

Understanding Theory Epistemology Ontology and Axiology

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I. Introduction

The purpose of the essay.

Through the contrastive arguments of aesthetics defined by philosophy, group differentiation theory in sociology, and art theory, this paper studies the evolution of French aesthetic taste after the 18th century, explores the aesthetic taste of the contemporary Chinese middle class, seeks solutions for young artists facing economic, cultural, and political capital oppression, establishes a personal aesthetic taste system, guides the completion of cross-professional and cross-disciplinary art creation practices such as oil painting, watercolor painting, video, and interactive installations, and tells the story of personal research on aesthetic taste in the form of a small independent space display. In the future, it will be able to build a database for the aesthetic taste system of China and even the world, laying the foundation for information visualization.

Brief overview of your ontological position, epistemological stance, and values.

In ontology, the philosophical system based on constructivism in artistic creation believes in subjective experience, not objective existence. Reality is not a priori, but a transcendental experience constructed through social interaction, cultural symbols, language, and practice, emphasizing subjectivity and situationality. Daily life takes relativism as the entry point, believing that there is no single objective reality. Reality is based on the observer's perspective, culture, language, and origin. Reality exists in multiple forms and there is no absolute truth. Constructivism focuses on the process of social interaction, while relativism focuses more on the tolerance of the diversity of reality and truth. Constructivism rejects art as a purely aesthetic pursuit and seeks to integrate art into everyday life, emphasizing practicality, collective creativity, and the potential of art to change society. (Bann, S., 1974)

In epistemology, the epistemology of phenomenological interpretivism and knowledge relativism is dominant. Phenomenology is consistent with constructivism, emphasizing the construction of meaning behind personal subjective experience. Knowledge relativism is rooted in relativism and respects the background differences of knowledge. The acquisition of epistemology, through comparative reading in academic research, lays the foundation for the study of aesthetic taste; in artistic creation, a lot of practice is used to find a unique personal expression language. The interpretation of epistemology focuses on the ability to tell stories and interprets and displays as part of the composition of creation. The verification of epistemology uses a lot of trial and error to optimize the process, while paying attention to the changes in aesthetic taste and flexibly adjusting the goals.

The research method adopts mixed research, a large number of qualitative analyses, and qualitative inferences of French aesthetic tastes in different periods in the context of the times. A small amount of quantitative analysis is used to compare the differences between French and Chinese aesthetic

tastes, focusing on the aesthetic tastes of the contemporary Chinese middle class. It is explained based on the semantic analysis in constructivist hermeneutic phenomenology and supplemented by comparative studies under relative intellectualism.

In terms of values, it emphasizes the transcendence of aesthetics, individual creativity and the feasibility of practice. When making decisions, it tends to (Dewey, J., 2005) pragmatism to connect theory and practice. In terms of analysis, it adopts (Graham, B., 2013) value investment ideas, with remnants of bottom-level ideas and the aesthetic taste of the middle class. It acquires (Immanuel, Kant., 2007) aesthetic ideas after birth, provides aesthetic values that transcend objective existence, and has an elitist tendency. There is no religious belief, but there is experience in meditation in The Theravada tradition Buddhism. (Nan, H., 2004) It does not blindly follow authoritative ideas and accumulates experience through trial and error. In artistic creation, it worships (Nietzsche, F., 2008) superhuman philosophy to promote innovation in individual cognition and artistic creation. In general, values respect multiple perspectives and avoid cultural hegemony and methodological exclusivity.

II. Ontological Position (958 words)

Define your ontological perspective.

In artistic creation, it is based on the ontology of constructivism. It believes that reality is socially constructed and is not an objective existence independent of human experience and cognition. Reality is not a priori, but an experience beyond daily experience constructed through social interaction, cultural symbols, language and practice. The meaning of reality depends on the meaning given by humans through social practice. It emphasizes subjectivity, situationality and believes that knowledge and reality are dynamic and change over time and space. (Bann, S., 1990)

The key to constructivism lies in social reality and diversity. Social reality is a concept jointly defined and maintained by human society, such as "currency", "political power", "law", "morality", etc., which are all products of social construction. Diversity shows that there are many forms of reality in different cultural and historical backgrounds, such as "the good and bad luck of crows", "the rise and fall of red and green", "the difference between Chinese and Western food", etc. (Berger, P.L. and Luckmann, T., 1966)

In daily life, the ontology based on relativism. It is believed that there is no single objective reality, and reality is relative, based on the observer's perspective, culture, language, and background. The existence and meaning of reality are pluralistic, and there is no absolute truth or universal value. It emphasizes the subjectivity of cognition, and judges that human understanding of the world is based on the situation in which it is located. It is related to relativism in epistemology and believes that knowledge itself is contextualized. (Whorf, B.L. and John Bissell Carroll, 1956)

The key to relativism lies in cultural relativity, linguistic relativity, and the pluralism of truth. Cultural relativity points out that different cultures may have different understandings of the same thing; the relativity of language shows that language shapes human perception of reality. (Sapir-Whorf hypothesis); the pluralism of truth opposes the only universally applicable "truth". (Edward Sapir, 2014))

Comparing relativism and constructivism, constructivism believes that the nature of reality is constructed by social interaction, while relativism believes that there is no absolute reality and everything depends on cultural context. In terms of attitude towards truth, constructivism believes that there is a conventional reality and consensus, while relativism believes that there is no universal truth and truth is relative. (Mead, G.H., 1934)

Constructivism focuses on social processes, symbols and culture, while relativism pays more attention to the diversity of perspectives and differences in cultural contexts. In terms of applicable fields, constructivism is mostly used in sociology, education, and psychology, while relativism is mostly used in philosophy, postmodern theory and cultural studies. Although both challenge traditional realism, constructivism focuses more on the process of social interaction, while relativism focuses more on the tolerance of the diversity of reality and truth. (Schutz, A., 1967)

Explain how this view of reality aligns

In artistic creation, the essence of reality is based on the materiality of painting materials. Because the economic base determines the superstructure, the economic base is the essence of reality in artistic creation. In the contemporary context, conceptual art pays more attention to the interpretation of works, weakening the alienation of economic capital to people. Therefore, based on the study of aesthetic taste, it can temporarily transcend the limitations of class, group and individual to create artistic practice with diversified aesthetics and innovative thinking. Since the origin of artistic works is naturally emerging, artists only exist as a channel to open up a "new world", and the concept behind the work is the essence of existence. (Heidegger, M., 1962)

Long-term artistic creation practice makes individuals believe more in subjective experience, not objective existence, beauty is not self-beautiful and varies from person to person. In the study of aesthetic taste, pure constructivism can no longer meet the needs. Aesthetics is influenced by both social environment, such as the aristocratic elite culture of France in the 18th century (Dewald, J., 2004), and the determinism of the origin of the original family, which was verified in different classes in France in the 19th century (Bourdieu, P., 1984), and the intergenerational inheritance of modern society, which was discussed in the slum theory of France and Mexico in the 20th century (Wacquant, L., 2008). Therefore, it is necessary to explore the ontology of relativism to facilitate the expansion of the diversity of aesthetic taste, so as to create more inclusive and more appealing works of art.

Provide examples: How does this shape your questions, methods, or outcomes?

Question: From the group differentiation theory research on the evolution of French aesthetic taste after the 18th century, to the comparative study of the evolution of French aesthetic taste after the 18th century based on philosophy, sociology, and fine arts, to explore the aesthetic taste of China in the 21st century, to establish a personal aesthetic taste system, and to guide artistic creation practice. (Constructivism + Relativism)

Method: The ontology of constructivism shows that storytelling is an important part of the work. A good work of art needs to be interpreted by the author and the audience to construct a new world that has not been opened up. The ontology of relativism leads to the epistemology of subsequent

comparative studies between China and France, as well as the methodology of autoethnography. (Isaacson, W. and Jobs, S., 2015)

Result: Practice serves research (Research-based), from pure theoretical research to academic research serving practice (Practice-based), and then using personal aesthetic taste to guide life choices, back to practice serving academic research (Research-based). (Vaughan, L., 2017)

III. Epistemological Stance

Define your epistemological stance.

Epistemology is dominated by phenomenological interpretivism and knowledge relativism. Phenomenology is consistent with constructivism, believing that knowledge originates from personal subjective experience, focusing on "intentionality" and emphasizing how meaning is constructed. It consists of two aspects: "knowledge interpretation" and "knowledge verification". Knowledge interpretation uses reflective interpretation of phenomena directly experienced by individuals to reveal deeper meanings, while knowledge verification verifies knowledge through the coherence and deep insights of the participants' life experiences. Credibility comes from the consistency between the coherence of the description and the consistency between the explanatory insights. Knowledge relativism is rooted in relativism and is used to analyze and compare phenomena in different contexts to discover patterns and changes, recognize the "context specificity" of knowledge, avoid applying universal frameworks, and respect local views and epistemologies. (Husserl, E., 1965)

In phenomenological interpretivism, it aims to explore how individuals perceive and interpret their own world to reveal the "nature of life experience", recognize the "contextuality of knowledge", and reject objective and universal truths. Knowledge is a social medium and a specific culture, shaped by personal experience, language practice, and cultural framework. The comparative research methodology in the context of epistemological relativism of knowledge attempts to interpret the process to understand the diversity of human experience and culture, focusing on identifying commonalities and differences in different contexts, using the cultural and historical background of French aesthetic taste after the 18th century as a framework to avoid the nationalist tendency of contemporary aesthetic taste. (Heidegger, M., 1962)

Discuss how you acquire, interpret, and validate knowledge.

Acquisition: In academic research, epistemology mainly relies on understanding after observation. When acquiring unknown knowledge of aesthetic taste, first conduct a lot of comparative research reading, and read two or three books related to French aesthetic taste at the same time to lay the foundation for studying aesthetic taste. Then select the philosophical definition, sociological analysis, and art cognition of French aesthetic taste after the 18th century for further exploration, read extensively to understand the knowledge tree and system, and read intensively to improve understanding and depth. Then consult the predecessors in the field of aesthetic taste, who can give relatively reasonable suggestions on the term aesthetic taste in a higher dimension, and then adjust the research framework based on feedback. Finally, summarize and organize the information of aesthetic taste, and then combine it with your own specific situation to give a preliminary conclusion to guide subsequent research. In artistic creation, do not blindly follow the methods and experience

of predecessors, but create your own painting language in practice. The expression of artistic concepts requires a lot of practice to accumulate experience, and then conduct comparative experiments to find the most suitable expression media and expression methods to describe the cognition, thinking and feelings of the contemporary world.

Interpretation: Display and interpretation are also important components of artistic creation. It is necessary to give the work a situational interpretation according to different cultural backgrounds. This analysis can transcend the material value of the work itself, and use the work to show a new world that has not been opened up, triggering critical reflection from the audience and readers. According to the law of human evolution, telling a vivid and interesting story of personal pursuit of aesthetic taste improvement is an effective way to interpret knowledge or works.

Verification: A lot of practice is needed to verify the rationality of knowledge, apply Elon Musk's first principles, and use the most basic physical principles to understand the research content. Do not pursue the perfection of the first draft, but optimize it after completion, and adjust and improve it through continuous iteration during the research process. First, summarize the phased results of the development history of French aesthetic taste, and then move towards the mid-term goal of personal aesthetic taste. Finally, pay attention to the changes in the aesthetic tastes of the contemporary Chinese middle class, and flexibly adjust the ultimate goals and conclusions of the research. (Isaacson, W., 2023)

Link this to your work: Do you use qualitative, quantitative, or mixed methods? Why?

Mixed research is the current choice. A large number of qualitative studies meet the needs of interpretive phenomenology, because the aesthetic tastes of different periods cannot be accurately quantified, and only relevant qualitative inferences can be made based on the background of the times. However, purely qualitative research has a strong subjective interpretation, so it needs to be supplemented by quantitative research. Due to the rapid development of China's economy, culture and politics, China has gone through the development path of France in 40 years, which is 300 years. Therefore, China's contemporary aesthetic taste contains different backgrounds and needs to be compared with the evolution process of France's aesthetic taste to facilitate sorting and induction.

At the same time, the quantitative analysis of comparative research can also help to influence the qualitative analysis in turn. In the research process, from the word aesthetic taste, it extends to the comparison between China and France, and then through the sorting of the historical development context, we can understand the origin of its philosophical definition and the knowledge tree of the evolution of aesthetic taste. In summary, hybrid research not only takes into account the semantic analysis of constructivist hermeneutic phenomenology, but also takes into account the comparative research argument of relativism, making the study of aesthetic taste present a spiral upward form, which is the most suitable choice at this stage. (Merriam, S.B. and Tisdell, E.J., 2015)

IV. Values and Ethics

Articulate the personal and professional values driving your approach.

In daily life, I am influenced by the conservative and moderate thought of China (Confucius and

Baldock, J., 2018), and I have the stamp of traditional Chinese morality. I don't like to argue, and I advocate doing nothing, and I want to do everything. (Laozi and William Scott Wilson, 2013). When facing specific people, things, and objects, I tend to be pragmatic like John Dewey of the United States, and I prioritize the use value before considering the aesthetic value. Later, I learned the idea of "value investment" from Benjamin Buffett's mentor in economics. I don't value short-term efforts and returns, pay more attention to the long-term accumulated compound interest, and make long-term life plans for 5 or even 10 years. (Graham, B., 2013)

After being exposed to art, I learned about elitism and developed a tendency to intellectualism. When communicating with elites from all walks of life, I can obtain high-quality information in a short time. In daily life, I rarely have emotional fluctuations and don't know how to express excessive emotions. This may be due to the childhood trauma caused by unmet needs when I was a child, so I like to be alone and think critically about myself through reading, walking and traveling. (Vance, J.D., 2016)

In artistic creation, Nietzsche's superhuman philosophy is the main worshipper. (Nietzsche, F. and Parkes, G., 2008) Creation requires preliminary preparation to enter a state of concentration. In this state of flow, the changes in time and space cannot be felt, and the body and mind are focused on the picture itself. In Theravada Buddhism, it can also be understood as a state of meditation and Zen, similar to the state of "first meditation" in the "Seven-limbed Sitting Method". I accidentally achieved it during my undergraduate "practice". Later, due to the faster pace of life, my mind became impetuous and it was difficult to enter meditation again, so I gave up the exploration of Buddhism. Therefore, artistic creation became a channel for personal emotional expression, and I could find a rare quiet in my busy daily life. (Nan, H., 2004)

Reflect on ethical considerations: How do your values impact your decisions and outcomes?

In terms of personal origin and family background, I have experienced the process from the bottom to the middle class. The aesthetic taste system is acquired after birth, and the underlying pragmatic thinking inherited from generation to generation is difficult to ignore. Later, with a certain economic foundation, I began to pursue the aesthetic tendency of elitism without interests. Art creation is not for survival, but for self-expression. There is no strong commercial consideration. There is no need to participate in official Chinese theme exhibitions to gain political prestige.

In the past, art creation focused on easel painting between classical and modern art. In the future, it will promote the transformation of artistic concepts to contemporary art. From the content and form of artistic creation, turn to the expression of personal artistic concepts. Not limited to a single medium, easel painting can consider oil painting, watercolor, acrylic, tempera, sketching, etc., and start to try emerging media such as video editing, virtual space, art interactive installations and AI creation, focusing on the success of artistic concept communication in creation.

Discuss how your values align or conflict with those in your field.

The values of daily life lead to the personality being hidden on the surface, and the performance of the work is still not direct enough. The impact of the picture can be further strengthened. In terms

of personality, I like to fight alone and lack the spirit of cooperation. Although I have various work experiences and master certain management skills, I am not interested in administrative management. It is not suitable to work in a company or start a business as a boss. It is more suitable to develop in the direction of independent artists and freelancers. I don't accept authority in academic thought, and I like to use trial and error to accumulate real experience. I estimate that I will take many detours in the early stage of my artistic career. If I can develop the habit of lifelong learning, I will have a solid foundation in artistic creation in the future, and I will have more confidence in academic and life.

The value orientation that emphasizes self is difficult to be officially appreciated in China. In order to maintain class rule, the government attaches more importance to realistic narrative theme creation, while I personally prefer Schopenhauer's nihilism and like non-narrative free creation, so I chose to come to the UK to study for a doctorate and change the environment. Although I have only studied and lived for a few months, I feel a sense of intimacy when I experience the active and open social environment in the UK. I have a certain accumulation in the field of art. I can speak freely in Chinese, but when I encounter art professional terms, I have obstacles in communicating in English. I need to improve my language level and strengthen my understanding of British culture. Use travel, communication and reading to broaden the original one-sided understanding of British culture. By studying the historical development of Britain, I can in turn strengthen my self-awareness, dig deeper into myself, and accumulate materials for future artistic creation. (Gombrich, E.H., 2016)

V. Integration of Philosophical Foundations

Discuss how your ontological position, epistemological stance, and values interact.

At the level of ontology and epistemology, the ontology of constructivism and relativism emphasizes diversity and social construction, providing a philosophical foundation for the epistemology of phenomenological interpretivism and knowledge relativism. At the level of values, pragmatism is used to connect theory and practice, Kantian aesthetics provides aesthetic values that transcend objective existence, and Nietzsche's superman philosophy promotes innovation in individual cognition and artistic creation. The three interact between diversity, practicality and creativity, which not only meets academic research, but also provides guidance for personal artistic creation and the construction of an aesthetic taste system. (Immanuel Kant, Guyer, P. and Wood, A.W., 2007)

From the perspective of interaction, the ontology of constructivism and relativism is used to lay a philosophical foundation. Constructivism emphasizes the construction of meaning, and relativism emphasizes diversity and context. These two philosophical foundations provide a basic framework for integrating the pluralistic epistemology and values of Chinese and French aesthetic tastes. The epistemology of phenomenological interpretivism and knowledge relativism serves as a bridge to connect practice and theory. Phenomenological interpretivism emphasizes the depth of individual experience, while knowledge relativism explores the commonalities and differences of aesthetic tastes in different contexts through comparison. These two epistemologies not only serve the knowledge production of the aesthetic taste system, but also provide a path for dialogue between nobles and civilians, different classes, and different groups. (Bourdieu, P., 1984)

Pragmatism, Kantian aesthetics, and Nietzsche's superman philosophy reflect the interaction of values. Pragmatism provides a realistic framework for aesthetic taste value judgment from the four perspectives of food, clothing, housing, and transportation, emphasizing the universality of data collection. Kantian aesthetics provides aesthetic values that transcend objective existence and emphasizes the balance between personal aesthetic experience and the universality of aesthetic taste. Nietzsche's superman philosophy challenges the knowledge framework of traditional official art education and encourages individuals to create new artistic values in the contemporary diversified aesthetic system.

Analyze aesthetic taste from the perspective of overall role.

Prove the diversity of aesthetic taste, recognize the diversity of reality and knowledge through the combination of constructivism and relativism, and lay a philosophical foundation for open and inclusive research. Explain the innovation of aesthetic taste, Nietzsche's superman philosophy encourages individuals to create new aesthetic values under the contemporary art system, while providing a perspective beyond daily experience through the aesthetic pursuit of Kantian aesthetics.

Demonstrate the relevance of theory and practice. Pragmatism connects epistemology and values to specific actions, ensures the two-way interaction between theory and practice, and makes theory more practical. Promote the dialogue and integration of aesthetic taste. Comparative verification and phenomenological interpretivism provide methods for dialogue between different aesthetic taste systems and promote cross-cultural or cross-system understanding through comparison and reflection. (Denscombe, M., 2017).

Provide concrete examples to illustrate this integration in your work or research.

In academic research, cross-comparison demonstrations are conducted from philosophy, sociology, and fine arts, and the evolution of French aesthetic taste after the 18th century is explored. In-depth research is conducted on how Kant's disinterested aesthetic philosophy affects the lives of the French in the 18th century. Based on Bourdieu's sociological research, the group differentiation theory is used to demonstrate the aesthetic tastes of different classes in France in the 19th century. Bourdieu's student Laier uses the sociological intergenerational inheritance theory to conduct a comparative study of the poor groups in France and Mexico in the 20th century. Finally, based on aesthetic theory and artistic practice experience, the aesthetic taste system of the contemporary Chinese middle class is constructed. (Wacquant, L., 2008)

In the practice of artistic creation, we inherit and develop the expression techniques of traditional easel painting and use the characteristics of different materials such as oil painting, watercolor painting, tempera, sketching, glass, etc. to carry out sketching, watercolor draft research, and oil painting of 4-panel realistic theme large-scale art creation. We continue to learn and explore non-easel painting expression methods such as photography, video, games, virtual reality and artificial intelligence, and finally create an independent space display to show the evolution of French aesthetic taste after the 18th century and the aesthetic taste system of the contemporary Chinese middle class. Provide preliminary reference materials for the subsequent construction of the aesthetic taste database, and interactive display of information visualization can be carried out in the future.

VI. Critical Reflection

Acknowledge limitations of your philosophical stance.

The limitations of constructivism are excessive subjectivity and neglect of material reality. Constructivism emphasizes subjective meaning, which will lead to a lack of objectivity and universality in research, making it difficult to promote and expand. When faced with cross-cultural research on China and France, trying to establish a general theoretical formula will appear to be powerless. When constructivism emphasizes symbols and language, it will ignore the role of economic structure or natural environment in shaping social relations. For example, in the study of aesthetic taste, it is not enough to explain the specific content of the material basis restricting the development of individuals. (Foucault, M., 1991)

The limitations of relativism are the danger of value irrelevance and the disorder of research. Acknowledging multiple truths will lack the value judgment of aesthetic taste, leading to the ethical dilemma of cultural oppression, economic hegemony, and political priority. The limitations of phenomenological interpretivism and knowledge relativism are the introspection of phenomenology and the boundary problem of knowledge relativism. Phenomenology focuses on individual experience and ignores the impact of structural forces such as political or economic systems on individual behavior. It is too narrow in macro-social research such as national policy analysis and may misunderstand the deep meaning behind aesthetic taste behavior. (Debord, G., 1967)

The limitation of pragmatism lies in its short-term nature. It ignores long-term theoretical exploration or the pursuit of moral values, leading to utilitarianism and weakening the depth and purity of aesthetic taste exploration. Kantian aesthetics is constrained by the premise of universal assumptions. It attempts to transcend personal experience to pursue universality, which may ignore the uniqueness of cultural context and cannot use universal standards to measure aesthetic taste. Nietzsche's superman philosophy has an elitist tendency, emphasizing individual breakthroughs and transcendence, ignoring the real dilemma that ordinary people cannot achieve transcendence, leading to the alienation of the masses, and seems unrealistic in terms of collective behavior and social responsibility. (Gustave Le Bon, 1895)

Discuss alternative perspectives and how they might challenge or complement your approach.

Positivism emphasizes objectivity and verifiability. You can use positivist methodology, questionnaire research to supplement data, and use verifiability to increase the credibility of research. In the study of Sino-French aesthetic taste, combined with a small amount of quantitative analysis, data support for the evolution of aesthetic taste can be provided.

Critical theory focuses on the social structural inequality in power relations and artistic forms and advocates a major change to break the status quo of intergenerational inheritance in slums. Postmodernism is more radical than relativism, emphasizing the deconstruction of universality or grand narratives. Provide further reflection on the evolution of aesthetic taste, while paying attention to the hidden power structure issues behind it, revealing the class relations implicit in clothing, food, housing, and transportation. (Shusterman, R., 2010).

Reflect on how your philosophical foundations influence the success or challenges in your work.

Success: Diversity and inclusiveness. Constructivism and relativism respect cultural differences and provide an open perspective for cross-cultural research on Sino-French aesthetic taste. Phenomenological interpretivism explores individual aesthetic experience in depth, which helps to observe the complexity and innovation of aesthetic taste at the micro level of clothing, food, housing, and transportation. Nietzsche's superman philosophy encourages breaking through the existing aesthetic taste framework and provides a driving force for innovation in theory and artistic creation practice. Pragmatism promotes the combination of theory and practice, which can expand the social influence of research results.

Challenges: Complexity and ambiguity. The diversity of constructivism and relativism will lead to a lack of clear theoretical viewpoints in the study of aesthetic taste. When explaining opposing viewpoints, it will fall into the "agnosticism" of relativism. Value judgment dilemma. When facing the ethical issues of aesthetic taste, distinguishing unified judgment standards will lead to difficulties in advancing research. For example, balancing the conflict between elitist aesthetic taste and popular aesthetic taste in a global context. Resource limitations in practice. In the actual study of aesthetic taste, individuals have limited time and resources and cannot live in France for a long time to obtain first-hand information. Subsequent databases and visualizations also require team and financial support. (Baudrillard, J., 2016)

Future improvement direction

Integration method: Combine the methodology of self-ethnography under constructivism with the methodology of comparative research in positivism to achieve the complementarity of quantitative research and qualitative research, which can not only provide certain innovations by combining one's own artistic creation practice, but also improve the persuasiveness of the research through the comparative study of Chinese and French aesthetic tastes.

Value balance: On the basis of respecting the diversity of aesthetic taste, through the critical theory of Kant's philosophy or the moral and ethical framework of British academic standards, in-depth interviews and questionnaires, formulate clear aesthetic taste value judgment standards to facilitate data collection and reliability of first-hand information for subsequent research.

Action orientation: Combine Dewey's pragmatism and Kant's critical theory of aesthetics to promote the theory of the results of aesthetic taste research and the transformation of personal artistic creation into socialized practice. After obtaining the preliminary results of French aesthetic taste, in the mid-term research of data collection and staged results display, we can try to add the audience's cognition of aesthetic taste and guide the public to participate in aesthetic taste art creation while displaying, such as stick drawings and sketches, to improve the social influence of aesthetic taste research. (Bourdieu, P., 1984)

VII. Conclusion

Summarize your philosophical position and its implications for your work.

Constructivism and relativism provide an open and inclusive philosophical foundation for the study of aesthetic taste between China and France, but they also face the limitations of insufficient objectivity in qualitative analysis and difficulty in judging the value of aesthetic taste in the context of globalization. In the future, we can add dialogue and integration between other philosophical positions such as the compound interest thought in economics, historical research in anthropology, and Jung's collective unconscious theory. Find a more balanced path in the study of aesthetic taste theory and personal artistic creation practice and provide more solid support for the construction of the aesthetic taste system of the contemporary middle class in China, as well as the construction of databases in China, France and even the world in the future, and the visualization of aesthetic taste information. (Jürgen Habermas, 2015))

Not limited to a single philosophical framework or knowledge framework of fine arts, it is necessary to integrate the core ideas related to multidisciplinary aesthetic taste, conduct in-depth cross-disciplinary research, attach importance to the collection of first-hand objective data, and cannot conduct personal qualitative analysis based entirely on purely subjective data. It is necessary to pay attention to logic and feasibility of research. In artistic creation, we must adhere to cross-media practice, inherit and develop traditional easel painting, actively learn new media, interactive devices and artificial intelligence technologies, and maintain a sharp vision to continue the contemporary nature of aesthetic taste concept art. (Robertson, J. and Mcdaniel, C., 2022)

Highlight the importance of understanding these foundations.

For individuals, understanding their own philosophical foundations is not only a prerequisite for theoretical construction, but also ensures the consistency of research process and results. Constructivism and relativism determine the constructed and diversified observation perspectives, the epistemology of phenomenological interpretationism and knowledge relativism, and the comparative research and self-ethnography methodology that will be used in the future, indicating that the study of aesthetic taste is based on comparative analysis, comprehensive subjective experience, and the pursuit of universal laws with certain relative standards.

In terms of values, it emphasizes the transcendence of aesthetics, individual creativity and the feasibility of practice. Based on these foundations, the research has theoretical consciousness and methodological research. In the context of globalization and cross-cultural research, it can respect multiple perspectives and avoid cultural hegemony and methodological exclusivity. It helps to establish a dialogue platform, find consensus in differences, and provide new ideas for problem solving in a multicultural context. It can enhance the critical thinking of the research and promote the deepening and improvement of the research by constantly reflecting on its own position and limitations.

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