

Appreciation of Disturbing Art: Arthur Schopenhauer's Aesthetic Perception on the Appreciation of the Art and Transcendence

Rodrigo Emil M. Carreon

Graduate Student of Philosophy, De La Salle University – Manila

Assistant Professor, Mapua University - Manila

rodrigo_carreon@dlsu.edu.ph

recarreon@mapua.edu.ph

Abstract

The standard of pleasing art creates a notion that is axiological in the nature of the art itself. Given this claim Schopenhauer asserts that disturbing art does not provide relief for the spectator, therefore it may not be viewed as a temporary escape from life's suffering. This opus claims otherwise using the very same principle of Arthur Schopenhauer on aesthetics and the Will to Life. The introduction provides the philosophical inquests of Arthur Schopenhauer that are associated with the metaphysical position of the very banal action of appreciation. This opens the threshold for a review of written positions on the variables that would ascertain this principle of the Will to Life, the material of disturbing art, and the framework of the transcendence argument. These are crucial to establish the argument that this paper asserts in accordance to the research questions provided in the introduction, which focuses primarily on the transcendental analysis of the value of a qualified disturbing art. Following this review, the methodological means and the framework of transcendence is given premium. Deriving these contents from the hermeneutical processes, the opus provides a graphic representation on employing the transcendental method through hermeneutical procedures. Thus, creates a framework for the apparent philosophical investigation. Given these, the explications and discussions allow a better view on justifying and qualifying disturbing art according to its metaphysical and phenomenological connection with the Being as a natural spectator. Thus, leads to a possible novel argument utilized under the principles of Arthur Schopenhauer.

Keywords: Arthur Schopenhauer, Aesthetics, Beauty, Transcendence, Art

INTRODUCTION

In view of the conventional and normative arts, the aesthetic value is given according to a convention set by a certain norm that shall dictate on whether an art is pleasing or not ¹. It is a metaphysical argument where the Being appreciates something that is not equally appreciated by the conventions of the circumstances. This means that the argument is posited in a manner that delves not on the palpable physicality but rather on factors that are concerned with the principles and components of one's feelings and existential manifestations ². Therefore, the Being subjects the one it perceives as non – conventional art. The premise of subjecting it as metaphysical is denoted to the interpretation on what is delightful and is consulted to the subjective pleasure which one receives from appreciating or depreciating the work of art.

A threshold inquest on the manner of perception by the actor, must be posited. Arthur Schopenhauer provides a metaphysical and even ontological stance that life is an array of eternal suffering, that life itself is not meant to be enjoyed rather that it is already expected to bring about misery ³. Therefore, the stance being ontological means that it is concerned with the non – palpable physical attributes of the human person and on the facets of existence itself even without taking into account the apparent and physicality under the biological sphere. This may mean the thought of existence, thought processes, and even identity of the individual ⁴. While this opus does not seek to question this stance of Schopenhauer, as such would provide other principles related to the conception of the idea, this opus then inquires on the manner as to how Schopenhauer suggests a temporary escape from the misery of life.

¹ Mukarovsky, J. "Aesthetic Function, Norm, and Value as Social Facts." Accessed February 25, 2015. <https://doi.org/10.1080/17561310.2015.1049476>. Adajian, T. "The Definition of Art." Accessed February 25, 2022. <https://plato.stanford.edu/archives/spr2022/entries/art-definition/>.

² Kleinmann, P. "Philosophy 101". Adams Media, Massachusetts, 2009.

³ Law, S. The Great Philosophers. London, UK: Quercus Publishing, 2007.

⁴ Kleinmann, P. "Philosophy 101". Adams Media, Massachusetts, 2009.

This work unravels the different facets of aesthetics in the tradition of existentialism giving premium to Schopenhauer's Will to Life principle. The following parts of this introduction will present the research questions and the research objectives that shall focus on the concrete artwork in question and the appreciator of the said work. The nature of these questions are crafted in light of metaphysics to bring about the transcendental faculties and also in light of existentialism to provide a phenomenological approach on the matter.

In order to operationalize the facets presented by the latter section, incumbent upon the literature review is the focus on the variables germane to the endeavor. It must be intricately focused that the criticality of Schopenhauer's Will to Life is the entity upon which the other subjects such as the disturbing art and conventional art serve. In this light, a dedicated theme to the qualifications and principles of what exact the disturbing art is properly analyzed. In its finality, the literature review will explicate the method of transcendence and as to how the principles beyond what is apparent is definitely at work in ascertaining the research questions provided by this opus.

If under the canons of the conventions of art, then how would we be able qualify the appreciation of artworks that project tragedy, horror, uneasiness, and even death? The paper does not highlight the discrediting of the conventions or even the norms but rather to explicate the properties as to how aesthetic appreciation may be done transcendently. The points of philosophical inquiry are given premium in reaching the objective and they are as follows: *a) how would the reconciliation of the aesthetic conventions to the non – conventional construction of disturbing art happen? b) What is the systematic contribution of the transcendental appreciation notion in the volition of viewing aesthetics? And c) How can the justification of metaphysical transcendence be integrated as existentially pivotal in the endeavor of aesthetics?*

The arguments and discussions suggest that a disturbing art provides intrinsic aesthetic value as that of the other works of art that conventionally alleviates the suffering of the Being. Through the principle of appreciation of transcendence also by the same philosopher, Schopenhauer, an inquiry on the interpretation of how the valuation of aesthetic appreciation is posited in the conventional arts as it influences

human life. As such, this opus will utilize hermeneutical methodology as to the interpretation of ideological traditions of aesthetic and metaphysical philosophers related to principles that have been utilized to further expand the theory of Schopenhauer.

Literature Review

These arguments shed light on the different philosophical variables and themes present in this opus. This is necessary so that the work will fully establish foundational and pivotal principles as this paper progresses. They are as follows: a) Schopenhauer's Metaphysics and the Will to Life, b) Defending Disturbing Art, and c) Qualifying the Argument of Transcendence. The themes are reviewed and explicated by this researcher in order to posit an evaluation of the concepts derived therein.

Schopenhauer's Metaphysics and the Will to Life

The intention of Schopenhauer is to provide the explication as to how the human being lives in accordance with and along with the predicaments of life. It is in his view that the dictatorship of the principle of the Will to Life is more powerful than that of either affection or reason and would more often than not go as far as providing the being with the sense of awareness and realization⁵. In the claims of Schopenhauer, the Will to Life is the driving force of the being, that despite the predicaments and sufferings life has to offer, the being still clings to life⁶. This is the case because the Being clinging to life still hopes for the presence of pleasure⁷.

This is the reason why Schopenhauer associated the Will to Life as the threshold to falling in love, that by giving premium to this principle,

⁵ Law, S. The Great Philosophers. London, UK: Quercus Publishing, 2007.; Shapshay, S. "Schopenhauer's Aesthetics." Accessed February 25, 2021. <https://plato.stanford.edu/archives/win2021/entries/schopenhauer-aesthetics/>.

⁶ Atwell, J. Schopenhauer on the Character of the World: The Metaphysics of Will. Berkeley, CA: University of California Press, 1995.

⁷ Wicks, R. "On Arthur Schopenhauer." Accessed February 25, 2021. <https://plato.stanford.edu/archives/fall2021/entries/schopenhauer/>.

there is an urge to still live, simply because there is the promise of the pleasure of falling in love ⁸. Schopenhauer, then goes on to appreciate falling in love as an aspect of aesthetics, because the Being seems to find the connection of beauty, appreciation, and compensation in the said partner ⁹.

The dissection of the circumstance of falling in love builds a distinct connection between the lover and the beloved where in this parlance is dubbed as the viewer and the art respectively. The same is true on the process of falling in love where a viewer that perceives the love manifestation of two individuals comes to appreciate the said view. In that premise, the perception of aesthetic value onto what is pleasurable, at least in the tradition of Schopenhauer's philosophy is integral more to the affective connection rather than the rational.

Although the rationality is essential in order to discern and to command the volition of the being, it is the affective position that exhibits the manifestation appreciation. This may also be an explication that the necessity to make the affective passion primary to that of rationality, must be crucial in the appreciation and viewing of the art. As such, the Will to Life protrudes a notion of desire rather than reasoning, for if the latter was in charge of falling in love, then rationalization of all things that are desirable or non – desirable is inevitable and that we can never find pleasure for the simple reason that the ideal overshadows the real.

The same is true with the appreciation for aesthetics and art, therefore in these principles, only when we lose our faculty for reasoning momentarily, only then can we truly subject ourselves to falling in love and as such is the desire for the pleasure of life. This is at the very least a review and analysis of this researcher with respect to the Will to Life concept of Schopenhauer.

⁸ Ellis, F. "Schopenhauer on Love." Accessed February 25, 2017. <https://doi.org/10.1093/oxfordhb/9780199395729.013.24>. ; Zublin, F. "The Philosopher of Love who Lived and Died Alone." Accessed February 25, 2019. <https://www.ozymag.com/true-and-stories/the-philosopher-of-love-who-lived-and-died-alone-except-for-his-poodles/95895/>.

⁹ Payne, E. *The World as Will and Representation* by Arthur Schopenhauer. New York, NY: Dover Publications, 1969.

In Defense of Disturbing Art

In the view of disturbing art, one must ask the question what is disturbing art? The question then shall provide an answer for itself, and the answer is not categorical, where the factor of what disturbing art may be subjective or more so introspective to the one defining ¹⁰. Thus, disturbing art may be qualified as one that draws the affective aspect of the perceiving being, an art that stresses the emotional and visceral components of the Being that although uneasy, is still considered to be affective perception nonetheless ¹¹.

If that is so, then disturbing art is an affirmation that it influences the affective appreciation of the one perceiving such art ¹². How then is disturbing art related to the visceral and non – rational components of the living human being, thought to be perceiving such art? It is improbable for the being to not perceive what is imminently perceivable, therefore, the researcher establishes that perception is inevitable unless acted upon by an external or circumstantial force that impairs perception. In this light, what is perceived at the moment is something that establishes a connection to the one perceiving it, in a moment's snap the perception may transition to reflection that is if the Being opens a threshold for either appreciation or depreciation.

The Being therefore, subjects itself to a state where one reflects on the perceived art, we may say if one is scared of horror movies but inevitably perceives a scene from such movie, the perception then is present and such disturbing factor found a means to relate to the person by simply providing the scare factor. In another view, perhaps an artwork depicting murder or any actions that are intrinsically evil in nature, one may not be able to appreciate such but in the presence of perception.

¹⁰ Hospers, J. "Philosophy of Art." Encyclopedia Britannica. Accessed February 25, 2022. <https://www.britannica.com/topic/philosophy-of-art>.

¹¹ Levinson, J. *Music, Art, and Metaphysics: Essays in Philosophical Aesthetics*. Ithaca, NY: Cornell University Press, 1990.; Lamarque, P. "How Can We Fear and Pity Fictions." *British Journal of Aesthetics*, 1981.

¹² Matravers, D. "Art and Emotion". Oxford, UK: Oxford University Press, 1998.

One may be able to reflect on the work and eventually the act of mere perception turns to reflection and thus a connection is built between the art and the viewer. Thus, an establishment of the validation of Schopenhauer's discussion on the Will to Life, that our appreciation for aesthetics is derived from the materiality of our own effort and volition to experience an escape from the normal miseries of life ¹³.

If then, a disturbing art provides the feeling of misery through the course of one's perception and ultimately reflection, it is still qualified as an escape from the normal miseries of life, because even if such misery is felt, the latter is qualified as a necessary misery to appreciate the momentary escape from life's suffering. Thus, it is an arousal of the affective constitution of the being and such arousal becomes pleasure intrinsically.

Qualifying the Argument of Transcendence

The human being is an entity that is aware and is capable of self-realization both through the discernability faculty of reasoning and the desiring aspect of the passion for the affective faculty ¹⁴. The argument of transcendence, although unconventional in the theoretical manifestation of Schopenhauer's aesthetics provides an idea that can be used as a principle to analytically establish a scaffold for the metaphysical existence of man vis a vis the concept of the Will to Life.

Schopenhauer knowledgeably claims that reason is a handmaid of the Will to Life, therefore the limitation of reason cannot afford to surpass that of the Will and the latter is necessary in order to view life as an isolated entity from the predicaments of everyday living ¹⁵. Transcendence is qualified to be philosophical usually utilized to depict something that is no longer beyond the control of human faculty

¹³ Shapshay, S. "Schopenhauer's Aesthetics." Accessed February 25, 2021. <https://plato.stanford.edu/archives/win2021/entries/schopenhauer-aesthetics/>.

¹⁴ Salgado, P. "Metaphysics." Quezon City, Philippines: Bahay Dominiko, 2017.; Law, S. The Great Philosophers. London, UK: Quercus Publishing, 2007.

¹⁵ Catwright, D. "Schopenhauer: A Biography." Cambridge, UK: Cambridge University Press, 2010.; Atwell, J. Schopenhauer on the Character of the World: The Metaphysics of Will. Berkeley, CA: University of California Press, 1995.

¹⁶, as such it is characterized as a venture to the otherworldliness or the preternatural element of a specific circumstance, event, or locus.

The transcendental factor of the Will is that it surpasses space and time ¹⁷. This gives a focal principle in the light of Metaphysics according to Schopenhauer termed as the Principle of Representation, that what we perceive is a mere representation of the ideal ¹⁸. Therefore, the Platonic principles are embraced by Schopenhauer not because it creates an isolation from space and time or even a separation from the real and the ideal, but rather it creates an independent appreciation of the Being for aesthetic judgement, free from the predicaments and influences of life ¹⁹.

Therefore, it is in this view that the Argument of Transcendence manifests that even beyond the judgement of whether an art is pleasurable or not, what will be material is that the art takes the viewer away from the reality of suffering and that it provides a moment of isolation. In this light, the volition now is coming from the work of art, where it initiates the experience of a temporary escape from the experience of life.

The Kantian principle of Aesthetic judgement may also play as a counter factor for this claim, although Immanuel Kant based conservative view on the rationality of the appreciation for the art, the philosopher did not discount Aesthetic experience where an a priori

¹⁶Westphal, M. "On Transcendence." In Routledge Encyclopedia of Philosophy. Accessed February 25, 2015. <https://doi:10.4324/9780415249126-K3585-1>.

¹⁷ Salgado, P. "Metaphysics." Quezon City, Philippines: Bahay Dominiko, 2017.; Law, S. The Great Philosophers. London, UK: Quercus Publishing, 2007.

¹⁸ Payne, E. The World as Will and Representation by Arthur Schopenhauer. New York, NY: Dover Publications, 1969. ; Snow, D. "A Review on The World as Will and Representation by Arthur Schopenhauer." Accessed February 25, 2018. <https://ndpr.nd.edu/reviews/the-world-as-will-and-representation-volume-2/>; Welchman, A. and J. Norman. "Schopenhauer's The World as Will and Representation: A Critical Guide". Cambridge, UK: Cambridge University Press, 2022.

¹⁹ Wicks, R. "On Arthur Schopenhauer." Accessed February 25, 2021. <https://plato.stanford.edu/archives/fall2021/entries/schopenhauer/>.

experience is given premium ²⁰. As such, if we are to synthesize the thematical premise, that even if the issue of objectivity is still posited, the appreciation of Aesthetic value still inclines itself in establishing the desire of the viewer. The communicative faculty of the art perceived is therefore qualified transcendence.

Theoretical Framework and Methodology

The inquiry although under the philosophical canopy of Aesthetics, can be answered by metaphysics and existentialism. It can be deduced that the rational approach of Arthur Schopenhauer for Aesthetics is not central but rather auxiliary to the main field of his concern which is existential and metaphysical in nature. Therefore, an established rationality in the Aesthetics of Arthur Schopenhauer already provides a causality for it to also be metaphysical since it denotes that the Aesthetic circumstance is an external causality of the visceral faculty of the being in the long existence of suffering in life.

In this view, the researcher is faced with the justification of Schopenhauer that art must possess a mimetic nature in accordance with a Platonic view of the matter, where beauty should alleviate the suffering of a being and provide it momentary happiness ²¹.

In this premise, it is understood that the view of the ancient philosopher, Plato, protrudes an understanding that an art must always portray the feeling of a scenario that is pleasing and delightful. The mimetic aspect of such provides that the work of art must strive to perfect and recreate a scene that is of almost the same as the real circumstance as such will be the basis of beauty. In synthesis of the premises, the mimetic principle manifests a feature of art that it must portray, to the best of its potentialities, the similar qualities of the subject existing in the reality sphere. It is only through this condition can an

²⁰ Rohlf, M. "On Immanuel Kant." Accessed February 25, 2020. <https://plato.stanford.edu/archives/fall2020/entries/kant/>. ; Bird, O. Allen and Brian Duignan. "Immanuel Kant." Encyclopedia Britannica. Accessed February 25, 2022. <https://www.britannica.com/biography/Immanuel-Kant>.

²¹ Sack, H. "The World According to Arthur Schopenhauer." Accessed February 25, 2018. <http://scihi.org/world-will-arthur-schopenhauer/>.

opus be considered inclined to beauty and pleasure thus, in turn being appreciated by an individual entity. Mimesis has been acknowledged as a canonical feature in the appreciation of aesthetic subjects, this protrudes that what is featured as one that creates a work closest to the model or scenario it portrays then such is canonically accepted as aesthetic in nature.

While this may be true at least in the justifications of Schopenhauer, whose positions are likened to that of Immanuel Kant in objectifying the conventions of art ²². The researcher found a means to also counterargue with the premise using Schopenhauer's metaphysics. The latter protrudes the principle of Transcendence. This opus uses this Transcendence in order to qualify the artistic factor of disturbing art as well. The Transcendence speaks about the extra – physiological attribute of perception, where an art is also a means to communicate ²³. Schopenhauer provides that Transcendence enables the affective and emotive faculty of the being to be at the front and that reason plays a role only when discernment is needed ²⁴.

As such, we have come to establish that the affective and rational faculties of man are but handmaids of the Will to life, if such is the case then the Will to life simply speaks as the dictator of existence, of which Transcendence is a component thereof. The researcher then goes further in using the Transcendence principle in order to justify the claim that Disturbing Art provides aesthetic value at par with that of the beautiful mimetic art.

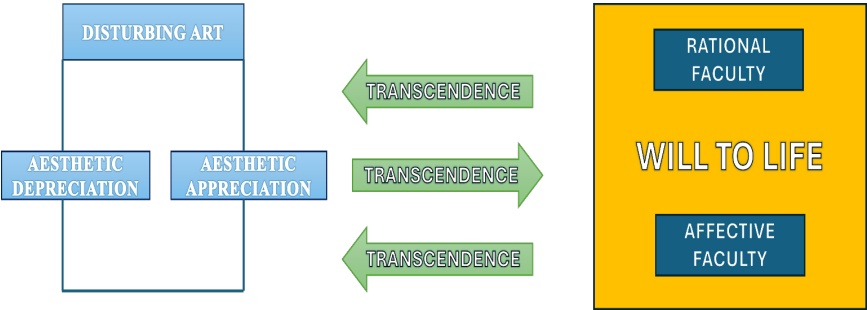
²² Hübscher, A. "Arthur Schopenhauer." Encyclopedia Britannica. Accessed February 25, 2022. <https://www.britannica.com/biography/Arthur-Schopenhauer>. ; Magee, B. "The Philosophy of Schopenhauer." Accessed February 25, 1997. <https://doi.org/10.2307/2219072>.

²³ Hammer, E. "Schopenhauer and Transcendence." In *Philosophy and Temporality from Kant to Critical Theory*. Accessed February 25, 2011. <https://doi.org/10.1017/CBO9780511792618.006>. ; Lachs, J. "Transcendence in Philosophy and in Everyday Life." *The Journal of Speculative Philosophy*. Accessed February 25, 1997. <https://www.jstor.org/stable/25670227>.

²⁴ Hannan, B. "Three Major Themes of Schopenhauer's Philosophy: Transcendental Idealism, Panpsychism, and Determinism." In *The Riddle of the World: A Reconsideration of Schopenhauer's Philosophy*. Accessed February 25, 2009. <https://doi.org/10.1093/acprof:oso/9780195378948.003.0002>.

However, this does not necessarily mean that Disturbing Arts do not provide the negativities to the visceral faculty of the being, but rather this only explains that while it does exist, there is an inherent appreciation value to such from the view of the being subjected to a Metaphysical explication. The opus utilizes this approach in order to not only defend the status of Disturbing Art as an aesthetic entity providing relief for human suffering, but also as a standards precedence to approach issues of Aesthetics with Metaphysics integratory to Existentialism.

Figure 1.
Theoretical Framework Simulacrum



Explications and Discussions

The Will to Life is the central theme upon which we draw all principles in relation to aesthetics and the appreciation of such²⁵. In the Schopenhauerian tradition, the volition of the human being as existing beings is determined by the rational faculty in the sense that what is conceived by the mind are explicitly done by the body and therefore, bodily movements²⁶. However, there should be a distinction on the rational faculty where there is a separation between the discernability of the act and the mere mechanical act itself. The former then proceeds in allowing the self-realization of the human being.

²⁵ Magee, B. "The Philosophy of Schopenhauer." Accessed February 25, 1997. <https://doi:10.2307/2219072>.

²⁶ Wicks, R. "On Arthur Schopenhauer." Accessed February 25, 2021. <https://plato.stanford.edu/archives/fall2021/entries/schopenhauer/>.; Law, S. The Great Philosophers. London, UK: Quercus Publishing, 2007.

The Will to Live and Discernability

The analysis on this matter falls under the concern of the Will as part and parcel of the faculty of rationality. Thus, this can posit a question of discernment, can an individual will to or not will to do an action? The question is not based on the action, but rather on the basis of the actor. Therefore, the one that is inquired upon is the ability of the actor for discernment. In this light, there should be a factor that allows the volition of discernment, therefore one that is being discerned must be discernable. This then, posits the question on what should be considered as discernable at least in view of the Will to Life and aesthetics? This opus provides the following conditions:

- a) *Aesthetic Contemplation*: The appreciation of an art is not based on the standards or a certain objective rubric, but rather on the connection of the individual to the artwork. Therefore, this raises the premise that whatever art which allows the individual to escape the reality temporarily then such would have a premium on appreciation.
- b) *Isolation of the Physical Manifestation*: The intrinsic axiological facet of an object is given premium as a criterion for discernability. This means that the object at hand must be seen in view of its value and not simply is physical attributes. An artwork may either be appreciated or depreciated in view of universal or canonical rubrics. However, its capacity to be discerned is not based on this contention but rather on its form, origin of how it was made, emotional depth, intentions of the maker, and even on its circumstantial survival narrative e.g. the painting was sheltered in a church but since the certain church is being overrun by soldiers, the residents made an effort to save painting and transferred it to a local municipality.

The Individual Being as a Spectator

The human being is a living being similar to those in the biotic community, however, the capacity to reason is a faculty not divorced to the nature of human beings but rather one that is intrinsically present

²⁷. As such, in the principle of the Will to Life, the attainability of success and pleasure remains to be an endless hope of the human being, and that the suffering which life offers still persists ²⁸. The failure and discrepancy of a human being is the same as that of the misfortunes of animals or other living non – human members of the biotic community, but what separates the human being from such is that the human being is fully aware and conscious about this suffering and therefore laments on the misfortunes of life ²⁹.

One is therefore subjected and saturated to the effects of the suffering but not really the suffering per se. The role of aesthetics is actually a solution for the misery of life, it offers a temporary relief from the routinary misery. As such, a break from the course of the reality of pain is a categorical principle in the appreciation of the art. The issue at hand simply asks the question: If art is made to be an escape from the misery of life, then should an art be not pleasing according to the conventions of what aesthetic is then should it be at par with the appreciation we give for the conventional aesthetic art?

The answer has already been established in the previous part of this opus. The same appreciation must be given provided that it shall satisfy the connection linked between the one who appreciates, and the one being appreciated. This link protrudes a connection where this work establishes as the desire of the human being. The said desire is not merely the urge for want or the simple inclination of the possession of someone or something, the desire at least in this opus refers not to the wants of the physiological but rather that of the Will to Life in itself. This then, speaks about the visceral factor of the human being. Since the establishment of the notion that the reason is the handmaid of the Will to Life, the former becomes a tool for discernability and objectivity, the reason also dictates the conventions established by the societal

²⁷ Atwell, J. Schopenhauer on the Character of the World: The Metaphysics of Will. Berkeley, CA: University of California Press, 1995.

²⁸ Gryzanovski, E. "Arthur Schopenhauer and His Pessimistic Philosophy." *The North American Review* 117, no. 240 (1873): 37–80. <http://www.jstor.org/stable/25109759>.

²⁹ Parker, A. "A Pragmatic Look at Schopenhauer's Pessimism." Accessed February 25, 2019. <https://philarchive.org/archive/PARAPI-2>.

norms of the time, while the factor of having rationality as a means to be self-aware, this faculty also serves the Will to Life in order to expand appreciation of the art.

Art for Art's Sake and Yours

The integral faculty to reason, contradicts the principle of normativity also produced by the same entity which is reason. Therefore, the problem could not have been on reason per se, but rather on its interpretation as to how it applied and given justice according to its utilization. The normativity and objectifying character is given premium when reason is seen as a domineering faculty, however, the affective side where the visceral faculty is given premium is protruded in a view that reason is meant to serve the Will to Life. The latter then, enjoys the primacy as the central theme of man's urge to cling to life.

If such is correct then, a disturbing art is not estranged to conventional pleasurable art, it is simply a subcategory of such, the Will to life ascertains the appreciation of the human being for the work of art without the prejudice of what the suffering of life has to offer. What is material is that the so-called desire of man for pleasure is found as a supervening entity in the reflection of the artwork. In that case, desire can be deductively assumed as a visceral component to the faculty of the affective principle of the Will to Life. If it is contentious to presume that disturbing art provides a sense of pleasure for the viewer, then just the same, the valuation of such aesthetic entity still must be given an equal treatment as that of the conventional art.

The argument of Schopenhauer with respect to mimesis in accordance to the ideological formation brought about by Plato makes sense in view of portraying the beautiful. Schopenhauer does not divorce himself from this idea since the entirety of his Metaphysics is focuses on representation which finds essentiality in mimesis. However, although in the different subjects of interests, the aesthetic value as protruded by Schopenhauer is closely knitted to the objective and conventional standards, where a certain work of art must be as close as a depiction as possible to the real image in itself.

This then sparked the theoretical inquiry on his central theme of philosophy, which is the Will to Life, as such this researcher provided

the reconciliation of arguments and discussions found in this opus. It is therefore transcendental adhering to the same philosophical stance that even disturbing art creates the link through the desiring man where desire is affective in nature and therefore transcendence becomes a tool for aesthetic appreciation. Thus, the latter becomes an aesthetic experience by the viewer.

CONCLUSION

The view of Schopenhauer can be subjected as Metaphysical in nature, however the reasoning upon which he proclaims his aesthetics seem to not have given justice to his Metaphysical claim. This researcher understands the primary theme present in this opus is existential and metaphysical however, it is the aesthetic property of the capacity for existence that provides a deeper understanding of the value of artwork as reflected upon by the viewer. It is not so much given premium when one is completely using the faculty of reasoning rather than simply appreciating an artwork, here the artwork becomes a subject in itself and not merely an object to be perceived.

The actions and volitions are practically done by the human actors as the latter are the one given this mandate and capacity but in the view of transcendental appreciation, the work of art also allows itself to be noticed and therefore, even if acting as a non-human entity it still projects its intrinsic value to be appreciated. The endeavor of this paper is to simply address the issue of disturbing art as an art not qualified in alleviating the suffering of daily living as given by Schopenhauer.

As such, the researcher can only hope that even if the stringent and objectified judgement towards disturbing art is not the same as that of pleasurable art, the connection it builds is enough or even more than the link that a conventional art has established to curb the desire of the human being viewing the art. The philosophical endeavor of aesthetics is actually an endeavor of existential and phenomenological philosophy rather than simple appreciation of the convention. It thus, seeks to understand how in the Schopenhauerian tradition, can it be a source of respite for the lifelong suffering which the human being has to endure. As such, in doing so, the appreciation of the art whether it be disturbing or not disturbing can still be a source of pleasure as it is after all, a transcendental entity.

This endeavor provides a framework on possibly answering the questions on the gap between the conventional and the unconventional. In view of the discussions and premises provided by this opus, it is a contribution to another facet of examining what art really is. Moreover, the predicaments and contentions raised in this paper, becomes an avenue for new literature to be structures on creating a possible epistemic disposition in dealing with the expressions of individual contingent beings. Having the discussion attributed not only to the subject of art and artwork but also on the condition of the existence of the human person, this opus is of good use in ascertaining a different approach on the analysis of expression and appreciation. Further, such contribution is one that interests the fields of the Philosophy of Mind and Aesthetics.

BIBLIOGRAPHY

- Adajian, T. "The Definition of Art." Accessed February 25, 2022. <https://plato.stanford.edu/archives/spr2022/entries/art-definition/>.
- Atwell, J. Schopenhauer on the Character of the World: The Metaphysics of Will. Berkeley, CA: University of California Press, 1995.
- Bird, O. Allen and Brian Duignan. "Immanuel Kant." Encyclopedia Britannica. Accessed February 25, 2022. <https://www.britannica.com/biography/Immanuel-Kant>.
- Catwright, D. "Schopenhauer: A Biography." Cambridge, UK: Cambridge University Press, 2010.
- Ellis, F. "Schopenhauer on Love." Accessed February 25, 2017. <https://doi.org/10.1093/oxfordhb/9780199395729.013.24>.
- Gryzanovski, E. "Arthur Schopenhauer and His Pessimistic Philosophy." The North American Review 117, no. 240 (1873): 37–80. <http://www.jstor.org/stable/25109759>.
- Halliwell, Stephen. "The Aesthetics of Mimesis: Ancient Texts and Modern Problems". Princeton University Press, 2002. *JSTOR*, Accessed 8 May 2024. <https://doi.org/10.2307/j.ctt7rn67>

- Hammer, E. "Schopenhauer and Transcendence." In *Philosophy and Temporality from Kant to Critical Theory*. Accessed February 25, 2011. <https://doi.org/10.1017/CBO9780511792618.006>.
- Hannan, B. "Three Major Themes of Schopenhauer's Philosophy: Transcendental Idealism, Panpsychism, and Determinism." In *The Riddle of the World: A Reconsideration of Schopenhauer's Philosophy*. Accessed February 25, 2009. <https://doi.org/10.1093/acprof:oso/9780195378948.003.0002>.
- Hospers, J. "Philosophy of Art." *Encyclopedia Britannica*. Accessed February 25, 2022. <https://www.britannica.com/topic/philosophy-of-art>.
- Hübscher, A. "Arthur Schopenhauer." *Encyclopedia Britannica*. Accessed February 25, 2022. <https://www.britannica.com/biography/Arthur-Schopenhauer>.
- Kleinmann, P. "Philosophy 101". Adams Media, Massachusetts, 2009
- Lachs, J. "Transcendence in Philosophy and in Everyday Life." *The Journal of Speculative Philosophy*. Accessed February 25, 1997. <https://www.jstor.org/stable/25670227>.
- Lamarque, P. "How Can We Fear and Pity Fictions." *British Journal of Aesthetics*, 1981.
- Law, S. *The Great Philosophers*. London, UK: Quercus Publishing, 2007.
- Levinson, J. *Music, Art, and Metaphysics: Essays in Philosophical Aesthetics*. Ithaca, NY: Cornell University Press, 1990.
- Magee, B. "The Philosophy of Schopenhauer." Accessed February 25, 1997. <https://doi.org/10.2307/2219072>.
- Matravers, D. "Art and Emotion". Oxford, UK: Oxford University Press, 1998.
- Mukarovsky, J. "Aesthetic Function, Norm, and Value as Social Facts." Accessed February 25, 2015. <https://doi.org/10.1080/17561310.2015.1049476>.

- Parker, A. "A Pragmatic Look at Schopenhauer's Pessimism." Accessed February 25, 2019. <https://philarchive.org/archive/PARAPL-2>.
- Payne, E. *The World as Will and Representation by Arthur Schopenhauer*. New York, NY: Dover Publications, 1969.
- Rohlf, M. "On Immanuel Kant." Accessed February 25, 2020. <https://plato.stanford.edu/archives/fall2020/entries/kant/>.
- Sack, H. "The World According to Arthur Schopenhauer." Accessed February 25, 2018. <http://scihi.org/world-will-arthur-schopenhauer/>.
- Salgado, P. "Metaphysics." Quezon City, Philippines: Bahay Dominiko, 2017.
- Shapshay, S. "Schopenhauer's Aesthetics." Accessed February 25, 2021. <https://plato.stanford.edu/archives/win2021/entries/schopenhauer-aesthetics/>.
- Snow, D. "A Review on The World as Will and Representation by Arthur Schopenhauer." Accessed February 25, 2018. <https://ndpr.nd.edu/reviews/the-world-as-will-and-representation-volume-2/>.
- Welchman, A. and J. Norman. "Schopenhauer's The World as Will and Representation: A Critical Guide". Cambridge, UK: Cambridge University Press, 2022.
- Westphal, M. "On Transcendence." In *Routledge Encyclopedia of Philosophy*. Accessed February 25, 2015. <https://doi:10.4324/9780415249126-K3585-1>.
- Wicks, R. "On Arthur Schopenhauer." Accessed February 25, 2021. <https://plato.stanford.edu/archives/fall2021/entries/schopenhauer/>.
- Zublin, F. "The Philosopher of Love who Lived and Died Alone." Accessed February 25, 2019. <https://www.ozy.com/true-and-stories/the-philosopher-of-love-who-lived-and-died-alone-except-for-his-poodles/95895/>.

ABOUT THE AUTHOR

Rodrigo Emil Carreon is currently a full time faculty member at Mapua University's Department of Liberal Arts as Assistant Professor of Philosophy. He is sometimes invited as a panelist or research adviser for undergraduate students of the College of Liberal Arts and Sciences of Colegio de San Juan de Letran. Asst. Prof. Carreon graduated with the degree of Bachelor of Arts in Political Science from Colegio de San Juan de Letran in 2022, the same year he was awarded the Manuel Quezon award for Leadership. He is currently taking his graduate studies under the Ladderized Doctor of Philosophy in Philosophy Program at the De La Salle University. He completed the component master's degree of the said program, Master in Teaching Philosophy in December of 2023. In between the years 2014 to 2017, he entered the Immaculate Conception Major Seminary in Guiguinto, Bulacan and earned units in Philosophy, in his stint as a seminarian, he earned a Certificate of Completion for Propaedeutic Studies and Preparatory Ecclesiastical Studies. His socio - civic experiences include various voluntary posts at the Parish Pastoral Council for Responsible Voting since 2013 until the present. Recently, he had his professional membership at the Philosophical Association of the Philippines and the Oxford Philosophical Society of the Oxford University Department of Continuing Education.