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## **The Dialectical Relationship Between Philosophy and Art: The Interplay of Thinking and Creativity**

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**Abstract.** Philosophy has traditionally provided the foundation for thought and culture, defining creativity as an inherent dimension of human nature and art as a medium for conveying the meanings of existence. This scholarly inquiry aims to focus on the analysis of the dialectical relationship between philosophy and art, with an emphasis on how these two spheres interact and influence each other. The objectives of the article are centred on their mutual influence: philosophy structures the axiological foundations of the artistic domain, while art expands the epistemological boundaries of philosophical thought. The methodology adheres to the standards of qualitative research. It is oriented towards a comprehensive review of sources and literature, followed by a systematic and comparative analysis of the relationship between philosophy and art. The findings indicate a gradual transformation of the dialectical

interaction between these disciplines towards innovative synergetic dimensions, wherein philosophy and art do not merely accompany each other but form a unified interplay of creative and logical components. The article also delves into the methodological significance of these relations in the era of globalisation, wherein art and philosophy serve as cultural bridges and contribute to shaping perspectives on socio-cultural reality. A promising direction for further research involves examining philosophy and art through the principles of interdisciplinarity, multiculturalism, and methodological pluralism. Consequently, the modern socio-cultural landscape is gradually shaping a new epistemological paradigm that establishes pragmatic principles of functionality and efficiency in the interaction between philosophy and art. At the same time, the axiological and teleological constants retain their autonomy within the distinct rational-logical and cultural-creative dimensions.

**Keywords:** Aesthetics, interdisciplinary research, creative freedom, philosophy, art, dialectical relationship.

## Introduction

Philosophy and art are interconnected fields that play crucial roles in interpreting and exploring worldviews. While philosophy delves into the nature of being, beauty, and value, art embodies and expresses these concepts emotionally and formally. Historically, philosophy and art have continuously influenced and complemented each other. Philosophy provides theoretical frameworks and aesthetic concepts that underpin artistic expression, while art, in turn, actualises these ideas, bringing philosophy to life.

This relationship between philosophy and art is presented through theoretical aspects and how art concretises and interprets abstract philosophical concepts. While philosophy poses questions about the meaning of life and the nature of beauty, art offers feedback by directly expressing these thoughts through creative works. This expands the expressive possibilities of art and challenges philosophy to delve deeper into its concepts and values. This paper will trace the historical relationship between philosophy and art and analyse their mutual influence on shaping contemporary thought and worldview.

In the contemporary sociocultural environment, philosophy and art are gradually shifting from a value-based discourse to a focus on functionality, driven by global trends in modern civilisation. The dynamism of the present era does not facilitate the formation of a coherent and stable worldview, resulting in interactions between different spheres being marked by situational.

This uncertainty has led to gaps in the scientific and philosophical understanding of the relationship between philosophy and art in new realities. Foremost among these concerns is the question of their autonomy, which determines the potential level of mutual influence. Additionally, a defining factor in the modern world is providing both intellectual and creative activity. Our time's technological and digital advancements have reached a level of generative capability that fundamentally alters perceptions of both philosophical and artistic achievements.

This study aims to structure the relationship between philosophy and art within the new sociocultural realities, focusing on the dialectical connection between intellectual and creative activity.

The key research questions include an examination of the diversity of formats and content in the interaction between philosophy and art:

- The dialectical link between intellectual and creative activity highlights shared constants and emerging contradictions.
- The mutual influence of philosophy and art regarding their capacity to alter each other's value-based or functional boundaries.
- The synergistic relationship between philosophy and art within contemporary methodological interdisciplinarity and global multiculturalism.

This study seeks to uncover the potential factors contributing to the lack of effective interaction between philosophy and art in shaping a scientific worldview and the value-based constants of the socio-cultural space. Drawing on the insights of classical philosophical thought and contemporary academic discourse, it aims to identify the optimal model for their interaction and analyse their shared intellectual and creative potential efficiency.

## **Literature Review**

Philosophical discourse has traditionally devoted considerable attention to humanity's artistic and creative activity, as this aspect forms an integral part of epistemological, axiological, ethical-aesthetic, and even partially ontological characteristics of human existence and activity within the structure of the world. In contemporary conditions, the influence of philosophical ideas on the development of art—and, conversely, the creative dimension within philosophy—is deepened by several factors that have been extensively examined in academic research:

- Existential and teleological constants of human existence and the world are viewed creatively and intellectually (Veit & Ney, 2021).
- Cognitive activity is shaped by intellectual influence on the creative process and the role of creativity in constructing philosophical ideas (Leung et al., 2022).
- The ethical dimension is an inseparable standard of beauty and harmony in human life and society (Vagg, 2022).
- Aesthetic characteristics of the artistic paradigm, correlating principles of shifting cultural trends and creative priorities (Flack, 2023).
- Moral imperatives ensure stability in philosophical and artistic development in a turbulent world marked by innovations and transformations of the established order (Zhang et al., 2024).
- Interdisciplinary principles that link philosophy and art in the historical paradigmatic positioning of science, religion, and culture (Haldane, 2022).

A special focus should be placed on contemporary interpretations of classical philosophical thought regarding the role of reasoning in the artistic realm and the impact of creativity on shaping worldview convictions in different cultural-historical epochs. The origins of intellectual-creative synergy can be traced back to the ancient concept of the demiurge (Zafeirenia, 2024) and its modern interpretation in the context of refined creativity (Bruce, 2020). Researchers highlight two dominant perspectives in positioning philosophy and art: one viewing art as an indispensable condition for philosophy's existence (Kolour, 2024), and the other considering philosophy as the irreplaceable foundation of creative activity (Selan, 2020).

A key aspect of the philosophy-art interaction is the role of the individual as an embodiment of both thought and creativity. The individual occupies a central position in the conceptual dimensions of philosophical discourse, variously represented as Spinoza's "agent of immanence" (Hornäk, 2020), Kant's "evaluator of the aesthetic" (Benjamin, 2022), or the "genius-creator" (Ziche, 2023).

### **Philosophy in Art and Art in Philosophy – A Two-Way Dialectical Relationship**

Philosophy and art have long been intimately linked, with philosophy serving as both a provocative way and a theoretical foundation for art. Philosophy brings concepts that have provided art with aesthetic concepts and principles and guides art in exploring the nature of beauty, existence, and meaning in human life. From antiquity to the modern era, philosophy has profoundly influenced art, enabling it to become a medium of expression not only of forms but also of thoughts.

In the modern world, the profound harmony between philosophical-intellectual and creative-artistic synergy has been disrupted by the dynamic influence of scientific and technological advancements (Higuera Martínez et al., 2021). This influence has granted a dominant status to the rational component and established pragmatism as the primary principle governing the creative process and its outcomes. Evidently, within this framework, it becomes challenging to maintain the traditional autonomy characteristic of the artistic sphere. On the other hand, in these new realities, the genuine value of philosophy's influence on artistic life becomes increasingly apparent—an influence that has never encroached upon the freedom of the creative process nor dictated the substantive and formal principles of artistic activity.

#### ***Firstly, of Philosophy and the Discovery of Beauty in Art***

One of the most fundamental connections between philosophy and art is the concept of beauty. Since antiquity, philosophers have sought to understand the nature of beauty and its manifestation in art. Plato, one of the early philosophers who discussed beauty, argued that art is an inferior "imitation" or "copy" of ideal forms and that beauty exists as an absolute, perfect idea. This view profoundly influenced ancient Greek art, where sculptures and architecture aimed to replicate these ideal forms of the human body and the natural world. As iconic examples of the idealisation of beauty and harmony in art, the statue of Zeus at Olympia and the Parthenon exemplify the embodiment of these ideal forms, as espoused in *The Republic* of Plato's philosophy (Plato, 2000).

Aristotle, a student of Plato, approached art from a more practical perspective. He argued that art is not merely an idealisation but also a faithful imitation of nature. According to Aristotle's *Poetics*, art imitates nature but in a more perfect form (Aristotle, 1999, p. 24). Thus, art provides beauty and accurately represents the natural and social world. Aristotle's view paved the way for the Renaissance, where artists like Leonardo da Vinci and Michelangelo sought to exemplify this ideal of artistic representation, depicting humans and nature in a realistic yet idealised manner.

The Socratic understanding of the role of philosophical influence on art had a distinctly consultative character (Xiaojun et al., 2024). Examining artistic trends and achievements through the lens of reflective perception not only encompassed the emotional dimension of creative impressions but also provided creativity with prioritised directions for development.

### ***Secondly, Existential Philosophy and the Role of Individual Freedom in Art***

In the 19th and 20th centuries, existentialist philosophy, with philosophers like Søren Kierkegaard and Friedrich Nietzsche, offered a new perspective on human existence and the nature of being, profoundly influencing art. Existential philosophy moved away from seeking fixed ideals or cosmic order, instead emphasising individual freedom and human responsibility in creating meaning. Existential art became a vehicle for individuals to express their freedom and confront the deeper aspects of the human psyche.

For example, Edvard Munch's *The Scream* embodies the feelings of loneliness, anxiety, and existential crisis. More than just a painting, *The Scream* represents despair and disorientation, a hallmark of existentialist philosophy. As Munch wrote in his diary, 'I stood there trembling with anxiety, and I felt a great, infinite scream through nature'; he sensed it as a scream passing through him (Munch & Prideaux, 2005). Existential art thus became a tool for individuals to confront and reflect upon the profound depths of their soul and existence.

An example of existential dimensions in contemporary art is the two types of realisation of creative imagination as the foundation of art:

- the Western type, which enhances imagination through intellectual strength;
- the Eastern type, which incorporates the element of spiritual power (Wang & Chen, 2021).

This conceptualisation of creativity reflects the fundamental philosophical and dialectical oppositions between the material and the spiritual, the rational and the irrational.

### ***Thirdly, the Philosophy of Sentimentalism and the Development of Individual Expression in Art***

Philosophy has also influenced how art expresses emotion and empiricism. Empiricism, which emphasises that human perception is primarily based on sensation and direct experience, has positioned art to express personal feelings and experiences. Philosopher David Hume, with his assertion in *A Treatise of Human Nature* that all concepts are ultimately derived from perception, paved the way for art to use sensation as a primary source of inspiration (Dorsch, 2016).

This trend is weakening due to the active use of technological tools in creative activities. There is a de facto elimination of the spiritual and emotional component at the most crucial stage of the artistic process—creating an artistic product. The re-evaluation of concepts such as authorship, intellectual property, and copyright radically transforms the functional aspects of artistic activity (Moruzzi, 2022). In this context, philosophy must defend the last bastion of creative freedom—the human right to express ideas, perspectives, and talent through artistic works.

In modern art, the Expressionist movement took this concept further by emphasising the role of individual emotion. Works by artists such as Vincent van Gogh and Egon Schiele are not mere representations of reality but powerful expressions of emotion and inner turmoil. For example, Van Gogh's 'Starry Night' uses colour and movement to convey a sense of uncertainty and anxiety, a highly subjective and personal experience. Later philosophers, such as Maurice Merleau-Ponty, argued in *Phenomenology of Perception* that art is a way for humans to understand and perceive the world through their sensations, that the world only truly exists when it is perceived through human senses (Merleau-Ponty, 1962, p. 87). From this perspective, art is no longer simply a representation but a means for individuals to explore and express themselves.

#### ***Fourthly, the Philosophy of Deconstruction and the Non-Structural Nature of Contemporary Art***

One of the most significant tasks of philosophy about art is the complete elimination of the concept of obligation from creative activity (Baer, 2024). The creative experience differs fundamentally from any other materially practical sphere of societal activity. Creative impulse, an idea emerging from nowhere, and spontaneous emotionality are just a few of the irrational components of artistic activity, which in no other field yield results (and, in some cases, are deliberately avoided). Thus, viewing art from a pragmatic and rational perspective would effectively end activity in this domain. A completely different approach is applied in the philosophical dimension of understanding creativity, as it provides space for the diverse manifestations of human potential.

In the late 20th century, Jacques Derrida's deconstruction challenged traditional notions of structure, meaning, and language. Derrida argued in *Of Grammatology* that *no system is fixed or immutable* and that everything can be 'deconstructed' (Derrida, 1967, p. 114). This perspective introduced new possibilities for contemporary art, where the dismantling of structure and the diversity of visual elements became expressive tools. Modern artists like Ai Weiwei exemplify this new approach to creative freedom and nonconformity with their non-structural and often politically charged works. For instance, Ai Weiwei's 'Dropping a Han Dynasty Urn' challenges the meaning of cultural heritage and traditional values while raising questions about value, power, and the integrity of cultural heritage. In addition, in *Contingency, Irony, and Solidarity*, postmodern philosopher Richard Rorty contended that art should symbolise 'creative freedom and the independence of thought' rather than adhering to fixed standards (Rorty, 1989, p. 203). With its deconstructive and multidimensional qualities, contemporary art has exemplified this philosophical shift.

By the end of the 20th century, a rather persistent "creativity crisis" trend emerged (Winkler, 2023), fully corresponding to the era's realities. Under the influence of globalisation, artists were searching for a new universal artistic direction that would consolidate nature within the socio-cultural environment. The search for such an artistic paradigm required time and effort—resources perpetually scarce in a dynamic society. As a result, the void of uncertainty quickly found a new "creator" in technology, which gradually yet confidently reshaped the artistic paradigm with new imperatives.

From early concepts of beauty to modern theories of freedom and deconstruction, philosophy has profoundly impacted art, shaping and inspiring its development. Throughout history, art has been an expression of philosophical thought and a place where philosophy can be interpreted and realised through various forms, helping humanity continually explore the nature and meaning of life.

### **Art's Influence on Philosophy**

Art not only expresses philosophical ideas but also inspires philosophy to expand, deepen, and sometimes even revise its own viewpoints. Throughout history, art has clarified, complemented, and occasionally challenged fundamental philosophical concepts, thus enriching our understanding of consciousness, beauty, and existence.

A bearer of conceptual creativity (Lebuda et al., 2021) automatically conveys a semantic load through art. Following the example of artistic masterpieces from Antiquity and the Renaissance, which established high standards in the global consciousness regarding the understanding of beauty and harmony, attempts to surpass existing parameters are to be expected. The human aspiration for perfection and the enhancement of the existing is inherent in all spheres of activity, and art is by no means an exception.

#### ***Firstly, Art as a Tool for Interpreting Philosophical Concepts***

Art is a medium through which philosophy can convey abstract concepts concretely and vividly. Different art movements have helped to elucidate ideas that are often difficult to articulate in philosophical language. For instance, the works of Wassily Kandinsky and Jackson Pollock, with their free and abstract forms of expression, have opened up new ways of understanding and interpreting beauty. Kandinsky's *Composition VII*, for example, does not depict familiar images but instead conveys profound, mysterious, and often turbulent emotions through abstract colours, lines, and forms. As Kandinsky stated in *Concerning the Spiritual in Art*, the relationships in art are not necessarily ones of outward form but are founded on inner sympathy of meaning (Kandinsky, 1977, p. 55).

As seen in Number 1, 1950 (Lavender Mist), Jackson Pollock's drip painting technique embodies spontaneity and creative freedom, creating a dynamic and open-ended artistic space. Pollock's work aligns with existentialist philosophy, reflecting that individuals are free to create meaning. As Jean-Paul Sartre famously stated in *Existentialism is a Humanism*, 'Man being condemned to be free carries the weight of the whole world on his shoulders; he is responsible for the world' (Sartre, 1946, p. 34). Pollock's paintings exemplify this notion, inspiring new philosophical perspectives on individual freedom and limitless creativity.

## ***Secondly, Art Expresses Social and Philosophical Thought through Each Period***

Art serves as a reflection of philosophical thought and a mirror in which philosophical ideas can be examined and refined. The Renaissance marked a flourishing of humanist ideas, where art and philosophy celebrated the individual and their freedoms. Leonardo da Vinci's works, such as the *Mona Lisa* and *The Last Supper*, are not only masterpieces of art but also expressions of a new humanist philosophy that emphasised the centrality of humanity in the universe. Renaissance philosophy learned from art, restoring faith in human creativity and understanding, paving the way for modern science and philosophy. The Surrealist movement of the 20th century is another prominent example of the interplay between art and philosophy. Salvador Dalí's *The Persistence of Memory*, with its melting clocks, symbolises the fluidity of time and the dissolution of past and present. This work enriches Freud's theory of the unconscious and, later, Carl Jung's concept of the collective unconscious in *The Archetypes and The Collective Unconscious* (Jung, 1968, p. 23). Dalí and other surrealists provided a visual framework for psychological and philosophical theories to explore the unknown depths of the human mind and psyche.

Surrealism also brings philosophy to identify and further explore human subjectivity. René Magritte, with works like *La Trahison des Images*, challenged our understanding of objects and perception. By juxtaposing a pipe with the words 'Ceci n'est pas une pipe', Magritte forced viewers to question the difference between representation and reality. This has led philosophers to delve deeper into the nature of perception and consciousness, exploring the relationship between images and the real world.

Art serves as a distinctive communicator of the fundamental worldview ideas of an era, which are transmitted to society. Philosophy, in turn, generates these principles while simultaneously acting as an arbiter in their dissemination within the community. To facilitate the interaction between philosophy and art in the practically oriented support of society's ideological development, corresponding functional tools have been established (Ibri, 2022). The communication between thought and creativity ensures the coherence of the worldview paradigm and the efficiency of conveying conceptual messages to society.

## ***Thirdly, Art and the Expansion of the Frontiers of Philosophy***

Art also plays a role in taking philosophy to transcend the limitations of language, expanding our ability to explore complex issues of perception and society. Contemporary non-representational and installation art has posed new philosophical questions regarding power structures, control, and freedom. Jacques Derrida, in *Of Grammatology*, with his philosophy of deconstruction, argued that contemporary artworks are multi-layered, creating spaces of meaning beyond language (Derrida, 1967, p. 114). Ai Weiwei's works, such as *Sunflower Seeds*, which consists of millions of porcelain seeds in a public space, create a symbol of individual and collective connection and raise questions about power and control in society. Such works as Ai Weiwei's *Sunflower Seeds* exemplify how art can transcend language to express complex aspects of politics and culture. Through his art, Ai Weiwei challenges traditional notions and enlightens new perspectives for philosophy on power and the individual. These 'seeds' are artworks and symbols of millions of people within a power structure where individuals are independent and interconnected with the community.

Art also contributes to advancing philosophical discussions on ethics and the nature of evil. Philosopher Hannah Arendt, in her work *Eichmann in Jerusalem*, conceptualised the 'banality of evil' through her experiences with the Holocaust and the artistic representations of this tragedy. Works like Steven Spielberg's *Schindler's List* and paintings depicting Auschwitz have allowed philosophers to delve deeper into the nature of humanity in the context of tragic social situations (Arendt, 1963, p. 87). Overall, art serves as a means of expression and helps philosophy expand its boundaries, overcoming the limitations of language and fixed thought structures. Art offers philosophy a richness of emotion and perception, enabling philosophers to access the depths of consciousness, the nature of society and morality and to develop more multifaceted approaches to questions of existence, freedom, and power.

### **Methodological Significance in the Study of the Relationship between Philosophy and Art Today**

Researching the relationship between philosophy and art offers significant methodological implications for developing theory and expanding artistic practices in contemporary society. This interaction serves as a foundation for exploring how art and philosophy shape consciousness, culture, and the meaning of life. Such an endeavour requires an interdisciplinary approach and reflects how art and philosophy are integrated and adapted within globalisation.

#### ***Firstly, the Interdisciplinary Approach in Philosophical-Artistic Research***

Contemporary research on the relationship between philosophy and art necessitates a multidisciplinary approach, drawing from aesthetics, sociology, psychology, and anthropology. This interdisciplinary perspective fosters a rich research foundation, enabling scholars to delve deeper into art from an aesthetic standpoint and the philosophical and social values embedded within each work.

For instance, in the study of contemporary art, philosophy analyses how art articulates complex concepts such as individual identity and existence in a rapidly changing world. An interdisciplinary approach allows us to evaluate art formally and examine its role in reflecting and driving social change. In *Pragmatist Aesthetics*, philosopher Richard Shusterman argues that art is not merely a vehicle for expressing beauty but also a tool for expanding our understanding of society and human nature (Shusterman, 1992, p. 45).

Another dimension of the synergy between philosophy and art in the contemporary world is integrating critical and creative thinking (Maras & Shand, 2023) within scientific, educational, and cultural contexts. In this perspective, art is not interpreted as a mere collection of cultural artefacts or the creative heritage of an individual or an era. Instead, creative activity is understood through the prism of innovative thinking, which ultimately shapes the final artistic product. Art that primarily relies on psycho-emotional perception is losing relevance due to creative achievements' growing intensity and scale. The present era necessitates an analytical approach even within artistic activity; as such, an approach provides a value-oriented direction for creativity, increasing its potential for audience recognition.

The formula of talent multiplied by diligence has remained relevant for centuries; however, today, it requires qualitative supplementation with informational and technological support factors. In this context, philosophy is called upon to mitigate the tension arising from the potential resistance of the creative community to incorporating new content and formats in artistic practice.

### ***Secondly, Art and Philosophy in Modern Social Cognition***

Contemporary art and philosophy significantly contribute to social consciousness by exposing and challenging societal issues such as justice, the environment, and human rights. Art mirrors global concerns, while philosophy provides the intellectual framework to understand these issues better. Through his street art, artists like Banksy have addressed topics like climate change, political conflict, and social injustice, creating a powerful impact on public consciousness. Philosophy also plays a critical role in fostering an understanding of the social significance and responsibilities of art. Environmental philosopher Arne Naess argues in *Ecology, Community and Lifestyle that art can evoke emotions and convey insights that language cannot fully express, helping individuals deepen their understanding of their impact on the planet* (Naess, 1989, p. 95).

### ***Thirdly, Philosophy and Art in the Current Era of Globalisation***

In the era of globalisation, art and philosophy have become crucial bridges between cultures, fostering understanding and connection among communities worldwide. Globalised art is a platform for diverse cultural expression and a space for questioning individual and collective identity notions in an increasingly complex and interconnected world.

Multicultural art explores the challenges of preserving identity, particularly as cultural, linguistic, and religious boundaries blur. International art exhibitions, such as the Venice Biennale, showcase works from around the globe and facilitate dialogue among artists. This contributes to a global culture where philosophy and art collaboratively shape our understanding of the diversity and complexity of identity. Philosopher Kwame Anthony Appiah claims in *Cosmopolitanism: Ethics in a World of Strangers* that globalization in art is not just about diffusion but about how art builds bridges of cultural meaning between communities (Appiah, 2006, p. 203).

## **Discussion**

In the classical philosophical understanding, art (like science or religion) is interpreted as a meaningful activity within a specific format, requiring value-oriented and goal-directed support. As cultural and historical experience suggests, philosophy has performed this role throughout the entire development of civilisation. However, the modern world is marked by its turbulence, which renders it impossible for philosophy to exert control over or provide guidance for other spheres of social activity. These realities have led to the autonomisation of science, technology, culture, and art. At the same time, interdisciplinary and multicultural trends in contemporary society actively support these processes at an organisational and practical level. The technological-digital world and the scientific paradigm increasingly contribute to the guidance—and, with the spread of artificial intelligence and virtual reality

(Fleury & Richir, 2021), even the creation—of artistic activity. An irreversible process of the instrumentalisation and dehumanisation of art has been observed (Lee, 2022). Consequently, philosophy is gradually diminishing its direct influence on the artistic world and the principles governing its development.

The present study's findings confirm the growing role of other fields (primarily science and technology) in artistic activity. Numerous attempts have been recorded to 'measure' creativity levels (Moruzzi, 2021). However, the notion that philosophy is losing its traditional status in the artistic domain, let alone being replaced by scientific or technological achievements, is refuted. This position is reinforced by the cultural and historical experience of the medieval period when religion sought to exert an exclusively dominant influence over art, yet such attempts ultimately failed to achieve their intended outcome. Instead, the discussion revolves around 'a new possible framework for evaluating creativity without relying on subjective assessment' (Rockliffe & McKay, 2023).

It is crucial to consider the issue of the interrelationship between philosophy and art from a dialectical perspective, as confirmed by similar conclusions drawn in previous studies on this subject. The counterbalances activated by philosophy and art in the context of their mutual influence help preserve the autonomy of intellectual and creative activity, preventing the absolute dominance of either element. This dichotomy has effectively established a civilisational balance, enabling the worldview paradigm to embody unity and diversity. Since ancient times, philosophical thought has emphasised the detrimental effects of external control over creative activity—individual, local, or global. The nature of the creative world necessitates value-oriented freedom and ideological direction—perhaps guidance, but not external constants dictating the standards by which cultural and artistic works should be produced (Corazza, 2023).

It is essential to highlight perspectives on the relationship between philosophy and art that differ from those presented in the current study, particularly in light of contemporary socio-cultural realities. Specifically, innovative trends favouring the dominance of scientific and technological progress frequently eliminate the philosophical and ideological component from the artistic sphere, replacing it entirely with digital or technological tools. This perspective is reinforced by transforming creativity from a purely human attribute into a technological one. Kaufman and Beghetto (2023) note the emergence of an existential 'where' concept in the creative paradigm, drawing attention to a previously overlooked issue—the new technological domain of artistic development. Artificial intelligence and virtual reality can generate artistic products in real-time or push creativity 'beyond the human' (Henriksen et al., 2022), which inherently excludes philosophical reflection on the creative process, fully automating it. The concept of 'transformational creativity' (Sternberg, 2021) grants art the potential to alter the course of cultural and historical events, which contradicts the value-driven objectives of creative activity.

A particularly concerning trend in modern philosophical interpretations of art is the attempt to replace fundamental creative skills with general cultural soft skills (Thornhill-Miller et al., 2023). This process raises significant concerns, as while the cluster of soft skills serves as an effective instrumental tool in the context of value characteristics, it poses a genuine

challenge to the artistic domain. Within the soft skills framework, multiple skill groups are simultaneously prioritised, existing in equal competition. Among these, digital skills stand out, placing the creative segment in a pre-emptively disadvantaged position due to its inherent inability to match the pragmatic efficiency standards of science and technology. Art has always occupied a distinctive place within the system of worldview coordinates due to the fragility and variability of its creative nature. Therefore, positioning the creative dimension on an equal competitive level with functionally more powerful segments is unjustified.

## **Conclusion**

The relationship between philosophy and art is a profound interplay of thought and creativity that enriches human understanding and experience. Philosophy provides a theoretical foundation, while art expresses and expands these ideas. Together, philosophy and art create deep aesthetic and humanistic values and contribute to fostering creativity and comprehensive development in modern society.

The dialectical duality in the relationship between philosophy and art gradually transforms into synergistic intellectual and creative interaction dimensions. These developments are a consequence of the dynamism of the contemporary socio-cultural space, which has introduced a range of variables that profoundly influence both the content and format of art itself and the principles guiding its philosophical and ideological interpretation. However, the synergistic model does not entail a radical repositioning of art's creative and logical components; instead, it harmoniously integrates new factors shaping the artistic world.

Considering art as an active domain of influence on social consciousness, it is essential to outline the role of the creative component in the formation and evolution of the contemporary philosophical and ideological paradigm. Art serves as a distinctive marker for preserving the autonomy of social activity in a rapidly changing and transformative world. The freedom of the creative element functions as a fundamental standard for maintaining the value-oriented purpose of art amid the expansive and intensive policies of global dramatisation.

Ultimately, art exemplifies contemporary philosophical interpretations of the principles of freedom by resisting a complete transformation of its content and format through technological integration. Preserving concepts such as talent, inspiration, self-expression, and individuality prevents the technological-digital sphere from replacing humans as the primary bearers of creativity and artistic potential. Philosophy and art continue their struggle to uphold the fundamental values of freedom and humanism in the turbulent system of the modern world order.

## **Suggestions for Future Research**

Future research should focus on developing a new strategy for the philosophical-artistic relationship. In general, the format of interaction established throughout previous cultural and historical epochs does not require significant transformations. Traditionally, art provides philosophy with diversity and dissolves boundaries in situations of ideological collapse or degradation. Philosophy, in turn, complements the emotional and mental perception of

creativity by conveying targeted meanings and transmitting to society the value-oriented guidelines embedded within the creative dimension.

At the same time, an aspect that requires new approaches is the need to reconsider the positioning of these domains of social activity—both in dialectical opposition and synergistic interaction. Preserving the autonomy of philosophy and art within the contemporary socio-cultural environment is essential to fostering intellectual and creative activity in individuals, communities, or civilizations.

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