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## CHANGES IN AESTHETIC CRITERIA AND THE INFLUENCE OF ART IN EDUCATION ON AESTHETIC EXPERIENCE AND CULTURAL VALUES OF TODAY

*The article examines the works of contemporary scientists regarding aesthetic feelings and experiences, the neurobiological foundations of aesthetic experience, and characterizes the main challenges and opportunities of art in today's realities. Among them are: the change in the perception of art, which requires adaptation to remain relevant and interesting; censorship – art can be subjected to censorship by political regimes, religious groups, or other organizations; exploitation – artists may face exploitation by galleries, collectors, or other representatives of the art market; the search for new forms of expression; social art, etc. The aim of the article is to provide a theoretical analysis of contemporary scientific works on aesthetic feelings and experiences, the neurobiological foundations of aesthetic experience, «new» categories of aesthetics, the impact of artificial intelligence on the sensory and emotional spheres of humans, and to characterize the main challenges and opportunities of art in education in today's realities. Among the main vectors of research in contemporary aesthetics and its categories, one can distinguish the role of historical context on art, the formation of aesthetic values of the individual through art: the influence of capitalism on art and human ideology, groups; postmodern literature and the role of humor in it as a means of criticizing power; the conscious influence of art on the human brain and behavior; the irony of artificial intelligence development as a tragedy in the formation of social identity of humanity; aesthetic preferences of perception and evaluation; the suggestive influence of art and perception; disgust as a modern category of aesthetics and as a challenge to notions of beauty and morality. Among the contemporary trends, the following are highlighted: reflection on current events (wars, pandemics, economic and political crises), the search for new forms and technologies of expression, reference to traditions, culture, and emphasis on national identity, digital art, online art.*

**Key words:** art, education, pedagogy, aesthetic feelings, aesthetic experience, «new» categories of aesthetics, the impact of artificial intelligence, sensory and emotional spheres of personality.

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## ЗМІНИ КРИТЕРІЇВ ЕСТЕТИКИ ТА ВПЛИВ МИСТЕЦТВА В ОСВІТІ НА ЕСТЕТИЧНИЙ ДОСВІД ТА КУЛЬТУРНІ ЦІННОСТІ СЬОГОДЕННЯ

*У статті розглянуто праці сучасних науковців щодо естетичних почуттів та переживань, нейробіологічних основ естетичного досвіду та схарактеризовано основні виклики та можливості мистецтва в реаліях сьогодення. Серед яких – зміна сприйняття мистецтва, що потребує адаптації щоб залишатися релевантним та цікавим; цензура – мистецтво може бути піддане цензурі з боку політичних режимів, релігійних груп або інших організацій; експлуатація – митці можуть стикатися з експлуатацією з боку галерей, колекціонерів або інших представників арт-ринку; пошук нових форм вираження; соціальне мистецтво тощо. Метою статті є теоретичний аналіз сучасних наукових праць щодо естетичних почуттів та переживань, нейробіологічних основ естетичного досвіду, «нових» категорій естетики, впливу штучного інтелекту на сенсорну та чуттєву сфери людини та схарактеризувати основні виклики та можливості мистецтва в освіті в реаліях сьогодення. Серед основних векторів дослідження з сучасної естетики та її категорій можна виокремити роль історичного контексту на мистецтво, формування естетичних цінностей особистості засобами мистецтва: вплив капіталізму на мистецтво та ідеологію людини, груп; постмодерністська література та роль гумору в ній, як засіб критики влади; свідомий вплив засобами мистецтва на мозок людини та її поведінку; іронія розвитку штучного інтелекту як трагедія у формуванні соціальної ідентичності людства; естетичні переваги сприйняття та оцінки; сугестивний вплив мистецтва та перцепція; огида як сучасна категорія естетики і як виклик уявленням про красу і мораль. Серед сучасних трендів виокремлено: рефлексія на поточні події (війни, пандемії, економічні і політичні кризи), пошук нових форм і технологій вираження, звернення до традицій, культури та акцент на національній ідентичності, цифрове мистецтво, онлайн-мистецтво.*

**Ключові слова:** мистецтво, освіта, педагогіка, естетичні почуття, естетичний досвід, «нові» категорії естетики, штучний інтелект, сенсорна та чуттєва сфери особистості.

**The relevance of the research topic** is caused by rapid changes in the modern world. Art does not bypass these changes. War, pandemic, economic and political crises – all this affects how we perceive the world and how we create art. Today's challenges dictate the conditions for changes, particularly in the content and functions of art. Including:

1. The war in Ukraine became one of the most acute challenges for Ukrainian art. Many artists were forced to leave their homes, lose loved ones, and survive the occupation. All this is reflected in their works. The war in Ukraine was a turning point for Ukrainian art. The artists found themselves face to face with tragedy, had to flee from shelling, lose their homes and loved ones. These experiences are transformed into powerful works that impress with their power and emotionality. Officially, art has turned into an art of resistance. Artists turned cities into canvases, depicting symbols of struggle and Ukrainian unity on destroyed buildings. Graphic artists create sharp posters and caricatures exposing the aggressor. Filmmakers and photographers capture war crimes, civilian and military stories. This documentary evidence becomes an important source of information and history. Theater artists use performances and plays as tools to make sense of war and its consequences. These actions take place not only on the stage, but also in the open air, in bomb shelters, on destroyed squares.

2. The COVID-19 pandemic has also had a significant impact on art. Many cultural institutions were closed, artists could not exhibit their works, communicate with the public. This led to a crisis in the artistic environment. The COVID-19 pandemic has significantly affected the art sphere. Museums and theaters were closed, exhibitions and concerts were cancelled. Artists found themselves on the verge of survival, because they lost the opportunity to present their works and communicate with the audience.

3. Economic and political instability also negatively affects the financing of art projects. Grants are being reduced, government orders are decreasing. This forces artists to seek alternative sources of income and affects the scale and distribution of artworks.

**Analysis of recent research and publications.** The analysis of recent research and publications demonstrates a wide range of scientific approaches to the study of art, aesthetics, and their impact on society. Modern research encompasses both classical philosophical questions and cutting-edge neuroscientific and socio-political aspects.

The philosophical foundations of understanding art and aesthetics continue to develop within the context of hermeneutics and phenomenology. For instance, H. G. Gadamer, in his fundamental work «Truth and

Method» (Gadamer, 1990), views hermeneutics as the basis for understanding art, emphasizing the role of interpretation and historical context. A phenomenological study of grief, presented by M. Gonzalez (Gonzalez, 2022), demonstrates how art can serve as a means of comprehending and expressing complex emotional states.

The socio-political context of art also attracts significant attention. Mark Fisher (Fisher, 2009) in his work analyzes the impact of capitalism on art and culture, examining contemporary forms of discontent. Slavoj Žižek (Žižek, 1989) in «The Sublime Object of Ideology» explores the connection between art and ideology, emphasizing the role of the symbolic order. The analysis of Žižek's political humor, presented by Miguel Sanches (Sanches, 2023), reveals a Lacanian approach to understanding the comic in the context of social processes.

Contemporary aesthetic studies also address the analysis of specific aesthetic categories, such as disgust. J. Christiansen (Christiansen, 2023) explores the aesthetics of disgust in contemporary art, revealing its role in expressing social and cultural issues. David Lewis (Lewis, 2023) analyzes the comic subversion of authority in postmodern literature, demonstrating how humor can be used to critique power structures.

Neuroscientific studies of aesthetics are becoming increasingly important for understanding the impact of art on the brain and human behavior. P. Louise, C. Urgesi, and E.S. Cross (Louise et al., 2016) examine the neurobiological foundations of embodied aesthetics, emphasizing the role of sensorimotor processes in the perception of art. P.P.L. Tinio and A. Gartus (Tinio & Gartus, 2018) explore emotional responses to art, going beyond mere pleasure. S. Righi et al. (Righi et al., 2017) study how aesthetic forms influence the perception of everyday objects. Cross-cultural studies of empirical aesthetics, presented by J. Che et al. (Che et al., 2018), reveal universal and culturally specific aspects of aesthetic perception.

Postmodern philosophical approaches are also reflected in contemporary research. J. F. Lyotard (Lyotard, 1979) in his work «The Laughter of the Philosopher» examines the role of laughter and irony in postmodern discourse. R. Rorty (Rorty, 1989) in «Contingency, Irony, and Solidarity» analyzes the role of irony in the formation of social identity. T. Mulholland (Mulholland, 2022) examines the tragic irony of artificial intelligence, highlighting the ethical issues associated with technological development.

Thus, the analysis of recent research and publications demonstrates an interdisciplinary approach to the study of art and aesthetics, encompassing philosophical, socio-political, neuroscientific, and postmodern perspectives.

**The aim of the article is to** provide a theoretical analysis of contemporary scientific works on aesthetic feelings and experiences, the neurobiological foundations of aesthetic experience, «new» categories of aesthetics, the impact of artificial intelligence on the sensory and emotional spheres of humans, and to characterize the main challenges and opportunities of art in education in today's realities.

**Exposition of the main material of the research.**

There is a clear connection between the development of aesthetic feelings and the senses (sight, hearing, etc.). However, it is in the process of individual human activity that the combination of the form of contemplation, communication, and personal development takes place. The level of development of aesthetic feelings affects all manifestations of human spiritual life, and therefore all forms of their activity. Aesthetic feelings manifest themselves in the desire for beauty, harmony, and perfection, which leads to self-enrichment and personal development. A characteristic feature of aesthetic feelings is their non-utilitarian nature. They are not associated with the satisfaction of our immediate material needs, and at the heart of aesthetic feelings lies a need that is inherent only in humans – the need for aesthetic experience.

Jean-François Lyotard («The Laughter of Philosophy») explores the connection between laughter and knowledge, arguing that laughter challenges traditional notions of truth and reality (Lyotard, 1979). In this article, Lyotard explores the nature of laughter and its connection to philosophy. He argues that laughter is not just a physiological reaction, but also a complex phenomenon that has profound implications. Lyotard analyzes various theories of laughter and explores the role of laughter in literature, art, and philosophy. He argues that laughter can be a powerful tool for criticism and subversion of existing orders.

In the work «The Sublime Object of Ideology» Slavoj Žižek explores the connection between the comic and the tragic in the context of psychoanalysis, arguing that both arise from the impossibility of symbolic representation (Žižek, 1989).

Hans-Georg Gadamer explores the role of play and imagination in understanding art, arguing that the comic and the tragic are two ways of revealing truth (Gadamer, 1960).

The connection between the comic and the tragic in the context of postmodernism is explored by Richard Rorty. He argues that truth is not fixed, but is constantly created and reinterpreted. Rorty notes that our knowledge and beliefs are not based on a solid foundation, but are contingent, that is, dependent on the context in which they arise. This means that there are no universal truths, and that our ideas can always be

questioned. Rorty also explores the concept of irony, which he uses to describe how we distance ourselves from our own beliefs and see them from different perspectives. Irony, in his opinion, is important for the development of critical thinking and the ability to self-reflection (Rorty, 1989).

The connection between the comic and the tragic in the context of modern capitalism is explored by Mark Fisher. He notes that irony and sarcasm have become the dominant forms of reaction to the absurdity of the modern world. Fisher also explores how capitalism uses culture to legitimize itself and control people. The researcher emphasizes that capitalist culture encourages individualism, materialism, and competition, which destroy social ties and a sense of community (Fisher, 2009).

Important for our research are recent scientific publications that cover the field under study: the «tragic» and the «comic» in art.

Among the researchers, Miguel Sanchez should be mentioned. The Slovenian philosopher analyzes the political humor of Slavoj Žižek, using a Lacanian approach to show how Žižek uses the comic to undermine existing power orders. The author explains how the writer uses irony, sarcasm, and other humorous techniques to criticize dominant ideologies and power. Sanchez analyzes several examples of Žižek's humor, such as jokes about capitalism, religion, and politics. He argues that humor is not just entertaining, but also has a deep political meaning (Sanchez, 2023).

Thomas Mulholland analyzes the ethical implications of artificial intelligence, arguing that there is a tragic irony in the potential of AI to both improve and destroy human life. He argues that the AI we create to solve our problems may eventually become our biggest problem. In this article, Thomas Mulholland explores the tragic irony of artificial intelligence (AI) and describes several ways in which AI can pose a threat to humanity, including the development of culture (Mulholland, 2022).

In the article «The Aesthetics of Disgust in Contemporary Art» (2023), Julia Christiansen argues that disgust is a powerful emotion that artists can use to evoke strong reactions in viewers. Christiansen analyzes several examples of contemporary art that use disgust, such as the works of Naum Gabo, Andreas Serrano, and Damien Hirst. She argues that these works challenge our notions of beauty and morality and force us to reflect on the nature of disgust. At the end of the article, Christiansen argues that disgust can be a valuable tool for contemporary artists. She argues that by using disgust, artists can force us to look at the world in a new way and question our assumptions. Julia Christiansen explores the use of disgust in con-



temporary art, arguing that it can be both a provocative and transgressive tool for exploring themes of the body, death, and society (Christiansen, 2023).

Contemporary scientist Christine Baker, in the article «Tragic Dimensions of Climate Change: Ecological Aesthetics» (2024), explores the aesthetics of climate change, arguing that the tragic can be a powerful tool for raising awareness and stimulating action on this urgent issue. Baker argues that climate change is not just an environmental problem, but also an aesthetic problem that challenges our understanding of beauty, value, and meaning. The author describes how «climate change is destroying the natural landscapes that we value for their beauty, and how it threatens the existence of species that have aesthetic value for us» (Baker, 2024). She also argues that climate change forces us to rethink our relationship to nature and our place in it. In the article, Baker proposes an ecological aesthetic that is based on the recognition of the tragedy of climate change. This aesthetic, in her opinion, will help us better understand this problem and find ways to deal with it.

Maria Gonzalez, in the article «The Tragic Beauty of Loss: A Phenomenological Exploration of Grief», explores the phenomenology of grief, arguing that tragic beauty can be found even in the most painful losses. Gonzalez proposes a phenomenological model of grief based on the concepts of tragic beauty and meaning. This model, in her opinion, can help us better understand this complex experience (Gonzalez, 2022).

David Lewis explores how postmodern literature uses the comic to undermine authority and hierarchy. He argues that postmodernists use comic techniques such as satire, irony, and parody to challenge traditional notions of power and hierarchy. Lewis analyzes several examples of postmodern literature that use humor to undermine authority, such as the works of Kurt Vonnegut, Thomas Pynchon, and Salman Rushdie. He argues that these works use humor to force readers to question their own assumptions about the world and their place in it. He argues that this humor helps postmodernists challenge dominant ideologies and power structures (Lewis, 2023).

One of the recent scientific works that has sparked interest due to its novelty is the article by Louise Kirsch, Cosimo Urgesi, and Emily S. Cross, «Neurobiology of Aesthetic Perception: A Review». In this scientific exploration, the authors examine and refine the theoretical foundations for characterizing the neurobiological bases of aesthetic experience. Their work has enabled the structuring of the understanding that «the evaluation of art is a complex, multidimensional process. Instead of revealing a static picture of brain areas associated with one of the many components of

aesthetic experience, neuroaesthetics shows that the complexity of aesthetic experience is reflected in the interaction between dynamic brain systems, whose neurofunctional organization can be modulated by various factors related to the objects, subjects, and contexts of aesthetic experience and can undergo rapid, plastic changes when these factors are manipulated» (Kirsch, Urgesi & Cross, 2016). This research opens up new possibilities for understanding how the brain responds to beauty and other aesthetic stimuli.

Researchers at the University of Florence, Italy (S. Righi, G. Gronchi, G. Pierguidi, S. Messina, M.P. Viggiano) in their works emphasize the following: aesthetically pleasing and unpleasant instruments (stimuli-images) are processed differently by the brain and affect perception, including aesthetic perception; aesthetic experience can shape cognitive and emotional processes; highly attractive instruments improve the distribution of attention, prompting cognitive processing; low-attractiveness instruments can elicit a neural response associated with negative emotions (Righi, Gronchi, Pierguidi, Messina & Viggiano, 2017).

Researchers from the «Human Evolution and Cognition Group», IFISC, University of the Balearic Islands CSIC (Palma, Spain) have made the following conclusions: «People from different cultures base their aesthetic preferences on a common set of formal features, including symmetry, complexity, proportions, contours, brightness, and contrast. The reason for this commonality is that aesthetic preferences stem from basic perceptual and evaluative processes that are common to all humans and many other animals» (Che, Sun, Gallardo & Nadal, 2018).

A team from Montclair State University (New Jersey, USA) and the University of Vienna (Vienna, Austria) published their research results and drew conclusions regarding the emotional response to art. In their scientific work, the scientists state the following: «The aesthetic experience of art is often considered a highly personal experience, where viewers with their unique personal history, personalities, and art-related knowledge and experience interact with artworks. The artworks themselves are unique, each depicting a particular subject, conveying a particular concept, or expressing the individual thoughts or feelings of its creator. The uniqueness of both the viewer and the artwork suggests that each aesthetic encounter with art is a unique experience unlike any other, which is why art museums have until recently avoided using labels that provide viewers not only with the basic facts about the artwork – the artist's name and nationality, as well as the work's title, its completion date, and physical dimensions, the materials from which it is made, and an objective description of the processes

and techniques used to create the work, but also interpretive information regarding the content or theme of the work, the concepts or motivations underlying its creation, and a discussion of how the work is situated within art history. Such interpretive information, according to some curators, can hinder the viewer's personal connection with the artwork» (Tinio & Gartus, 2018). This method yielded the following results: «there was fairly good agreement among viewers regarding the emotions they experienced in response to a particular artwork or exhibition, and that there was a correspondence between the emotional reactions of art viewers and the emotional characteristics of the exhibition or artwork they viewed» (Tinio & Gartus, 2018).

Thus, recently, research on aesthetic perception has gained scientific interest in the following areas: how culture influences our aesthetic perception; how our preferences for beauty can be shaped by our cultural experience; research on the neurobiology of aesthetic perception (how the brain responds to beauty and other aesthetic stimuli); the impact of artificial intelligence (AI) on our understanding of aesthetic perception, whether AI can create truly beautiful works of art, and how AI can be used to improve our own aesthetic perception.

In the conditions of the mentioned challenges, it is possible to outline the possibilities:

1. Reflection on current events: Artists increasingly turn to the themes of war, pandemics, economic and political crises. Their works become a form of reflection on current events, a way of understanding complex problems of our time.

2. Search for new forms of expression: In the crisis, artists are looking for new forms of expression. New genres and directions in art appear, new technologies are used (Mun, 2001, 10).

3. Appeal to traditions: Artists also appeal to traditions, look for support in the past. It helps them understand the present, find answers to difficult questions.

4. Emphasis on national identity. The war contributed to an increased emphasis on national identity. Artists turn to national images, symbols, and folklore. This is an art that helps Ukrainians to realize their strength, unity and special path.

5. Experiments and search for new forms. Ukrainian artists have always been famous for their creativity and desire for experiments. In times of crisis, these qualities only increase. Artists are looking for new forms of expression, combining different techniques and genres (Green, 2021, 440).

6. Digital technologies in art. The pandemic has accelerated the use of digital technologies in art. New trends have emerged, such as VR exhibitions and NFT art (digital works certified by blockchain).

7. Development of online art. The rapid development of online formats was the answer to the quarantine. Museums began to conduct virtual tours of exhibitions, artists created online exhibitions, theaters broadcast performances online.

8. Turning to alternative sources of financing. Artists turn to crowdfunding, fundraising and other ways of attracting funds from private individuals and organizations.

9. Social art. Social art is developing, which focuses on acute social problems. Such works are often aimed not so much at aesthetic pleasure as at drawing attention to social problems.

**Conclusions.** Art has always played an important role in society. Today, in the face of complex challenges, it becomes even more crucial, especially in education. Art helps us understand the present, find answers to difficult questions, and maintain faith in the future. Regardless of the spheres of life, a person must focus on the following aspects of the modern world and actively use opportunities when implementing the content of education. There is a need to consider the European experience based on art with a cultural and national core (native language, folklore, national customs, traditions, family life, holidays, rituals and guidelines and rules of social behavior, symbols, various types of art, crafts and industries of our people). The world expects a long-term process of changes in the mental perception of society, through the creation of a unified system of educational activities for all members of society regarding the education of universal human values, such as love and respect, kindness, acceptance and compassion, respect, moral virtues, humanism, a sense of mercy, etc., especially in art education.

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