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Study of "Ugliness" in Chinese and Western Art History

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ABSTRACT

From the edge to the center, ugliness has gradually established its position in the field of art after a period of secrecy. The transition from beauty appreciation to ugliness appreciation is the process of art shifting from rationality to sensibility. Ugliness appreciation shows the richness of the perceptual world, and people can see this negative thing. In addition, ugliness appreciation is not a product of today's society. From ancient times to the present, people have paid attention to "ugly" things. However, with different stages of social development and different ideologies, people naturally pay different attention to "ugliness". This study mainly discusses the expression of "ugly" elements in Chinese and Western art works, as well as the philosophical thought represented by "ugliness".

1. INTRODUCTION

The traditional aesthetic of "the highest principle" of the aesthetic ideal and artistic pursuit have been unable to meet the demand of the contemporary human spiritual civilization, the standard and content of art are also along with the development of social and break through the original limitations, gradually become diversify. Right now, a lot of ugly art appearing in life, so, it is necessary to analyze the aesthetic theory contained in these ugly art.

2. EXPRESSION OF "UGLINESS" IN WESTERN ART HISTORY

Before the Renaissance, Westerners did not have the way of thinking of subject-object dichotomy, and the discussion of natural things was still in the stage of ignorance. Aesthetic activities were carried out with the concept of "the unity of nature and man". At that time, religious belief was an important factor affecting the occurrence and creation of art. People's worship of gods stimulated their pursuit of beauty. Plato believed that the artistic world was an imitation of the real world, while the real world was an imitation of the conceptual world. The conceptual world was

absolute truth from God. Just as he said, artistic creation was due to the inspiration stimulation, and this inspiration was assisted by divine power. For example, people could see that the goddess was both dissolute, pure, and lovely in the sculpture "Aphrodite of Milos" with voluptuous breasts and comely facial features, that is, being affectionate, charming, and coquettish. This Aphrodite with beauty and love symbolized the ancient Greeks' pursuit and yearning for emotional life. Because of this, they rejected to express ugliness in their artistic creation, and believed that ugliness was evil and sin, which was contrary to the spirit of God. Lessing once mentioned in "Laocoon" that there was such a legal provision in Thebe — ugliness was not allowed in Thebe. For example, people could see that the Laocoon father and sons were wrapped by giant snakes in Hagesander's art work "Sculpture of Laocoon". According to normal logic, their facial expressions should be extremely ferocious and painful, but the sculptor portrayed calm facial expressions, and people could only experience a hint of sadness, without seeing the physiological reaction under normal conditions. It could be seen that the sculptor deliberately avoided the expression of ugliness. Lessing explained this for us: "for the ancient Greeks, the expression of beauty is the supreme law of plastic arts" ([1], p.37). "Such shame is

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the sacrifice of artists to beauty" ([1], p.65). However, the artistic creation at this time did not completely "reject ugliness at all". For example, in the sculptures "Aphrodite and Pan" and "Daphnis and Pan", the Pan had sheep head human body, and he was placed next to Aphrodite and Daphnis, in order to set off the beauty of Aphrodite. Aristotle once said that human and animal corpses or ugly animal images were ugly in appearance, which was unpleasant. However, these ugly images were processed and transformed by artists into carefully drawn pictures, which could also make people feel happy, that is, "it seems that lifelike images can cause our pleasure" ([2], p.77). Plutarch also said that "only ugliness was taken as a proof of artistic skills. In addition, ugliness was excluded from art" ([3], p.51). From this point, it could be seen that the ultimate purpose of artistic creation in this period was to express beauty and equate beauty with goodness. Art can be unreal, but it cannot lack beauty. Ugliness only exists as a foil of beauty.

In the Renaissance, with the development of aesthetic practice, artists finally began to pay attention to ugliness and express ugliness. Art works no longer existed to publicize the God, but tended to explore and think about human nature. For example, Shakespeare shaped the cold-blooded and stingy miser — Shylock in "The Merchant of Venice". This person could be said to be a combination of the stink of money and brutality, spiritual corruption, and venality. It seemed that the meaning of life lied only in the pursuit of money. This ugly desire was deeply portrayed by Shakespeare. Another example was Francois Rabelais' novel "Gargantua and Pantagruel", which described three monstrous giants — Gargantua, Pantagruel and Grantguderme. They spoke in a vulgar way and behaved strangely, but the author didn't aim to criticize these ugly giants, but rather criticize the darkness of the ruling class. It could be seen that in the author's view, the real ugliness was not the "giant" who indulged in pleasure and disturbed the discipline, but the stupid and cruel medieval society. The famous painter Rodin's "old prostitute" shaped an elderly prostitute, with a haggard face, drooping breasts and bent body, which could be described as a person with ugly appearance. People couldn't help but marvel at that how such an ugly woman could be. After exclamation, people thought of that the old prostitute, who was in the society, suffered from wind and rain, slowly aged and died under the devastation of years. Compared with the works of "beauty" in ancient Greece, the ugliness of the work "old prostitute" and its negation and criticism of the ugliness in social phenomena had deepened people's understanding of life. This way of expressing the meaning of life through the description of ugly phenomena in real society began to be recognized by society.

Until modern times, the status of "ugliness" in art was stable. Lessing first proposed the principle of dealing with ugliness in art. His famous work "Laocoon" mainly distinguished between classical art and modern art. He believed that classical art was mainly plastic arts, such as painting and sculpture. Due to the guidance of philosophy and the admiration of rationality and religion, art took "beauty" as the creative principle, and repelled the ugliness. And poetry was the symbol of modern art. With people's criticism of religion and irrational liberation, artists advocated truth, and there was a natural description of ugliness in artistic expression. In 1853, Rosenkrantz's "aesthetics of ugliness" was born. In the book, Rosenkrantz clearly pointed out that ugliness didn't belong to beauty, but it was actually related to beauty. In artistic expression, the expression of ugliness should follow a certain principle, that is, ugliness couldn't exist independently in art. As the first book devoted to the study of ugliness, Rosenkrantz liberated ugliness from the shadow of beauty. Ugliness no longer attached to beauty, but gained independence and became a real aesthetic category, meaning that the discussion of ugliness in aesthetics began to enter a new stage. At the same time, Hugo, the French writer, also seemed to realize that the status of ugliness was rising. He said, "The contact with the funny and ugly has given modern loftiness something purer, greater and nobler than ancient beauty; and this is also a matter of course... Beauty has only one type, but ugliness is ever-changing" ([4], p.42). Hugo successfully shaped two ugly representatives in "Notre Dame de Paris", one was Quasimodo, a bell ringer with a deformed body and an ugly appearance, and the other was a deputy leader with good facial features and an important position. However, the ugly Quasimodo was the embodiment of goodness and justice. He bravely rescued Esmeralda from the dark church. The other deputy leader, who looked intact and deformed, wanted to kill Esmeralda because he couldn't get her love. Through this comparison, the author on the one hand believed that deformity could also be beautiful; on the other hand, he expressed his disgust and hatred for the feudal ruling class. In the end, the author gave the end of being "dead" for the deputy leader, which was a strong satire and criticism of the hypocritical and despicable people. During this period, artists' expression of ugliness was more realistic. Through the depiction of ugliness in real life, they directly reflected the embarrassment and hardship of the lower-class people, and mercilessly criticized and satirized the injustice, darkness and ruthlessness of the real society. In Van Gogh's "The Potato Eaters", the artist outlined the working masses with thick and black lines. From the picture, people could see that a family of six people were crowded in

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a narrow and cold cabin. It could be seen that each character had prominent eyes because of overwork, and they were nervous. The meals on the table were pitiful and the environment gloomy. Ugly elements could be seen everywhere. However, for viewers, these characters were not ugly, but poor. And people can experience their hardships and helplessness.

In modern and post-modern times, ugliness really released its own brilliance. The reason why it shined brightly was that it was not confined to the rational world, but represented sensibility and existed in the perceptual world. Jiang Kongyang said, "Ugliness is only a negative force in traditional aesthetics, but ugliness and absurdity have replaced loftiness and ridicule and become the symbol of irrational aesthetic ideals in the aesthetics of modernism in the 20th century" ([5], p.48). First of all, during this period, the rules that originally took the expression of rationality as the artistic principle were broken. Schopenhauer believed that will was the origin of the universe, and the noumenon of art was no longer absolute rationality, but absolute sensibility. Will represented human passion, desire, aspiration, etc. Because these wills couldn't be completely satisfied, or they were struggling to realize their wills, people had to suffer. This human dilemma and the pain from the will were the premise of ugliness appreciation. Nietzsche inherited Schopenhauer's tragic consciousness, shouted the slogan that "God was dead", and resisted the traditional rationalism. The core of Nietzsche's philosophy was to affirm life. Nietzsche advocated to arouse vitality with the power will, and attacked rationalism with this. The power will was characterized by passion, desire, wildness, activeness and struggle. Therefore, it was certain that in Nietzsche's philosophy, ugliness was a part of the power will and the keynote of life. Adorno's understanding of ugliness could be said to be forward-looking. He believed that ugliness should not be suppressed by beauty all the time. It was ugliness that made art perfect. The fundamental reason why ugliness had been suppressed was that in the western world, the expression of rationality had always been the principle of artistic creation. Rationality had always suppressed sensibility. Liberating "ugliness" was to release the capacity of sensibility. This attack on rationality and the promotion of sensibility could be said to have caused the aesthetic disorder of the public, which also laid the status of ugliness in art. Baudelaire's "flowers of evil" marked the rise of ugliness in the modern era. What Baudelaire described in his works was not the neon of urban scenery, but the images of bullied beggars, insensitive blind people, old prostitutes who had gone through

the vicissitudes, helpless old people, patients who were dying, thieves and gamblers who ran their own course, and those who were difficult to be elegant. In his description, we could feel the dirtiness and filth of the city. The society arranged the fate of the lower-class people in the mode of industrialization. There was no emotion between people. It seemed that the whole world was cold and heartless. Eliot's "Wasteland" described the former glory but now declining British Empire through the empty bottles, silk handkerchiefs, breadcrumbs, cartons and cigarette ends floating on the Thames River. The wasteland on the earth he described actually represented the wasteland of the human spiritual world. Kafka's "Metamorphosis" portrayed the protagonist as a beetle. Since the protagonist's mutation, the attitude of his relatives had changed, becoming more indifferent and trying to drive him out. This was undoubtedly a criticism of the tendency and selfishness of human nature. The beetle image shaped by Kafka was a reflection on the alienation of human society. In the industrial society, various machines had replaced the original manpower. But people mechanically copied their own labor, sealed themselves in the factory, and lost their self-worth. This kind of absurd drama revealed the social environment and human situation by shaping absurd images. From these artistic images, viewers could feel that the artist had experienced the chaos of the world and the horror of the people, but he had nothing to do with this ugly and oppressive real society, and could only "shape images and do his best".

In the post-modern era, the phenomenon of ugliness appreciation in art was at its peak. Artists began to rebel against modern art, taking deconstruction and subversion as the creative principles and advocating diversification, personalization, fragmentation, irrationality as the creative purposes. According to Adorno's "aesthetic principles", art should be used to criticize society and warn mankind. Adorno proposed that "ugliness, whatever it may be, is considered an opportunity for art in practical or potential sense. Art needs to realize itself by virtue of ugliness as a negative" ([6], p.73). Moreover, art "should not use humor to eliminate ugliness, nor should it adjust the existence of ugliness... Art must use ugliness to denounce the world, that is, to create and recreate ugliness in its own image" ([6], p.74). For example, Duchamp's "Spring" directly placed the urinal in the art exhibition hall, replacing the actual artistic image with absolute emptiness and resulting in a nightmare like effect. In Dali's "A rainy taxi", the sculptor portrayed the taxi driver as a shark. The body was still in human shape, but looked alienated. The passenger

was a model in a dress. And there was a sprinkler in the taxi. Besides, the whole interior environment was like a tropical rainforest in the rainy season. This incredible scene made the viewer realize the absurdity and nothingness of the world. It could be seen that the sculptor was committed to the breakthrough of modern art expression, and the appreciation of ugliness was a powerful weapon to achieve this goal. Cornelia Parker created an installation art called "30 pieces of silver", crushing more than 1000 pieces of silver into pieces and piling them into 30 piles. In this violent way, it metaphorized Judas' betrayal of Jesus and explained the ugliness of human nature. Robert Rauschenberg, the American artist, had an installation art "intertwined letters". In this art work, viewers could see that there was a goat with a tire hanging on his waist. It stood on a rough wooden board, obviously showing "Irrationality" and "uncertainty". This breakthrough in all traditional artistic boundaries and taboos reflected the sculptor's pursuit of spiritual freedom. Another example was the work "my bed" by Tracy Emin, a British female artist. 17 years ago, she broke up with her boyfriend who made her heart-breaking. Those days were unbearable, and she piled up bits and pieces of things such as used condoms, underwear with dirty blood, sanitary napkins, vodka bottles, empty cigarette boxes of Marlboro around the bed, deliberately trying to let people see the dirtiest part of life. The work was controversial, and the author explained: "I wonder where those people's morality and integrity come from. My work is not shocking. I don't mean to shock people. I just want to have a dialogue with people" ([7], p.19). It seemed that the author just told her story to the public, released herself, and didn't block her dark side in her narrow world. The publication of this work of art reflected the subversion of traditional culture and the endless innovation of art. This kind of installation art could be said to be full of ugliness appreciation. They refused to express beauty or follow rules. "It is an art category of ugliness appreciation that shocks the art world with ugliness and strangeness and subverts the art tradition" ([8], p.48). The negation of post-modern art to traditional art was actually to break through traditional art. Another art category of post-modern art, namely performance art, was also closely related to the appreciation of ugliness. For example, in Yves Klein's performance art work "free fall", he jumped from the second floor without any safety precautions, aiming to challenge the limits of death and fear. Marina Abramovich created the "rhythm" series, "Thomas' lips" and other performance art works in the way of self-mutilation. It could be seen intuitively from "Thomas' lips" that the author drew a five-pointed star with a blade on his abdomen. The bloody scar was shocking, and this kind of display of the scar

was a kind of non-beautiful display. Since then, Marina Abramovich and Ure had concentrated on the humanistic theme of feminist ethical care by creating behavioral art works about gender, body and gender violence. "Potential", which was created by two artists, traversed Europe in 1980. The two artists stood face to face and stared intently at each other. At the same time, they held a tight bow and arrow in their hands. There was also a poisoned arrow in Ure's hands, which pointed to Marina's heart. If he wasn't careful, the poisoned arrow would pierce Marina's heart. Besides, a loudspeaker was set around them. They could clearly hear the beating sound of their hearts accelerating rapidly, and the whole process lasted for four minutes and ten seconds. To say what kind of ugliness this work reflected, it was precisely by showing the possible or exact damage to the intuitive body, the artists exposed the mutual damage at the spiritual level in the relationship between men and women. The psychological trauma was invisible to the naked eye, and this invisible hole was also ugliness. Another example was from Yoko Ono, a Japanese American musician and pioneer artist. According to her performance art work "slicing", Yoko Ono knelt in front of a pair of scissors, being motionless. In addition, she asked the audience to cut her clothes on stage. At first, the participants were very polite. Later, they became more violent, and were out of control. Finally, her clothes broke into rags, leaving only her underwear. This kind of behavior performance revealed the violent behavior between people and the process of mutual torture and violence. Also, it revealed that violence in human society, whether at physical or mental level, could hurt people. The work was created during the period when the U.S. military launched a military attack on Vietnam. Yoko Ono criticized violence and expressed the desire for peace through this work. In English, pieces are homonymous with peace. Cutting clothes meant that war broke the world order and destroyed the peace. In other words, artist issued a silent but powerful resistance to all ugly atrocities. Therefore, post-modern art critically examined ugly things and phenomena in order to criticize the real society from the standpoint of "ugliness".

From the above analysis of the phenomenon of ugliness appreciation in Western art, the important reason why Westerners rejected "ugliness" for a long time was their admiration for rationality, and that art should be the imitation of all things in nature, and the discussion and summary of the universe and natural laws. From ancient Greece to modern times, in Western art, sensibility and rationality have always been in a very tense relationship. The emphasis on ugliness is due to the rise of irrationalism. However, from the pre-Qin Dynasty to Qing Dynasty and Ming Dynasty, China's artistic creation had been based on

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the philosophy of "the unity of nature and man" and "the integration of all things". Artistic creation focused on the expression of human thoughts and emotions, and the attitude towards "ugliness" was relatively tolerant and positive. Whether in works of art or literary theory, it is suggested to "not exclude ugliness, cover ugliness, suppress ugliness, taboo ugliness, or recognize the legitimacy of ugliness, but to talk about ugliness, express ugliness, and believe that 'ugliness' has special artistic value" ([8], p.19).

3. EXPRESSION OF "UGLINESS" IN CHINESE ART HISTORY

Zhuangzi shaped a large number of physically incomplete and physically deformed monsters, such as the five disabled people with ugly appearance but high moral quality in "De Chong Fu". This conflict between beauty and ugliness not only did not contradict, but also highlighted the importance of human quality. In the view of Taoism, "Tao" was the noumenon of all things in the universe. Whether it was beauty or ugliness, it was only the representation of "Tao", and there was no difference in essence. Therefore, beauty and ugliness could be transformed into each other here in Taoism. "Therefore, all things are integrated. The beauty can be miraculous and the evil is smelly. However, the smelly decay could be transformed into the magic, and the magic could be transformed into smelly decay" ([9], p.288). The essence of "beauty and ugliness" was to help people reach the realm of "forgetting the limitation". There was a similar theory in "Zuo Zhuan" that "if a man has beauties, it is enough to move people. If he is immoral, there will be disaster" ([10], p.1096). Guan Xiu, the painter, was deeply influenced by Zhuangzi's thought. People could see the ugly characters in his paintings. However, from his brushwork and character expression, people could experience the spiritual power of the writer not to compromise with the secular world. In the late Tang Dynasty, the political struggle became more and more complex, and the practical contradictions became increasingly prominent. Due to social unrest, artists' conscious expression of ugliness was performed. In poetry, Du Fu truly expressed the ugliness in society and human nature. Works such as "Shi Hao Li" and "Farewell to the elderly" not only reflected the hardships of the working people at that time, but also expressed the poet's disappointment and resentment towards the ruling class. In China, artists described strange scenes and things, and criticized the bad atmosphere of the society at that time. For example, Li He's poems contained brutality, such as "the man having the carp

tail and concubine having orangutan lips". His poems were ironic and grotesque, with a unique aesthetic effect. Meng Jiao's and Jia Dao's poems were of a gloomy and sad style, which were different from previous poems. Han Yu often used obscure and stiff words and sentences to write some terrible and strange things. For example, in "Sending Zhang Shiba in illness", "Wild geese", etc. the poet described strange things, expressed the sadness in heart, criticized and satirized the ugly faces of dignitaries in the upper-class society at that time. People in Song Dynasty were more active in ugliness appreciation. For example, in Li Song's "phantom play of skeletons", skeletons were directly included in humanistic paintings. This phenomenon was rare in ancient paintings in China. In the picture, one skeleton manipulated another skeleton, and the images of human mother and baby accompanied them. The first reaction of the viewer was that there was a lack of male image in the picture. The skeleton represented the image of the "master of the family". It was a pity that in a patriarchal society, the "master of the family" was a puppet in the hands of others, and the sense of "circulation" of the puppet manipulating the puppet was even creepier. The whole painting was full of imagination, which not only reflected a dialogue between life and death, but also a reflection on the present world. Another example was from Mei Yaochen's poems, such as "crows pecking maggots during the toilet in the morning of August 9th", "a dream in the evening on the spirit tree", etc. The poetry was not gorgeous, and the artistic conception was not beautiful enough, but it described a capital close-up of trivial, even ugly and disgusting things in life. What permeated between his lines was the poet's unfortunate experience, the sadness and desolation of life. In the Ming and Qing Dynasties, it could be said that the phenomenon of ugliness appreciation reached its peak. First, there was a phenomenon of ugliness appreciation in novels, such as "the story of Officialdom", "three words and two pictures", "The Golden Lotus" in Ming Dynasty, which opened the trend of ugliness appreciation in ancient Chinese novels. Among them, the characters such as "San Hebao", "Mao Deguan" and "Mei Yangren" were the representatives of ugliness. From the names given to them by the author, people could understand the irony of the novel. In addition, the historical romance novel "Water Margin" was to expose the shameful behavior of the feudal rulers. "The dark social reality was hideously ugly, and the tragic character ending was also ugly and real" ([8], p.19). Second, there was a phenomenon of ugliness appreciation in painting. For example, in Zhu Da's painting "the picture of water birds and lotus flowers", a strange bird stood on the

strange stone in the picture. The expression of the strange bird was also puzzling. It seemed that it ignored things in the world, metaphorizing the author's grief over the collapse of the country and dissatisfaction with contemporary society. Besides, considering the artistic works of eight eccentric artists in Yangzhou, ugliness and strangeness were the characteristics of their works, such as Zheng Banqiao's "Bamboo and Rock", Wang Shishen's "Xiaoxiang Lingfang Painting", Jin Nong's "Wintersweet Blooming Painting", "Sprinkling" and so on. Their brushwork was clumsy and concise, simple and complex, seeking spiritual resemblance rather than physical resemblance, and their artistic conception was meaningful. The ugliness, weirdness and strangeness in these paintings had been sublimated into the vitality of an artistic work, reflecting the artist's own pride and the spirit of not bowing to the dark forces in the secular world. Such ugliness had to bear the heavy responsibility of challenging the tradition and impacting the old system. Finally, there was a phenomenon of ugliness appreciation in calligraphy. "Four necessities than four unnecessaries" were Fu Shan's requirement for calligraphy creation in the Qing Dynasty, that is, "rather being ugly than being vulgar, rather being clumsy than being skilled, rather being detached than being integrated, rather being straightforward than being arranged" ([11], p.30). This sentence had long been regarded as the classic purpose of "taking ugliness as beauty" in calligraphy theory. In fact, this artistic creation principle of Fu Shan aimed at "seeking truth". He also said, "There is no skill in writing, only clumsiness. What the most wonderful is to be clumsy rather than to be skilled" ([11], p.20). It is obvious that the supreme purpose of art is to see the truth in ugliness.

Due to the different philosophical thoughts based on, the art concept and creative principles would also be different. Therefore, the creation of ugliness appreciation in Chinese art is different from that in the West. First of all, in terms of artistic expression, the appreciation of ugliness in Chinese art reflected the dissatisfaction and resistance of artists to the shackles of feudal ethics on human spirit, and it was not a rebellion against rationalism or a counterattack to mainstream beauty. Secondly, in the creation principle of art, Chinese artists took the philosophy of "the unity of nature and man" and "the unity of all things" as the principles, and paid more attention to the expression of their own emotions. On the one hand, they expressed their pride that they were not willing to bow to power through art; on the other hand, they expressed their feelings of home and country. By sorting out the historical origin of ugliness appreciation, it's known that ugliness appreciation was not a product of contemporary society, nor did it

only exist in today's society. At all times and in all countries, artists and philosophers had never ignored the attention to ugliness, but in each historical stage, the relationship between beauty and ugliness was different, and the mission of ugliness appreciation was different. However, the purpose of creating works of artistic appreciation of ugliness is to pursuit the truth, goodness and beauty. And it is suggested to criticize, deny and eliminate ugliness by reflecting the ugliness in society and human nature.

4. CONCLUSION

Western philosophy has been based on reason since ancient Greece. Plato believed that the origin of the world was the "ideal world"; Pythagorean School believed that "number" was the origin of all things; Aristotle believed that art should describe what would happen and should be a summary of the laws of all things in the universe; and Descartes believed that "ego cogito ergo sum", and so on. For a long time, under the care of rationalism, aesthetics has been biased towards rationality. Thus, ugliness is regarded as a symbol of irrationality and rejected from the art world. After the 19th century, great changes have taken place in the human world. Under the influence of capitalism, industrial revolution and the First World War and the Second World War, people began to pay attention to people themselves, that is, people's desire and will. Philosophy began to shift from the attention and admiration of rationality to the attention and admiration of irrationality and sensibility. Due to the improvement of perceptual knowledge, ugliness shined brightly in the field of art. In existential philosophy, "sadness", "horror", "loneliness" and other irrational emotions and thoughts were the most real state of human beings. Sartre, one of the representatives, believed that beauty did not exist in the real world, that beauty only existed in the ideal world, and that the existence of the world was absurd. Camus, another representative, believed that the existence of art was absurd, which was caused by people's disappointment. The core idea of existentialism was that ugliness appreciation was sorrow, telling people the truth of society and reality with the artistic image of ugliness, exposing the darkness of human nature, and making people soberly face themselves and the world. Subsequently, philosophers shifted the object of cognition from the world to human consciousness. Freud used his psychoanalysis to study human feelings and consciousness and believed that human unconsciousness and instinctive impulse played a decisive role in artistic creation. Then, Jung compensated Freud's individual unconsciousness with collective unconsciousness. This in-depth study of human sensibility provided a theoretical basis for

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the expression of ugliness in art. Adorno believed that existence of classical art was to bring vitality and hope to people, and existence of modern art was to realize people's self-salvation through the disillusionment of hope. This negative aesthetics criticized the ugliness of the real society and revealed the ugliness of the real society through the negation of beauty, in order to awaken the numb people's hearts and regenerate people in the negative artistic image, which was the idea and goal of the art of ugliness appreciation.

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