

Transcendence as a Prerequisite for Understanding the New in the Field of Art

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The article discusses the problem of studying the deep structures of the binary substance of the brain. The hypothesis of the dominant role of deep three-dimensional (material, energy, and informational) neural substrates of the brain substance functioning at the level of DNA calculus in the creative process is proved. The role of transcendence as a unique property of the brain, providing the search and comprehension of innovation, is substantiated. This term in philosophy characterizes something that is fundamentally inaccessible to empirical knowledge or is not based on experience. Transcendence, being a correlate of existence, is a prerequisite for the search, comprehension, and actualization of a new method (approach, technique) of art and the creation of a unique work.

Keywords: transcendence, noninvasive method, DNA calculus, cognitive science, ideation

Introduction

Significant progress has been made in the study of the brain in recent years, but understanding how the brain's substance functions as a single whole as a result of the interaction of an infinite number of neurons requires further in-depth research. It should be mentioned that such studies should involve the use of non-invasive methods (this is a method that does not require direct contact or modification of the surface or internal structure of the object)

In modern world science, special attention is paid to the study of the phenomenon of language and thinking in the interdisciplinary field of cognitive science, an interdisciplinary scientific field combining the theory of cognition, cognitive psychology, neurophysiology, cognitive linguistics, non-verbal communication, and the theory of artificial intelligence.

It should be noted that neuro-linguistics, which became a separate interdisciplinary science in the 50s and 60s of the last century, played an important role in the scientific identification of the problem of the paradigm of language and thinking, and the study of the deep generative basis of these purely human abilities.

At the end of the 20th century, a biopsychosocial approach was identified as a priority area, aimed at exploring the deep, subcortical generative foundations of language and thinking.

The creative process in art, as in any field of activity, is associated with transcendence (from Latin. *transcendens* "transcending, transcending, transcending"). This philosophical term characterizes something that is fundamentally inaccessible to empirical knowledge or is not based on experience. Transcendence acts as a correlate of existence. The existence that surrounds a person is transcendence.

In this article, an attempt will be made to identify the neural mechanisms of transcendence in art as prerequisites for achieving identity in understanding and implementing innovation by penetrating into the sphere of transcendental, inaccessible to experience.

A hypothesis is put forward about the dominant role of deep three-dimensional (material, energy, and information) neural substrates of the brain substance, functioning at the level of DNA calculus, in the establishment, activation, and coordination of transcendence mechanisms.

Literature Review

J. Lakoff was one of the first to draw attention to the need to use the conceptual principles of neurophysiology and neuro-linguistics, and conducted research in this area. According to the famous philosopher E. Husserl, the essence of consciousness embodies meaning in intentional acts; the existence of consciousness is expressed in giving meanings. The philosopher proposed the term ideation (eidetic intuition, categorical contemplation, contemplation of essence)—the concept of E. Husserl's phenomenology, meaning the contemplation of essence.

From the point of view of the famous scientist T. Givon, linguistic phenomena should correspond to the peculiarities of human memory and mental operations.

It should be borne in mind that in the substance of the brain, on the one hand, functions are localized in brain regions, on the other—they are all connected in a single network. These opposing properties of the brain provide both detailed consideration and holistic coverage of the realities of life in the creative process. Transcendence, as a unique property of the brain, plays an important role in combining these opposing aspects in the creative process of artists. The creative process is associated with transcendence (from Latin. *transcendens* “transcending, transcending, transcending”). This philosophical term characterizes something that is fundamentally inaccessible to empirical knowledge or is not based on experience. Transcendence acts as a correlate of existence. The existence that surrounds a person is transcendence. (1979, New York: Academic Press)

Talent is the outstanding natural (innate) abilities of a person, manifested in a certain field of activity, and is a form of transcendence. There are many examples from the creative biographies of famous artists that show that great artists experience a surge of new strength and enthusiasm based on transcendence when creating unique works.

By the age of 12, the outstanding composer Frédéric Chopin (1810-1849) was not inferior to the best pianists of his time. His teacher Wojciech (Adalbert) Żywny, who noticed Chopin's unique gift, refused to study with the young virtuoso, saying that he could not teach him anything else.

During his trip to Berlin, Dresden, and Prague, Chopin attended concerts by prominent musicians, and diligently visited opera houses and art galleries. Chopin began teaching. The love of teaching piano playing was a distinctive feature of the great composer Chopin, who devoted a lot of time and effort to this.

Transcendence as a complex form of being cannot be represented in the sphere of consciousness in its entirety. A creative person with unique abilities covers only certain aspects of transcendence. According to contemporaries, Chopin could not play *forte* at all; the upper limit of his dynamic range was approximately *mezzo-forte* (*forte-loudly*). Consequently, transcendence establishes a range of coverage in the creative process.

Art historians note that the music of Franz Schubert (1797-1828) is dominated by melody. In 1808-1812, the future composer was the “singing boy” of the court chapel. Of particular importance in Schubert's works are the colorfulness and colorfulness of melodies, but they are not self-sufficient, but serve as a means of revealing a certain content. Colorfulness is achieved due to the harmony of major and minor.

The outstanding composer F. Schubert was one of the musical geniuses who paved new paths in art through the comprehension of transcendence. He was the first great representative of the romantic trend in musical art, a “romantic classic” (A. Einstein’s term).

The attraction to colorfulness is also reflected in Schubert’s orchestration, in his frequent use of variational techniques. Showing great mastery of polyphonic writing, fugue form, canon, etc. Schubert subordinated the content of the composition to the general concept of the work. This ability can be explained from the point of view of transcendence, which helps to grasp the essential parameters of the created work and clearly follow the general presumption.

Transcendence helps a creative person overcome difficulties in their personal life and find the strength and opportunities to continue their work.

German composer Ludwig van Beethoven experienced manic and depressive periods of bipolar disorder and was close to suicide. His creative energy was replaced by apathy. And in order to switch over and force himself to write music again, Beethoven dipped his head in a basin of ice water.

Leonardo da Vinci is a vivid example of a creative personality who excelled in almost all spheres of life, leaving behind a huge legacy in the fields of technology, art, anatomy and cooking. The great thinker possessed the gift of foresight. The premise of all these abilities is transcendence.

“The Last Supper” (Ital. *Il Cenacolo* or *L’Ultima Cena*) is a monumental painting created by Leonardo da Vinci in the years 1495-1498, depicting the scene of the last meal of Christ with his disciples.

Leonardo da Vinci’s most famous paintings include the *Mona Lisa* (*Gioconda*) (1503-1519).

Leonardo da Vinci believed that there were no limits to creativity that limited the creation of new things. He wrote: Never stop there in your creative quest, but enjoy the process to the fullest.

Pablo Ruiz y Picasso (full name—Pablo Diego Jose Francisco de Paula Juan Nepomuceno Maria de los Remedios Cipriano de la Santisima Trinidad Martin Patricio Ruiz y Picasso), in the Russian language also adopted a variant with an accent in the French manner of Picasso.

In 1900, Picasso and his friend, the artist Casagemas, went to Paris, where he attended the World’s Fair. It was there that Pablo Picasso became acquainted with the work of the Impressionists. His life at this time was fraught with many difficulties, and the suicide of Carlos Casagemas on February 17, 1901, deeply shocked the young Picasso.

In Picasso’s work, art historians distinguish between the “Blue” period (1901-1904), in which shades of blue predominate in the master’s palette, and the “Pink” period (1904-1906), when the artist preferred pink and gold, and the characters were mostly traveling artists—clowns, dancers and acrobats (“Acrobat Family with a monkey”, 1905, Gothenburg Art Museum).

He did not like getting a haircut and did not trust hairdressers to do this job: He cut his own hair, and kept his cropped hair as a divine part of himself. In addition, Picasso was afraid to join the army, he was afraid of getting cancer, and he was afraid of being ridiculed because of his disproportionate figure.

“Painting is just another way to keep a diary”, says Picasso

Picasso suffered from dyslexia, a learning disability that caused letters and words to change places in his brain. Picasso’s paintings depicted what he saw, and dyslexia undoubtedly influenced his famous work.

According to Gertrude Stein’s memoirs, “Picasso once said that a person who creates something new has to make it ugly... the inventor does not know what he will eventually invent, and there must be ugliness in what he does”.

The “Avignon girls” turn the page of textbooks on the history of art. He worked on it for a long time and carefully, scattering hundreds of sketches of broken female figures around the studio. The canvas on the cheap easel does not have a name yet, but it has a frightening novelty and power that leaves a depressing and painful impression. With this painting begins a new trend in the visual arts—Cubism.

The founder of Cubism, who had a keen sense of humor, noted that even great masters have to solve routine problems: “When art historians get together, they talk about form, structure and meaning. When artists get together, they talk about where to buy cheap solvent”.

In 1912, he created a “Still life with a wicker chair”. Picasso glues a piece of oilcloth onto a painting. Instead of an image, elements of real life appear on the canvas, and an ordinary object becomes an important detail of art. A similar style was embodied in assemblage in the era of postmodernism. It is a visual art technique akin to collage, but using three-dimensional details or whole objects arranged on a plane like a painting. It allows for pictorial additions with paints, as well as metal, wood, fabric, and other structures.

Transcendence involves the use of abstraction that transcends the reach of everyday consciousness. Pablo Picasso noted: “If I draw a wild horse, you might not see the horse.... But you will definitely see the wildness!”

The famous artist ironically remarked: “For me, drawing is a bad habit, I can’t and can’t do anything else”.

Salvador Dali (full name—Salvador Domenech Felipe Jacinthe Dali y Domenech, Marquis de Dali de Pubol) is a Spanish painter, graphic artist, sculptor, director, and writer. One of the most famous representatives of surrealism (from the French *surrealisme*—overrealism) is a trend in art that appeared in the 20s of the 20th century in France; a moral and aesthetic doctrine. The paintings depict double images: real objects and objects created in the artist’s imagination.

“The Persistence of Memory” is one of the most famous paintings by Salvador Dali (1931), created within the framework of surrealism. The painting depicts a dried olive branch and a clock running down it. Dali depicted two types of time on his canvas: one objective (a solid clock lying in the lower left corner), and the other subjective (a flowing clock). Objective time is unchangeable for everyone. Subjective time, on the other hand, is changeable for everyone and everyone calculates it in their own way.

Dali was well acquainted with Freud and his ideas about sexual repression taking the form of dreams and delusions, and he was fascinated by the artist’s attempts to capture these dreams in colors. In Dali’s paintings, the artist’s commitment to esotericism is felt—a set of knowledge and information, as well as special ways of perceiving reality.

The transitivity of language (English transitivity, in the theory of dynamic systems—the presence of a condensed phase in the system, in language—the ability of the deep substance of language to create a new orbit of sign formation in the neocortex) reflects the inherent property of the genetic substance of the brain, the system of verbal codification and to provide mechanisms of speech act. Multiplexing (Eng. *multiplexing*, *muxing*) (Eng. *multiplexing*, *muxing*) is a mechanism for converting bioimpulses into speech intentions in the subcortical sphere, into mental and psychological constructs in the neocortex, into the sounding matter of language—in a real speech act.

Syllogisms are peculiar cognitive units reflecting the properties of language and thinking. In total, from the point of view of all possible combinations of premises and conclusions, there are 64 modes in each figure of the syllogism. There are $4 \times 64 = 256$ modes in four figures. The traditionally accepted names of the correct modes of the first two figures are: Barbara, Celarent, Darii, Ferioque prioris; Cesare, Camestres, Festino, Baroko, sekundae; Tertia Darapti, Disamis, Datisi, Felapton, Bokardo, Ferison habet; Quarta insuper addit Bramantip, Camenes, Dimaris, Fesapo, Fresison.

Presupposition in linguistic semantics is considered a necessary semantic component that ensures the presence of meaning in the statement, a component of the meaning of the text, which is preliminary knowledge, without which it is impossible to adequately perceive the text.

The binary substance of the brain, due to the establishment of permanent connections between the neocortex (cerebral cortex) and the nuclear zones of the subcortical sphere, creates conditions for the assimilation of specific intellectual abilities. These include the so-called Machiavellian intelligence as a specific intellectual ability that ensures the effective functioning of an individual in a team (the ability to form coalitions, enhance one's reputation and social status, anticipate the reactions and actions of others based on "modeling" their intentions, knowledge, and way of thinking, etc.).

The ability to perceive the transcendent creates fertile ground for the formation of the ability to think intelligently and express all thoughts, emotions, and mentality through language and cultural codes, which are formed through the interaction of the neocortex and the deep zones of the brain substance.

The process of formation and functioning of the system of language and thinking as forms of transcendence and socio-cultural phenomenon is also subject to dialectical laws inherent in the existence of society, including the law of continuity and renewal (language as a semiotic system preserves continuity between different stages or stages of development of the codes of the language itself and is constantly updated); the law of progressive circular motion; the law of conjugation of social and individual attributes in the language.

Transcendence is also subject to dialectical laws inherent in the existence of society, including the law of continuity and renewal (language as a semiotic system preserves continuity between different stages or stages of development of the codes of the language itself and is constantly updated); the law of progressive circular motion; the law of conjugation of social and individual attributes in language.

The genesis and historical development of trends in the study of the "language-thinking" dichotomy in the philosophy of language, trends and trends in linguistics are a prerequisite for substantiating the scientific identification of the biopsychosocial ontological status of the phenomenon of transcendence within the framework of modern sciences.

According to renowned futurist Raymond Kurzweil, the year 2045 will mark the era of technological singularity, when computers will be exponentially smarter than humans. It should be borne in mind that the most advanced IT and supercomputers are created as analogues of the human brain and genetic language, but these devices cannot penetrate the sphere of transcendent existence. A computer cannot develop a programming language for new generations of computers. All artifact tools do not have the properties of comprehending innovation in a state of transcendence, which is an immanent property of natural language and thinking. Natural language and thinking will remain dominant even in the era of technological singularity, when computers will be exponentially smarter than humans.

Conclusion

- In recent years, significant progress has been made in the study of the brain, but understanding how, as a result of the interaction of an infinite number of neurons, the substance of the brain functions as a single whole, and creates conditions for creative activity, requires further in-depth research;
- The hypothesis of the dominant role of deep three-dimensional (material, energy, and information) neural substrates of the brain substance, functioning at the level of DNA calculus, in establishing, activating, and

coordinating the mechanisms of linguistic signs in accordance with cultural codes contributes to the identification of the search process and the actualization of a new method (approach, style) in the field of art;

- The ability to perceive the transcendent creates fertile ground for the formation of the ability to think intelligently and express all thoughts, emotions, and mentality through language and cultural codes, which are formed through the interaction of the neocortex and deep areas of the brain substance.

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