the Gen the mountain, the Dui symbol represents the lake, the Zhen represents the thunder, the Xun the wind, the Kan the water, and the Li the fire. All symbols are also extensive and inclusive, and extends in an infinite cycle. Of the 64 hexagrams from the eight trigrams, each has a different symbol.

All the trigrams and the symbols are combined to form the deductive diagram, explaining the extensive and profound existence and development of the vast space and the universe. No painting, art or literature works in ancient and modern times can be compared with HETUOLUOSHU.

To sum up, in the system of Yin and Yang, the eight trigrams, the Heavenly Stems and Earthly Branches and the twelve hexagrams, even those who do not know art can obviously feel an artistic energy, which supports the theory of the I Ching.

Therefore, there is no denying that the inner thought and spirit of I Ching is an advanced art form that serves for the survival of life.

From the artistic perspective Finally, Yin and Yang and the eight trigrams of I Ching are symbols abstracted by prehistoric people from the natural objects of heaven and earth, which are typical forms of art.

I Ching is a way to explain and express the relationship between man and the law. Undoubtedly it makes an advanced art form.

Therefore, there is no doubt about the artistic nature of the I Ching.

9. Artistic Nature of Religion

Human belief in religion is actually their acceptance and belief of art

Here is to discuss the relationship between religion and art from the level of religious design.

Religion, a special ideology of society, is a collective and organizational system of belief, doctrine and ritual. Also, it is man's belief in reverence and worship beyond nature and beyond themselves. The artistic nature within is absolutely clear. For example, religion is to eliminate human distress and unease and to obtain hope and comfort while stimulating spirit and power, achieving perfect personality through sacrifice, prayer, worship and other activities, as well as following the subjective value system such as canons, precepts and creeds. This is basically the same as the function of art.

The establishment of religion usually begins with the construction of outlooks and values, and the use of good and evil will to correct the world, cultivate hearts, and establish ethics. Anyone who has read philosophy knows by no means are the so-called world outlook and values the reflection of the objective universe, and that all human ideas are constructed subjectively, making an abstract and distorted ideological model of transcendental prescriptivities, or a self-perception model or subjective logic model. Art, as an ideological system developed with the survival of the fittest, is above this ideological model. Its core is to act as a guide and initiator of the construction. Accordingly, the process of religion construction thought relevant models is also the art application. So, it can be said that the religious system is a relatively advanced and huge art system in human history.

If mythological stories are undoubtedly a form of art, religion will be then a more advanced and larger story system by man. Small stories are art, so are big stories. Judaism, Christianity, and Islam are all based on fairy tales. Jewish myth is the common source of Christianity and Islam, in which Abraham honors God as the only supreme God and Jews as the chosen people of God, which laid the foundation for Judaism, and on which Jews created another myth: in which a man named Moses received the law from God on Mount Sinai and confirmed the contractual relationship between the Jews and God, thus formalizing Judaism. on the basis of Judaism derivate two religions, Christianity which rules the Western world, and Islam that demonstrates the Middle East.

Next comes the relationship between traditional art and its service for religion.

Art has forms in a broad sense and a narrow sense, with an inner expression and an apparent expression, and of infinite universality and inclusion. In the system of a religion, art is involved in all aspects, interlocked and inseparable. Like other creatures in the universe, man is an independent organism, and a human body is assembled by billions of independent living organisms, which complement each other. Comparatively speaking, art is not only reflected in the top design level of religion, but also in all branches descending from religion. The most obvious is that artists concretely represent the abstract and omnipotent gods in religious theories out of chaos and confusion, so that believers can clearly identify the

images of gods in their hearts and firmly worship the direction. the Babylonian Temple, Jerusalem Temple, Indian temple, Gothic architecture, Dunhuang Mogao Grottoes, and mosques, turn to apparent art to reify worship objects, so do rock paintings and sacrificial objects left over from religious activities in prehistoric times where to worship nature, totems, gods and ancestors. Leonardo Da Vinci, Michelangelo, and Raphael others are also artists who serve the religion they believe in.

There is no doubt that in the history of religious development, art exudes great power, playing an important role in leading and guiding human souls.

Objectively speaking, people's belief in religion is to accept and believe in art. In the traditional cognitive concept, however, the process of art belief process has an implicit nature. It is believed that in the near future, with the increase of human cognition of the information of the universe, it will be straightforward and clear, whose object will directly shift from god worship to art worship. in the traditional understanding of art, religious and artistic functions are of intrinsic similarities, such as the production of pleasure and hope, and the production of supernatural fantasy and emotion, comfort and sustentation of the human soul; also, religion and traditional art are of false and contradictory elements. For example, art calls for the positive emotions and desires of human beings towards beauty, while religions hocus the hunger and desire of human beings. That is pseudo-perversity.

But what is pseudo-perversity? From the external, art and religion are of pseudo-perversity, but from the internal, both have something in common. Yin and Yang exist between commonness and pseudo-perversion blending and interacting with each other. Human desire today, is always in the endless expansion, the relationship between human and traditional values being more and more disharmonious. The garments of the gods anesthetizing human beings are peeled off one by one, the words of gods are exposed again and again, and the inherent religious constraint is gradually weakened. Where will the human soul go? The new art of constant transcendence and self-transcendence will give full play to the instinct of excellence, perfectly unifying the truth, the good and the beautiful, the emotional reason, and the existence of nothingness. When a super-dimensional ideological space in a more macro form comes into being, art worship is formed to soothe the runaway human soul.

10. Artistic nature of philosophy

Art is the mother of philosophy.

With the increasing amount of information of contemporary human beings, people are being clear and clear to understand the universe and life, acquiring a more thorough knowledge of art and the relationship between art and philosophy.

For art, people's previous understanding of art, film and television, music, poetry and other artistic behaviors is very superficial from the perspective of the survival of the fittest art advocated in this paper. The art in a real sense is a superior instinctive n system of human thinking under

the rules of the universe, which is a driving, guiding agent for man to evolve, being a public servant for human service and a ruler of thought to ensure the eternal existence of life while optimizing and promote human genes to provide a top-level architectural orientation method.

Philosophy, by which people study the world, revealing the general laws of world development, provides specific directions and methods for human understanding and transformation of the world. It is an advanced discipline that serves man to survive.

Compared with philosophy, art is beneficial to the conservation of human life at the level of the survival of the fittest, providing services of top-level building and communication for human subjective construction of various disciplines. Moreover, in the superstructure, art is universal, covering all disciplines of human thought. Although philosophy has a broad sense, it is a subject to the art consciousness dimension of human beings.

Therefore, it can be definitely assumed that philosophy is a high-ranking art while art is the mother of philosophy. It's been argued by the author that art is the mother of philosophy, and many scholars have objected by insisting theology is the mother of philosophy. It's mostly because they view theology above philosophy, neglecting the art behind theology.

Many scholars regard art as a philosophy, or define art with the aid of philosophy to, publishing many books on art philosophy. In the system of the survival of the fittest art, this is actually a mistake that puts the cart before the horse. The root cause is that the relationship between the law of universe survival and life is misunderstood, not having a thorough understanding of the dynamic causes and ultimate effects of art. It is just a wrong definition of art from a traditional and artificial level.

Science, which contributes more to human development of being, is a branch of philosophy. The mother of science is philosophy, and the mother of philosophy is art. So the significance of artistic nature of science is self-evident.

References

1. S.Brar, "The Arc of the Research Universe Is Long, But it Bends Toward the Truth," *JACC. Cardiovascular interventions*, 2018, 11(22), pp. 2262-2264.
2. E. G. Garbuzarova, "Central Asian States in the International Rankings of Democracy Development," *RUDN Journal of Political Science*, 2021, 23(3), pp. 379-393.
3. R.Sene, "The Socio-historical Factor Behind Change in Meaning: The Case of Old French," *Taikomaji Kalbotyra*, 2021, 15, pp, 26-36.
4. O. Louchakova-Schwartz, "Review of Healing the Western soul: A spiritual homecoming for today's seeker," *The Humanistic Psychologist*, 2016, 44(1), pp. 94-96.
5. J. Lea, B. M. Wetherbee, N. Queiroz et al, "Repeated, long-distance migrations by a philopatric predator targeting highly contrasting ecosystems," *Rep*, 2015, 5, pp. 11202.
6. G. F. Anna, "Heidegger, Hlderlin, and the Subject of Poetic Language", Fordham University Press, 2022.
7. A. Na and B. Mb, "Thinking multicriteria—A jackknife when it comes to optimization," *Simulation and Optimization in Process Engineering*, 2022, pp. 57-75.
8. A. B Lao-Tzu, R. M. Humphries, H. Peera, et al, "Implementation of a Rapid Genotypic Assay to Promote Targeted Ciprofloxacin Therapy of Neisseria gonorrhoeae in a Large Health System," *Clinical Infectious Diseases An Official Publication of the Infectious Diseases Society of America*, 2016(9), pp, 9.
9. C. C. Liu, Y. Huang, T. H. Chuang, et al, "Imaging buried objects with the hard/soft x-ray photoemission electron microscope", *Journal of Applied Physics*, 2021(17), p. 130.
10. C. C. Bce, "The Republic by Plato; translated by Benjamin Jowett", 2014. Available from <http://talebooks.com/ebooks/377.pdf>
11. J. L.Janssen, B. Rousseau, and C. Michel, "Efficient dielectric matrix calculations using the Lanczos algorithm for fast many-body $\$G_{0W}_0\$$ implementations," *Physical Review B*, 2015, 91(12), p. 125120.
12. E. G.Garbuzarova, "Central Asian States in the International Rankings of Democracy Development[J]. *RUDN Journal of Political Science*," 2021, 23(3), pp. 379-393.
13. S. J.Yoon, J. Y.Jang, S. K. Yoon et al, "External validation of risk prediction platform for pancreatic fistula after pancreatoduodenectomy using artificial intelligence," *Annals of Hepato-Biliary-Pancreatic Surgery*, 2021, 25(1), p. S379-S379.
14. E. Coleman, R. Scollen, B, Batorowicz et al, "Artistic Freedom or Animal Cruelty? Contemporary Visual Art Practice That Involves Live and Deceased Animals," *Animals*, 2021, 11(3), p. 812.
15. J.Kee, "The Animal Question via Art and Law", *Law and Literature*, 2021, p. 1-25.