

The Idea of Living Art in the Work “Existential Aesthetics - Memory, Emotion, and the Human Condition” by Nguyen Anh Quoc

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ABSTRACT: This study aims to affirm art as a vital act in the face of globalization and existential crisis, thus developing a liberating aesthetic framework that links art with truth, freedom, and responsibility. Unlike the traditional understanding that places art in privileged spaces and separates it from life, this study approaches art as an existential mode, where people affirm their presence, combat alienation, and create community. The research method is implemented in an interdisciplinary direction, combining philosophy, sociology, anthropology, and aesthetics, while also applying qualitative methods, including analysis, synthesis, and comparison. The focus is on deconstructing fixed notions of art, placing it in relation to opposing pairs such as inevitability and freedom, individual and community, resistance and constructivism, in order to clarify the humanistic and practical dimensions of art. The results show that art is no longer just an aesthetic object to be contemplated, but has become a liberating possibility: it democratizes creative experience, exposes truth, resists standardization, and nurtures collective memory. Art also serves as a means of healing, education, and evoking future perspectives, helping people maintain their humanity in the context of complex and multifaceted crises. The key conclusion drawn is that liberation aesthetics places art at the center of a new existential order, where truth, freedom, and creativity are not only affirmed at the theoretical level but also practiced in everyday life.

KEYWORDS: The art of living; Liberation Studies; Free; Alienation; Community.

1. INTRODUCTION

In the face of globalization and the rise of digital technology, art and its aesthetics are facing many unprecedented challenges. On the one hand, art is increasingly being commercialized, turned into a commodity in a global marketplace where value is primarily measured by profit and entertainment. This causes many works to lose their reflective dimension, narrowing down to decorative functions or being consumed quickly, and impoverishing their capacity to engage with reality. On the other hand, the proliferation of digital technology and artificial intelligence has fundamentally changed the way art is created, stored, and received. Algorithms are capable of suggesting and even producing works. However, at the same time, they also put people at risk of being emotionally standardized, being manipulated by tastes, and losing the uniqueness of the aesthetic experience. Not only do technological and economic aspects stop at these aspects, but art today also faces social and ecological crises. Climate change, social conflicts, global epidemics, and spiritual disruption in modern urban life have raised the question: can art serve as a means of healing, resistance, and the creation of collective memory? While much research still focuses on the analysis of beauty or formality, the need now is to see art as a living act, tied to the body, emotions, and community. From the above problems, there is an urgent need to develop a new aesthetic system – liberation aesthetics – that can connect art with truth, freedom, and responsibility. This system is not only intended to protect humanity from the alienation of technocracy and commercialization, but also to open up a new existential order where art becomes a means of co-creating meaning and nurturing the possibility of coexistence in a world full of uncertainty.

2. Overview of the research situation

The study of aesthetics and art, which had been around for centuries, laid the foundation that made it possible to see art as part of the soul and society. Aristotle's Poetics demonstrated that art's primary purpose was to imitate life and provide the viewer with some form of mental pleasure, thereby initiating a long line of Western ideas about beauty (Aristotle, 1999). At the same time, Aristotle's politics also stresses the connection between art, morality, and civic life, thereby affirming that art is inseparable from political and social foundations (Aristotle, 1999). In modern times, Kant developed an independent aesthetic theory, viewing beauty as a universal

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category that is inherently associated with human judgment. He emphasized that art can connect freedom and inevitability, opening up a profound philosophical dimension (Kant, 2000).

In the twentieth century, Dewey asserted that art is not merely a product to be contemplated; rather, it is a means of expression. However, a life experience in which people participate, feel, and express their existential meaning through the flow of life (Dewey, 1934). Adorno continues to criticize the concept of art's instrumentalization, arguing that art is only meaningful when it maintains the ability to reflect and resist the system's assimilation, thereby becoming a force for social criticism (Adorno, 2002). Marcuse emphasized that art plays a liberating role in resisting alienation, because it creates a space of imagination and opens up the possibility of living differently from existing impositions (Marcuse, 1978). In an existential sense, Merleau-Ponty argues that art originates from the living body, where human perception and sensation create meaning, thereby directly linking art to the way human beings exist (Merleau-Ponty, 1962). Sartre expands on this conception by viewing art as a free act, reflecting human responsibility in the face of corruption, and positing that creativity itself is a means of affirming authentic presence (Sartre, 1992). Bourriaud introduced the concept of relational aesthetics, emphasizing that contemporary art is communicative, creating connections between people rather than just creating objects to be admired (Bourriaud, 2002).

Bishop delves deeply into communal art, showing that art affirms the one self, but also makes spaces where the audience co-author the making process. (Bishop, 2012). Kester emphasizes the importance of collaborative art in a global context, highlighting that collective creativity enables communities to find their voice and resist structural forms of oppression (Kester, 2011). Mesch argues that post-World War II art has increasingly become a socio-political tool, contributing to the exposure of hidden truths and the arousal of the possibility of collective action (Mesch, 2013). Manovich points out that the emergence of digital art not only changes the form of creativity but also puts humans at risk of being dataized and standardized by technology (Manovich, 2013). Rancière argues that art intervenes directly in politics through the distribution of perception, that is, it constitutes the way people see, hear, and feel the world, and as such, influences the structure of power (Rancière, 2009). Finally, Young argues that art is a specific kind of knowledge that not only complements reason but also creates forms of understanding associated with humanity and the ability to empathize (Young, 2001).

3. METHODOLOGY

The approach in this study is grounded in a philosophical, critical, and liberal orientation, combined with an interdisciplinary perspective to clarify the role of art as a form of life and a means of liberating individuals. Firstly, the study employs a qualitative approach, analyzing and synthesizing views of art in relation to existential existence. Since then, the work has not only stopped at describing but also questioning and deconstructing traditional notions of art that place it in a privileged space, separate from daily life. Next, an interdisciplinary approach is implemented through the integration of philosophical, sociological, anthropological, and aesthetic knowledge to broaden the perspective. Art is considered not only in terms of aesthetics, but also in terms of social function, political possibilities, and human dimensions. In addition, the comparison-contrast method is also applied to clarify the transformation between opposing pairs, such as inevitability versus freedom, individual versus community, and resistance versus constructivism. This way, research can go beyond the theoretical. It stresses the practicality of art in life, as a creative act connected to truth, freedom, and the humanity of the real human being.

4. DISCUSS

4.1. Art as life behavior

In the traditional view, art is primarily associated with the privileged spaces of museums, theaters, and galleries, where works are regarded as the crystallization of genius and nobility, thereby distinguishing art as a distinct field from everyday life. *Existential aesthetics – Memory, emotion, and the human condition* poses the problem on another level: art does not only exist in formal spaces. However, it is present in every gesture, every behavior, every moment people live and assert themselves (Nguyen, 2025i). Here, art is no longer a framed product to be seen, but a process of living, a creative behavior associated with human existence and freedom in the midst of the pressures of modern life. When considering art as a living act, it is first necessary to break the boundaries of traditional art spaces. If a work is only recognized when it is displayed in a museum or performed on stage, then art becomes a luxury, separate from public life. The work affirms that art is inherently present in everyday life: a graffiti on a city wall, a spontaneous dance in a square, a piece of music that resounds in the community. All of them contain aesthetic values, because they reflect people's desire for freedom and creativity (Nguyen, 2024b).

Art as an act of life is at the same time an affirmation of the subject of freedom. In a society dominated by speed, efficiency, and standardization, people are easily reduced to numbers or units in the machinery of production and consumption. Seemingly small creative acts have tremendous power because they empower people to define themselves. When someone paints on a wall, sings in the street, or dances in the middle of a crowd, they are not just creating a picture or a sound, but saying, 'I am here, I have a voice, I am not lost in the crowd.' It is this affirmation that makes art a mode of liberation (Nguyen, 2025a). Survival artistic thought shows the symbiotic power of creativity. A street dance, an outdoor concert, or a community artwork does not just showcase the ego of the

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person who created it; it also fosters a sense of connection and attachment. In those moments, the line between the artist and the audience is blurred, and all join together to make a common space. The art of living this way both affirms the person and nurtures the community. It can heal and regenerate collective strength in contexts of environmental, economic, or spiritual crises (Nguyen, 2025b).

Another aspect that cannot be ignored is that the art of living carries the power of resistance. Any society establishes stereotypes and norms, and in the context of technocracy, the human body is often reduced to a tool, while algorithms can easily manipulate emotions. Unexpected, non-standardized artistic acts are the way to break that imposition. An ink stain on a wall can be a form of resistance, a controversial performance can reveal inherently hidden injustices, and a community anthem can challenge forced silence. Art as the act of living, therefore, not only reflects reality, but also intervenes directly in it, shaking up fixed structures and opening up new possibilities. This is a form of creative rebellion, where art resists assimilation in order to preserve humanity (Nguyen, 2025d). Not only does the art of resistance fulfill its role, but it also serves the function of nurturing life. It helps people find meaning again, overcome crises, and maintain hope. A lullaby, a folk festival, and a post-event community work are all ways to recreate memories, connect generations, and maintain survival (Nguyen, 2025e).

Art, in this sense, is existential pragmatism: it is nourished not by material food, but by the capacity to find meaning and hope in the most extreme conditions. A community can also exist in the material world without art, but it will be impoverished, lacking vitality, and unable to regenerate spiritual energy; hence, the art of living becomes an essential element for conserving humanity. From here, art as a living act together democratizes aesthetic experience. If previously only professional artists were considered creative, now everyone can participate in the art creation process. The clear division between artists and the public is erased. An individual who is creative in everyday life can also become an artist in a broad sense. This affirms that the right to creativity does not belong to the few, but to the universal ability of everyone (Nguyen, 2025h).

Another prominent feature of the art of living is openness and incompleteness. A street painting can be erased, overdrawn, or transformed over time; a community track is never the same at two performances; A performance is constantly changing depending on the setting. This openness reflects the constant movement of life and invites people to participate in co-creation (Nguyen, 2025i). Upon examining the entire argumentative structure, it becomes clear that the concept of art as living behavior has inverted the traditional understanding of art. Instead of being confined to a space of privilege and limited to production, art becomes an essential part of everyday life, an existential mode in which people assert freedom, resist standardization, nurture collective memory, and open up the possibility of coexistence. This concept enables us to recognize that every human being is an artist in their own life. Every creative act, no matter how small, is meant to affirm presence, turn limitations into opportunities, and work together to create a new existential order where truth, freedom, and creativity intertwine (Nguyen, 2025i).

4.2. Dialogue between existence and liberation

When art is placed in the existential dimension, it becomes clear that this is not only a place where people seek beauty, but also a space where they confront their limits and affirm their freedom. *Existential aesthetics – Memory, emotion, and the human condition* argues that art is a form of dialogue between existence and liberation, where the tension between inevitability and freedom is expressed and transformed (Nguyen, 2025i). In life, people are always bound by the body, society, and history, and it is from these constraints that arises the need to create as an act of affirming presence. Art is not a way to escape reality, but rather the ability to transform all limitations into material for freedom, thereby opening a path to escape alienation (Nguyen, 2025c). Human existence is always associated with limits. The body reminds people of finitude through birth, old age, illness, and death. Society creates customs, rules, and parts that make it hard for people to live outside the box. History leaves behind memories that are shared and that cannot be chosen. In this kind of world, people will be unavoidable, but they always want to be free. Freedom is not the complete elimination of limitations, but the ability to act within limits, to turn constraints into opportunities, to turn suffering into meaning. Art becomes the most evident proof of this aspiration (Nguyen, 2025d).

When a weak body becomes the center of the performance, fragility is transformed into a source of expressive power. When an unjust circumstance becomes a source of creative material, art allows repressed voices to resonate. When historical memory is incorporated into poetry or music, the community can recall and overcome it together (Nguyen, 2025e). Art here does not eliminate inevitability, but rather makes it the foundation of creativity, allowing freedom to come to life. In this very act, the dialectic between inevitability and freedom is fully shown. A play about death forces the audience to face finitude, but at the same time, it opens a new way of looking at life. A labor song conveys the economic burden, but it also transforms that burden into collective excitement. A picture of war that recreates the ruin but evokes hope for peace. Inevitably, not denied, but placed in a different order, where people can choose how to live and how to see. Art thus becomes a space for dialogue, where people realize that they are both limited and capable of overcoming limitations, subject to imposition, and able to be creative in liberating themselves (Nguyen, 2025a).

This is especially significant considering the alienation in modern society. When the body is turned into a tool of labor, when emotions are shaped by data, when memories are commercialized, it is easy for people to lose their subjectivity (Nguyen, 2025b). Alienation makes life empty, turning people into just objects in the social machine. Art, which can turn limits into creativity, is a way of reconnecting people with themselves. A spontaneous dance in the street reveals that the body is not only a tool, but a place

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for free expression. A graffiti turns a public space into a place to express your own voice, regaining some control in a life that's planned out. A community song sounded above social pressure, showing that human voices cannot be silenced. In each of these cases, art, as the act of living, is an act of escaping alienation, a way of affirming that people not only exist but can also live authentically.

Affirming authentic life through art is also synonymous with affirming responsibility. Because living authentically is not only about living for yourself, but also about facing and choosing against corruption. Art is therefore never neutral. It can reinforce existing patterns, but it can also open the way to liberation (Nguyen, 2025c). In the spirit of liberation aesthetics, art is defined as a choice made by people, where every individual is seen as a creative subject rather than a tool to be used (Nguyen, 2025a). At this level, art is not only an individual product, but also a collective behavior. A mural about the war is not only the artist's, but also the community's collective memory, helping the community look back on the past and look forward to the future. A play that critiques social injustice not only reflects the status quo but also evokes the possibility of change (Nguyen, 2025d). In each artistic act, the dialogue between existence and liberation takes place not only at the individual level but also at the social level, where the community comes together to transform memories and limitations into creative power (Nguyen, 2025e).

The key point is that this dialogue never ends. Art is always open, always incomplete. Is a street painting something that can be erased or painted over, but a community piece is never the same at two performances. It is this openness that demonstrates that the dialogue between inevitability and freedom is an ongoing process. Art does not impose a conclusion, but instead leaves room for reflection and choice. It forces people to ask themselves constantly: within these limits, how can I live so as not to be corrupted, yet still assert my freedom? Thus, when examining art in the context of the relationship between existence and liberation, it becomes clear that art is a living act, not an external embellishment. It allows people to face inevitability instead of avoiding it, and in that very confrontation, they find freedom. Art does not deny the finitude of the body, society, and history, but it also refuses to allow people to be engulfed in bondage. It turns limitations into creative foundations, suffering into experiences, memories into actions. Moreover, it is in this process that art becomes a way to affirm authentic life, helping people escape alienation and constantly create a new existential order, where existence and liberation are inseparable yet in constant dialogue, opening up the possibility of creativity.

4.3. Art as intervention and restructuring of life

In the familiar sense, of course, aesthetics are often confined to contemplation and decoration as if art were a beautiful shell, which would not address the problems of life. It is an idea that presents art as a luxury, associated with a privileged space and distinct from everyday life. *Existential aesthetics - Memory, emotion, and the human condition* reverses that view by affirming that art is not only for enjoyment, but also an act of direct intervention in life (Nguyen, 2025i). Art does not stop at reflecting or embellishing, but is the power to shake up the order that is considered stable, opening up the possibility of change for both the individual and the community. When art transcends the confines of an exhibition hall or theater, it transforms public spaces into places of expression, evokes collective memories, exposes hidden truths, and creates new forms of life (Nguyen, 2025b). Here art goes out of the frame of thinking. Instead of only being a beautiful thing to look at, art is understood as action. A graffiti on a city wall does not just create a visual effect, but also makes a statement about the right to be in public spaces that are often sold or controlled. A street show is not only fun, but also thoughtful, making anyone passing by think about the social rules they follow. Such art is not a form of decoration, but rather an act of disturbing, questioning, and creating different experiences, making it impossible for humans to continue living unconsciously in familiar spaces (Nguyen, 2025a).

The interventional power of art is most evident in its ability to reclaim public spaces. This space, then, is inherently communal, but in today's life, it is often filled by advertising, commerce, or management. When art appears, it transforms a space that was just for buying and controlling into a space to share and work together. A mural that evokes the past can transform a dull square into a place to remember. A street concert can bring together a busy, divided space. Art, in this way, takes away space and turns it into a place where people do not just pass through, but stay, feel, and think as well (Nguyen, 2025e). Besides reclaiming space, art also evokes collective memory, encompassing not only the present but also the past. In truth, however, this collective memory is often hidden or lost in the dominant discourse. Art returns the memory, not as a mechanical repetition, but as a living experience (Nguyen, 2024b). An exhibit on climate change can prompt people to recall the effects of natural disasters and inspire them to modify their lifestyle. A play that highlights a historical injustice can revive voices that were once silenced, compelling society to confront them. When collective memory is awakened, it becomes a resource for the community not only to reminisce but also to restructure itself, finding a different way of life in the present (Nguyen, 2025g).

Another role of the art of intervention is the ability to expose the truth. Social life is often wrapped in habits, biases, or hidden conversations, so we cannot get to the real thing. In art form, you can show what is hidden. A documentary about people on the edge of life takes away the silence, forcing us to face injustice. An unkind show can show how much violence we can hide in standard rules. Truth in art is not an abstract truth, but a truth associated with concrete life, with suffering, with injustice, and with the desire to be recognized (Nguyen, 2025h). More importantly, art not only exposes but also contributes to the restructuring of life. It not only points to reality, but also opens up the possibility of changing the way people live and think (Nguyen, 2025d). An

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exhibition on the environment not only shows pollution, but can also help us live in a way that does not hurt the earth. Moreover, on a personal level, art also changes our life experiences: a poem that conveys private sadness as shared feelings, a piece of music that helps us overcome a mental crisis. This film opens up the possibility of forgiveness (Nguyen, 2025e). Art, in this way, does not heal illness in the medical sense, but heals the fractures in life, transforming suffering into experience, loss into collective memory, and brokenness into opportunities for rebirth (Nguyen, 2025c).

The key point is the openness of art. No work concludes with a single conclusion. A picture can be read in many ways, a piece of music that evokes a mix of feelings, a play that leaves many questions unanswered. It is this free way that makes art a unique kind of action: it does not give orders, but invites; it is not finished, but open; it not only reflects, but also prompts people to think up, try out, and create new ways of living (Nguyen, 2025i). From this, art in the spirit of liberation aesthetics cannot be narrowed down to a decorative or contemplative function. It needs to be seen as an act of intervention and restructuring of life. Art reclaims public spaces, evokes collective memory, exposes truth, heals the fractures of existence, and opens up other possibilities for the individual and the community. Art not only beautifies life but also makes it more vibrant and engaging. It not only reflects reality, but also transforms reality. It is in that intervention that art becomes an act of liberation, where beauty is not a decoration, but a motivation for existence to become meaningful and for the community to open up the future together (Nguyen, 2025a).

4.4. Body and emotions as the foundation of the art of living

Art, when viewed in the spirit of liberation, is not an activity separate from the human being but is intimately associated with the body and emotions. Humans do not create art from abstract space, but from the living body itself, with heartbeat, breathing, memories, and emotions (Nguyen, 2025c). The body is both a material and a stage, where freedom and creativity are concretely expressed. Emotions, individual memories, and collective memories are not only a source of nourishment for composition but also the strength to unite communities and create resistance to standardization and alienation. When we consider the body and emotions as the foundation, we see that the art of life is not a luxury, but a complete and authentic form of life (Nguyen, 2025i). First of all, the body is the first condition of art. All creative behavior, whether singing, dancing, painting, or writing, originates from a specific body. The body carries biological limitations – age, disease, finitude – but at the same time, it is within those limits that creativity is unlocked (Nguyen, 2024a). A trembling hand that can write poems complete with experience; A tired body that can still sing music that moves the hearts of people. The body, in its own right, is not just a tool, but also the hub of the aesthetic experience. It is both bounded and open, a reminder of finiteness and the capacity to transcend it (Nguyen, 2025b).

Emotions are the second deepest layer that nourishes the art of living. Every sadness, joy, anxiety, or hope can become material for art. What makes art valuable is not only the technique or form, but also the ability to evoke emotions. A melody that stirs, a painting that makes the viewer choke, a play that makes the audience cry – all prove that art does not only pass through reason, but directly into emotions. The emotion here is not a random outburst, but a liberating expression: it helps people acknowledge their fragility and, at the same time, transforms that fragility into creative power (Nguyen, 2025e). Body and emotions combine to form an irreplaceable foundation. A dance, for example, is not only a mechanical movement of the body, but also an expression of emotion hidden within. A trembling body can convey fear, a powerful jump can transmit joy (Nguyen, 2024b). The art of living appears here as an intersection: the body is not only moving, but moving for expression; Emotions do not just exist, they exist to be shared. At this level, art becomes a means for people to make their bodies and emotions meaningful in the world, rather than being silenced or reduced to empty data (Nguyen, 2025g).

Another important aspect is memory. Memories are not only in the mind, but also imprinted in the body. A closed posture can show repression. A strong gesture can carry memories of resistance. When artists perform, they tell not only the story in words, but also with their bodies, which have taken in these memories over time. The person on the other end not only hears or sees, but also feels through their own body: a shudder, a tear, a smile. Art, then, delivers not only messages but also memories, awakening the deep layers that have lain dormant within us and within groups of people. In modern society, the body and emotions are often threatened by standardization and alienation. The body is easily turned into a tool of production, managed by data, and shaped by appearance norms. Emotions are at risk of being commercialized, manipulated by advertising, or exploited as data in the digital environment (Nguyen, 2025e). In this context, the art of living plays a role in resistance. When artists use their own bodies to perform, they affirm that the body is not only a tool but also a subject of freedom and expression. When the community sings a song, they affirm that emotions cannot be reduced to data, yet they can still serve as a source of connection (Nguyen, 2025d).

Not only does art foster resistance, but it also fosters cohesion. The body and emotions, when incorporated into art, are not only personal but also open up the possibility of community. A collective song helps many people share common feelings. A community play enables people to come together and share their stories. A street dance can turn strangers into companions in an instant. Moreover, emotions, conveyed through art, become a common language, linking people separated by social or historical distance. A key feature is the openness of art, linked to the body and emotions. No gesture has a one-way meaning. A gaze can be taken in many ways; a dance can evoke numerous reflections; a song can awaken layers of emotion. It is this plurality of meanings that makes the art of living so vibrant: it does not force a conclusion, but invites participants to co-create, empathize, and accompany one another. Thus, when we consider the body and emotions as the foundation, we see that the art of living is not only an aesthetic

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activity, but also a way for people to exist in a complete and fulfilling manner. The body, with its limitations and memories, and its emotions, with their fragility and strength, when incorporated into art, become a means of affirming authentic life (Nguyen, 2025c). The art of living enables people to transform pain into a voice, loss into collective memory, and fragility into a connecting power. In the context of normalization and alienation, the body and emotions become the starting point for creativity, resistance, and liberation. Art, therefore, is not far from life but the act of living, where people find freedom and together open up new possibilities of existence (Nguyen, 2025g).

4.5. The art of living as the practice of existence – symbiosis

When discussing art in the spirit of liberation, *Existential aesthetics—encompassing memory, emotion, and the human condition—*affirms that art cannot be reduced to an entertainment industry or a profit-oriented field. The art of living is, first and foremost, an art of practice: it sustains existence and enmeshes it, enriches the life of existence and opens it up, heals, educates, organizes collective memories, and calls forth the future (Nguyen, 2025c). Art does not exist for consumption, but to affirm and expand the possibilities of life. When placed in the context of a multi-layered crisis – from environmental to social and spiritual – art becomes a form of symbiotic practice, helping people not only coexist but also support one another and live beyond their own limits (Nguyen, 2025d). First of all, it is essential to emphasize that the art of living is a form of healing. In the context of crisis, war, epidemic, or loss, the human body and spirit are prone to falling into a state of disrepair. Art appears as a means to help people face and overcome these disruptions (Nguyen, 2024a). A piece of music can soothe collective pain after a disaster. A painting can become a place for people to send lost memories. A community show can revive the spirit of hope when all seems to be shrouded in pessimism. The healing function of art is not synonymous with the eradication of suffering, but rather the ability to transform suffering into meaning, enabling people to find a language to express and share what is difficult to put into words.

Besides healing, the art of survival has an educational meaning. Here is not only to teach how to know, but also to open the power to feel, to reflect, and to act. The art teaches us to empathize with people and to view the world from different perspectives. A play about social injustice can teach communities to recognize how things operate and how the mechanisms of oppression are concealed. A film about nature can evoke a genuine sense of environmental protection that a series of theoretical talks cannot. Art is not taught by command, but by experience; it leaves emotional and visual imprints that last longer than any dry lesson (Nguyen, 2025g). Here, education through art is a form of education that promotes human survival, enabling people to learn how to coexist with others and with the world around them. Another important function of the art of living is organizing collective memory. Every society needs memories to maintain its identity and orientation for the future. However, memories are not always preserved intact; they can be forgotten, hidden, or misrepresented (Nguyen, 2025e). Art is the means of reorganizing memory, turning it into a collective experience. A memorial statue, a song associated with a historical period, or a photographic work of social events all contribute to the preservation of a shared memory (Nguyen, 2025). It is worth noting that art not only preserves, but also restructures memory, making it vivid and meaningful for the present. As a result, memory is no longer a burden, but a resource for the community to dialogue with the past and look forward to the future (Nguyen, 2025c).

The art of survival suggests a vision of the future. No artwork stops at the present; it always carries with it an opening, an unfinished possibility. A novel can offer a more nuanced social perspective, a science fiction film can illustrate the possibilities and dangers of technology, and an installation can compel the viewer to envision a different way of life (Nguyen, 2025i). Art does not make accurate predictions, but it creates the possibility of imagination – and it is that ability to imagine that is the condition for changing reality. If humans cannot imagine a different world, they cannot transform the current world (Nguyen, 2025d). Overall, the art of living ensures the ability to live together, for each other, and beyond ourselves. Living together means knowing that people do not exist alone, but always need others. Art creates a shared space where strangers can enjoy a piece of music, watch a play, and participate in a community activity together (Nguyen, 2024a). Living for each other means that art arouses a spirit of solidarity: when people sing the same song, they feel that they are giving energy to others, and when they create a community, they feel that they are acting not only for themselves (Nguyen, 2025b). Moreover, living beyond ourselves means that, through art, people free themselves from the tight limits of their individual selves to reach for larger values — including shared memories, common points of view, and human hopes.

In the face of today's growing climate of global crises, from environmental to social conflicts, and spiritual to technological isolation, the art of living is fast becoming a more humanistic and symbiotic practice. It does not promise quick technical fixes, but it fosters a spiritual community that helps people face crises together (Nguyen, 2025g). When artists and communities collaborate, they are not only producing work but also practicing a way of life: living together, open to one another, and for the future. Art thus becomes the glue that binds people, helping them not to be divided by the fractures of the times, but to find strength in attachment and symbiosis (Nguyen, 2025f). In conclusion, the art of living cannot be reduced to a means of improving one's appearance. It is a practice of existence, a symbiosis that feeds the capacity to heal, educate, remember, and imagine. It is these factors that make it possible for people to live together, to live for each other, and to live beyond themselves. In times of crisis, when many values are shaken, the art of living emerges as a space that preserves humanity, opens up a perspective of change, and affirms that genuine existence can only be achieved when people come together, share, and create a shared future.

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5. RESULTS

Research shows that approaching art from the spirit of liberation aesthetics has yielded some outstanding results. First of all, art is no longer confined to the category of contemplation or decoration. However, it is affirmed as an act of life, where people affirm their presence, freedom, and creativity within the limits of modern life. Instead of being confined to privileged spaces such as museums or theaters, art is also found in everyday practices, including graffiti, street performances, and community music. It makes the aesthetic more democratic and affirms that creativity is a universal quality, one that belongs to each of us. Second, research shows the crucial role art plays in resistance and liberation, enabling people to confront alienation, defy standardisation, and expose the flaws in the social technocratic structure. Art not only stands for real life but also directly intervenes, opening up the chance to change lives. In the end, art proved to be a healthy practice that nourishes collective memory, fosters empathy, and opens up new avenues for the future. From then on, art became the basis to keep humanity alive in a global crisis, helping to create a new, richly meaningful life order.

6. CONCLUSION

Based on the analyses and results achieved, it can be affirmed that the approach to art in the spirit of liberation aesthetics has opened up a new direction in research and practice, one that transcends the traditional framework that considers art as a product of separation and detachment from life. Art embodies the power of resistance and liberation. Art, in this reading, is a living act in which the body, its emotions, memories, and community come together to confirm the human presence and freedom. No longer confined to privileged institutions, art manifests in every moment of everyday life, nourishing the universal creativity of every person. The key conclusion is that art embodies the power of resistance and liberation. It is its unexpected, non-normative, and unfinished nature that allows humans to resist standardization and alienation in a technocratic society, while exposing potential injustices. Art becomes a space for dialogue between inevitability and freedom, turning limitations into creative material and opening up the possibility of escape. Besides, art also affirms the function of symbiosis and healing. It helps individuals and communities reorganize memories, share emotions, restore spirits, and create visions for the future. As such, liberation aesthetics has not only theoretical value but also profound practical significance: it affirms that art is the foundation that sustains humanity, and at the same time paves the way for a new existential order where truth, freedom, and responsibility are created in tandem.

7. Value and significance, limitations, and direction of further research

This research is valuable in affirming a new approach to art: rather than being limited to the scope of contemplation, art is understood as a living act that is tied to the body, emotions, memories, and community. Theoretically, the study contributes to the formation of a liberating aesthetics, one that stresses the capacity of art to assert its presence, foster freedom, and resist alienation in the contemporary age. Practically, art can be a way of symbiosis and healing, helping people overcome spiritual crises, connect communities, and open up the prospect of humane coexistence. At the same time, the study also suffers from certain limitations. First of all, the philosophical-critical approach makes some of the theses still general, not closely associated with specific empirical studies in the field of artistic sociology or creative psychology.

Additionally, there has been no comprehensive survey on the impact of art in various social contexts, particularly in the digital environment and within the context of globalization. The next direction of research should be in more in-depth interdisciplinarity, combining philosophy, social sciences, technology, and psychology to verify and expand the theses. In addition, there should be specific case studies on community art, digital art, as well as the role of art in education and therapy. It is these directions that will help to strengthen and develop liberation aesthetics, making it an effective tool to face the challenges of the times.

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