

A Study on Nishida Kitaro's Cross-Cultural Aesthetic Perspective in the Context of Globalization 3.0

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ABSTRACT

[Background] In the era of Globalization 3.0, characterized by the deep integration of information technology and cultural exchange, the proliferation and diversity of cross-cultural art have become prominent. The philosophy of Japanese thinker Nishida Kitaro, particularly his concepts of “pure experience” and “logic of place,” offers a unique Eastern perspective for understanding cross-cultural aesthetics.

[Objective] This study aims to explore how Nishida’s philosophy provides theoretical support for cross-cultural aesthetics in the context of globalization and to analyze its implications for contemporary art practices.

[Method] The research uses literature analysis and comparative study to examine Nishida’s key concepts like “absolute nothingness” and “place” in the context of Globalization 3.0. It also compares his ideas with Western aesthetic theories, such as Heidegger and Merleau-Ponty’s phenomenological aesthetics, to identify their similarities and differences.

[Results] The findings show that Nishida’s “logic of place” promotes cultural integration through mutual inclusivity and dynamic interaction. His “pure experience” concept unifies individuals and collectives, as well as subjects and objects, in art. His philosophy addresses cultural homogenization and supports cultural diversity in art.

[Conclusion] The study concludes that Nishida Kitaro’s cross-cultural aesthetic perspective enriches contemporary art theory and provides insights for cultural exchange and artistic innovation in Globalization 3.0. This perspective is valuable for global cultural dialogue and cross-cultural artistic practices.

Keywords: Globalization 3.0; Nishida Kitaro; Cross-Cultural Art; Logic of Place

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1 Introduction

In the 21st century, the deep integration of information technology, digital platforms, and global cultural exchange has marked the advent of the “Globalization 3.0” era (Friedman, 2005). Unlike the earlier phases of globalization—Globalization 1.0, driven by nation-states, and Globalization 2.0, dominated by multinational corporations—Globalization 3.0 is characterized by individual empowerment, cultural flows, and digital interconnectivity, significantly fostering the diversity and innovation of cross-cultural art (Appadurai, 1996). For instance, the rise of digital art platforms has enabled global artists to transcend geographical boundaries, creating and sharing works that form a new artistic ecosystem. However, globalization also poses the risk of cultural homogenization, prompting scholars to reexamine the interplay between cultural differences and shared artistic expressions (Robertson, 1992). Understanding cultural interactions in artistic creation within a globalized context has become a critical issue in contemporary aesthetic studies.

Japanese philosopher Nishida Kitaro (1870–1945), the founder of the Kyoto School, offers a unique Eastern perspective for cross-cultural art studies through his philosophy, centered on the concepts of “pure experience” and “logic of place” (Nishida, 1990). Nishida’s philosophy emphasizes the unity of individual experience and the broader environment, as well as the potential for dynamic interaction between cultures, aligning closely with the cultural flows of Globalization 3.0. His concept of “absolute nothingness” transcends the binary oppositions prevalent in Western philosophy, providing a novel theoretical framework for understanding cultural integration and artistic innovation in a globalized context (Heisig, 2001). For example, Nishida’s “logic of place” elucidates the interaction of diverse cultural traditions in artistic creation, while “pure experience” offers a philosophical basis for artists’ practices in cross-cultural contexts.

Existing research has primarily focused on Nishida’s philosophy in metaphysics, religion, or ethics, with limited exploration of its potential in cross-cultural art studies (Wargo, 2005). In the context of Globalization 3.0, how Nishida’s philosophy can provide theoretical support for artistic practices and address the tensions between cultural homogenization and diversity remains underexplored. This study aims to fill this gap by analyzing how Nishida’s concepts of “pure experience” and “logic of place” provide a philosophical foundation for cross-cultural aesthetics and examining their implications for artistic creation and cultural dialogue in the era of Globalization 3.0.

This study employs literature analysis and comparative methods, integrating Nishida’s core philosophical concepts with the cultural characteristics of Globalization 3.0. It compares Nishida’s ideas with Western aesthetic theories, such as the phenomenological aesthetics of Heidegger and Merleau-Ponty, and explores their applicability through case studies of contemporary cross-cultural art practices. The article is structured as follows: it first outlines Nishida’s philosophical concepts and their relevance to Globalization 3.0; it then analyzes Nishida’s cross-cultural aesthetic perspective in comparison with Western aesthetics; subsequently, it examines practical applications through case studies; and finally, it discusses the theoretical contributions and limitations of Nishida’s thought, offering directions for future research. Through this study, the article seeks to provide new perspectives for cross-cultural art theory and practice in the globalized era, fostering deeper global cultural dialogue.

2 Theoretical Framework

2.1 Overview of Nishida Kitaro’s Philosophy

As the founder of modern Japanese philosophy, Nishida Kitaro developed a thought system that responds to

Western philosophical challenges from an Eastern perspective, forming the distinctive Kyoto School philosophy (Nishida, 1990). His core concepts—“pure experience,” “logic of place,” and “absolute nothingness”—not only offer new pathways for metaphysical inquiry but also provide a theoretical foundation for cross-cultural art studies.

Pure experience.In his early work, *An Inquiry into the Good*, Nishida introduced the concept of “pure experience,” positing that at the moment of experience, the subject and object are not yet differentiated, existing in a direct, pre-conceptual unity (Nishida, 1911). He writes, “Pure experience is the state of unified consciousness, prior to the division between subject and object” (Nishida, 1990, p. 3). In artistic creation, pure experience manifests as a seamless connection between the artist, the artwork, and the cultural environment. For instance, when a calligrapher wields the brush, the act of creation is not merely a subjective expression but a dynamic unity with the paper, ink, and cultural traditions. This non-dualistic perspective offers a framework for cross-cultural art that transcends cultural boundaries, emphasizing the integration of individual experience with the broader environment.

Logic of place.In his later philosophy, Nishida developed the “logic of place” (*basho no ronri*), arguing that existence is not an isolated entity but occurs within a specific “place” (Nishida, 1927). This place is not merely a physical space but a dynamic field of cultural, historical, and experiential interactions. Nishida asserts that individuals and the world, as well as cultures, interact within this place, forming a dynamic coexistence (Nishida, 1927, p. 45). In cross-cultural art, the logic of place provides a framework for understanding the integration of diverse cultural traditions. For example, the combination of Japanese Noh theater and Western modern drama can be seen as a cultural interaction within a globalized “place,” generating new artistic forms.

Absolute nothingness.Nishida’s concept of “absolute nothingness” challenges the Western philosophical dichotomy of being and non-being, emphasizing the non-substantiality and infinite potential of existence (Heisig, 2001). Absolute nothingness is not mere absence but a field that encompasses all oppositions, providing a philosophical basis for cultural integration. In art, this concept manifests as the transcendence of cultural boundaries, where artists integrate multiple cultural elements to create expressions that surpass singular cultural identities (Carter, 2013).

2.2 Cultural Characteristics of Globalization 3.0

Globalization 3.0, driven by advancements in information technology, is fundamentally characterized by individual empowerment and the intensification of cultural flows, distinguishing it from the nation-driven Globalization 1.0 and the corporation-driven Globalization 2.0 (Friedman, 2005). This era leverages digital platforms, such as social media, virtual exhibitions, and online artist communities, to enable individuals to participate actively in global cultural exchanges, thereby reshaping the landscape of artistic production and dissemination (Appadurai, 1996). The cultural dynamics of Globalization 3.0 not only facilitate unprecedented connectivity but also pose challenges to cultural diversity, necessitating a deeper exploration of its characteristics and their implications for cross-cultural art.

Digital interconnectivity. The hallmark of Globalization 3.0 is its digital interconnectivity, which transcends geographical and temporal barriers, enabling artists to share their works instantaneously with global audiences. Platforms like Art Basel’s online viewing rooms and social media networks such as Instagram and ArtStation have revolutionized the way art is created, exhibited, and consumed. These platforms allow artists from diverse cultural backgrounds to present their works in virtual galleries, fostering real-time interactions with audiences worldwide. For instance, a digital exhibition can feature works from artists in Tokyo, New York, and Lagos simultaneously, creating a shared space where cultural narratives intersect. This interconnectivity aligns with

Nishida's logic of place by creating virtual "places" where cultural interactions occur, enabling artists to engage with global audiences while retaining local cultural elements. Moreover, digital tools like virtual reality (VR) and augmented reality (AR) enhance the immersive quality of art, allowing audiences to experience works in ways that blur the boundaries between creator and viewer, resonating with Nishida's emphasis on holistic interaction within a place (Friedman, 2005). However, this interconnectivity also raises questions about accessibility and equity, as not all artists have equal access to digital infrastructure, potentially exacerbating cultural disparities in global art markets.

Cultural hybridity. Cultural flows in Globalization 3.0 have led to the emergence of hybrid art forms, where elements from disparate cultural traditions are synthesized to create novel expressions. This hybridity is evident in phenomena such as the integration of Japanese anime aesthetics with Western superhero narratives or the fusion of African textile patterns with European minimalist design (Allison, 2006). Such hybrid forms reflect the fluidity of cultural identities in a globalized world, where artists draw from multiple traditions to create works that resonate across cultures. Nishida's logic of place provides a theoretical lens for understanding this hybridity, viewing it as a dynamic interaction within a cultural "place" where differences coexist and generate new meanings. For example, the blending of Japanese ukiyo-e with Western pop art creates a visual language that is neither wholly Eastern nor Western but a synthesis that emerges from their interaction. This process not only enriches artistic expression but also challenges static notions of cultural authenticity, encouraging artists to navigate the complexities of globalized identities. However, hybridity can also lead to tensions, as the blending of cultures may dilute specific traditions, requiring careful consideration of how to balance innovation with cultural preservation.

Risk of cultural homogenization. While Globalization 3.0 fosters cultural exchange, its commercial tendencies pose a significant risk of cultural homogenization, where dominant global cultures, such as Hollywood's cinematic aesthetics or multinational brand imagery, overshadow local artistic practices (Robertson, 1992). This homogenization is driven by the global dissemination of standardized cultural products, which can marginalize indigenous and minority voices. For instance, the pervasive influence of Western pop culture may pressure local artists to adopt similar styles to gain international recognition, potentially eroding cultural distinctiveness. Nishida's logic of place offers a counterpoint to this challenge by conceptualizing culture as a dynamic, inclusive field that accommodates differences without subsuming them into a singular narrative. By emphasizing the coexistence of diverse cultural traditions within a shared "place," Nishida's framework encourages artists to resist homogenization by foregrounding local aesthetics while engaging with global discourses. This approach is particularly relevant in digital art spaces, where artists can leverage platforms to assert their cultural identities, countering the homogenizing forces of global markets. Nevertheless, the risk of homogenization persists, as commercial pressures and algorithmic biases on digital platforms may prioritize certain cultural expressions over others, necessitating strategies to amplify underrepresented voices.

The cultural characteristics of Globalization 3.0, with their emphasis on interconnectivity, hybridity, and the risk of homogenization, create a complex landscape for cross-cultural art. Nishida's logic of place aligns closely with these dynamics, offering a theoretical tool to navigate the opportunities and challenges of globalized cultural exchange. By viewing culture as a field of interaction, Nishida's philosophy supports the creation of art that embraces diversity while fostering innovation, providing a framework to address the tensions inherent in Globalization 3.0's cultural landscape.

3 Nishida's Philosophy and Cross-Cultural Aesthetic Perspective

3.1 Logic of Place and Cultural Interaction

Nishida Kitaro's "logic of place" (*basho no ronri*) forms the cornerstone of his cross-cultural aesthetic perspective, positing that existence is not an isolated entity but emerges within a specific "place" where cultures, individuals, and artistic practices dynamically interact (Nishida, 1927). In the context of Globalization 3.0, where cultural interactions are intensified by digital technologies and global connectivity, the logic of place provides a robust framework for understanding the complexity of cross-cultural art. The virtual and physical "places" created by online exhibitions, social media platforms, and transnational collaborations serve as dynamic fields where cultural meanings are negotiated and new artistic forms are generated (Friedman, 2005). This concept moves beyond static notions of culture, emphasizing a fluid, inclusive space where diverse traditions coexist and transform through interaction.

The logic of place is particularly relevant in Globalization 3.0, where digital platforms have redefined the spatial and temporal dimensions of cultural exchange. For instance, virtual exhibitions enable artists from different continents to present their works in a shared digital space, creating a "place" where cultural narratives intersect and evolve. This aligns with Nishida's view of place as a field that encompasses oppositions, allowing for the coexistence of cultural differences without requiring assimilation. The inclusivity of the logic of place encourages artists to draw from their cultural roots while engaging with global influences, fostering creative expressions that are both locally grounded and universally resonant. Moreover, the concept challenges the hierarchical structures often embedded in global art markets, where Western aesthetics may dominate. By viewing culture as a non-hierarchical field, Nishida's framework empowers artists to assert their cultural identities, contributing to a more equitable global art discourse.

The methodological implications of the logic of place further enhance its applicability to cross-cultural art. Nishida posits that the place is a manifestation of "absolute nothingness," a non-substantial field that encompasses all oppositions (Heisig, 2001). In artistic practice, this translates to viewing cultural differences as resources rather than obstacles, enabling artists to create works that transcend singular cultural identities. This perspective is particularly valuable in Globalization 3.0, where the rapid exchange of cultural elements demands frameworks that can accommodate complexity without reducing it to uniformity. The logic of place thus provides a philosophical foundation for understanding how artists navigate the interplay of global and local influences, creating works that reflect the dynamic interplay of cultural traditions in a globalized world.

3.2 Pure Experience and Artistic Creation

Nishida's concept of "pure experience" offers a non-dualistic philosophical foundation for cross-cultural artistic creation, defining it as the direct unity of the individual and the world before the emergence of subject-object distinctions (Nishida, 1911). In the context of artistic creation, pure experience manifests as a seamless integration of the artist, the artwork, and the cultural environment, transcending traditional dualistic frameworks. This perspective is particularly pertinent in Globalization 3.0, where artists must navigate diverse cultural contexts to create works that resonate both locally and globally. Pure experience enables artists to engage with multiple cultural traditions without being confined by rigid cultural boundaries, fostering creations that embody both universal appeal and cultural specificity.

The applicability of pure experience in cross-cultural art lies in its emphasis on a pre-reflective state where the artist is fully immersed in the creative process, unencumbered by conceptual divisions. This immersion allows artists to synthesize diverse cultural elements into cohesive works that reflect a holistic understanding of their environment. For instance, in Globalization 3.0, artists working across cultures—such as those blending Eastern and Western aesthetics—can draw on pure experience to create works that transcend cultural dichotomies, achieving a synthesis that resonates with global audiences. This process not only enriches artistic

expression but also aligns with the fluid, interconnected nature of cultural identities in a globalized world (Appadurai, 1996).

Pure experience also addresses the challenges of cultural identity in Globalization 3.0, where artists often face fluid and reconstructed identities. By emphasizing the unity of experience prior to cultural categorization, Nishida's concept allows artists to move beyond singular cultural labels, embracing a multiplicity of influences. This is particularly relevant in digital art spaces, where artists can experiment with hybrid forms that draw from global cultural repertoires. The non-dualistic nature of pure experience encourages artists to explore the intersections of their cultural heritage with global influences, creating works that are both deeply personal and universally accessible. Furthermore, pure experience resonates with the immersive qualities of digital art forms, such as virtual reality installations, where audiences and artists alike enter a shared experiential space, blurring the boundaries between creator, artwork, and viewer.

The philosophical implications of pure experience extend to the audience's engagement with cross-cultural art. In experiencing artworks that embody pure experience, viewers are invited to transcend their own cultural perspectives, entering a state of direct connection with the artwork. This aligns with the participatory nature of Globalization 3.0, where digital platforms enable audiences to engage actively with art, whether through interactive installations or online discussions. By fostering a shared experiential space, pure experience enhances the potential for cross-cultural dialogue, allowing art to serve as a bridge between diverse cultural traditions.

Therefore, the core of this section lies in revealing how "pure experience" serves as a philosophical bridge between artistic creation and cultural embodiment. In contemporary cross-cultural contexts, artists enter a pre-conceptual experiential state through pure experience, enabling a form of creation that transcends mere formal mimicry or cultural pastiche. Rather, it becomes a generative act grounded in the unity of "experience - body - cultural field." As Heidegger writes, "poetically man dwells" (Heidegger, 1962, p. 213), and Nishida's notion of pure experience transforms this poetic dwelling into a philosophical basis for artistic genesis. From this perspective, we not only understand the experiential grounding of artistic creation but also perceive how culture is localized and generated within art as a dynamic place.

3.3 Comparison with Western Aesthetics

Nishida's philosophy shares similarities with Western aesthetic theories, such as the phenomenological aesthetics of Heidegger and Merleau-Ponty, while offering distinct differences that provide complementary perspectives for cross-cultural art studies.

Comparison with Heidegger. Heidegger's *Being and Time* emphasizes the relationship between "Dasein" and the world, viewing art as the "unveiling of truth" through existential engagement (Heidegger, 1962). Nishida's logic of place similarly underscores the coexistence of existence and environment, but his concept of "absolute nothingness" transcends Heidegger's ontology of being, emphasizing a non-substantial cultural field (Nishida, 1927). While Heidegger's framework focuses on the individual's existential relationship with the world, Nishida's logic of place prioritizes the dynamic interaction of cultures within a shared field. In cross-cultural art, Heidegger's theory is more suited to analyzing the individual significance of artworks, such as the personal narratives embedded in a painting. In contrast, Nishida's logic of place is better equipped to explain the collective and intercultural dynamics of collaborative art projects, where multiple cultural traditions converge to create new meanings. This distinction highlights Nishida's unique contribution to understanding the relational and inclusive nature of cross-cultural art in Globalization 3.0.

Additionally, in comparison with Susanne Langer's aesthetic theory of "symbolic form," Nishida's "pure experience" does not rely on external representational structures but emphasizes the immediacy and unity of

experience itself. While Langer argues that art functions as a “virtual expression” of human feeling (Langer, 1953, p. 40), Nishida insists on the non-mediated generation of meaning through direct experience. This distinction highlights how Nishida’s philosophy offers a non-symbolic participatory approach to cross-cultural art, allowing culture itself to be felt through experiential unity rather than symbolic representation.

Comparison with Merleau-Ponty. Merleau-Ponty’s *Phenomenology of Perception* emphasizes the unity of body and perception, viewing art as an expression of sensory experience grounded in the lived body (Merleau-Ponty, 1962). This perspective shares common ground with Nishida’s pure experience, which also highlights the unity of experience prior to conceptual divisions. However, Nishida’s framework extends beyond bodily perception to encompass the holistic integration of cultural and historical contexts, offering a broader scope for cross-cultural aesthetics (Carter, 2013). For example, Merleau-Ponty’s theory is particularly applicable to analyzing the physical and sensory dimensions of Western abstract expressionism, where the artist’s bodily gestures are central to the work’s meaning. In contrast, Nishida’s pure experience is more suited to interpreting the holistic aesthetics of Eastern art forms, such as the Japanese tea ceremony, where the ritualistic interplay of environment, tradition, and participant creates a unified aesthetic experience. This broader cultural focus makes Nishida’s philosophy particularly relevant for analyzing cross-cultural art, where the integration of diverse traditions requires a framework that transcends individual sensory experience.

Through these comparisons, Nishida’s philosophy emerges as a unique Eastern perspective that complements the individualistic tendencies of Western aesthetics. By emphasizing cultural holism and dynamic interaction, Nishida’s framework provides a more inclusive approach to art theory in Globalization 3.0, capable of addressing the complexities of cultural exchange in a digitally interconnected world. His concepts offer a philosophical lens that not only enriches the theoretical understanding of cross-cultural art but also supports practical applications in fostering cultural dialogue and artistic innovation.

4 Cross-Cultural Art Practices in the Era of Globalization 3.0

Globalization 3.0, characterized by digital technology, individual empowerment, and cultural flows, has significantly advanced the diversity and innovation of cross-cultural art (Friedman, 2005). In this context, Nishida Kitaro’s “logic of place” and “pure experience” provide a philosophical foundation for understanding and practicing cross-cultural art (Nishida, 1927; Nishida, 1911). The logic of place views culture as a dynamic field of interaction, emphasizing the inclusivity and co-creation of diverse cultural traditions, while pure experience supports artists in transcending subject-object boundaries in multicultural contexts. This section examines the application of Nishida’s philosophy in cross-cultural art practices through detailed case studies and analyzes its role in addressing the challenges of cultural homogenization, offering insights for global cultural dialogue and artistic innovation.

4.1 Case Studies

To elucidate the practical value of Nishida’s philosophy in cross-cultural art, this section analyzes three cases: Yayoi Kusama’s *Infinity Mirror Rooms*, the “East Asian Art Dialogue” collaborative project, and Subodh Gupta’s installation art. These cases span diverse cultural backgrounds and art forms, demonstrating how Nishida’s “logic of place” and “pure experience” foster cultural interaction and artistic innovation in the context of Globalization 3.0.

4.1.1 Case Study 1: Yayoi Kusama’s *Infinity Mirror Rooms*

Japanese artist Yayoi Kusama’s *Infinity Mirror Rooms* series exemplifies cross-cultural art in Globalization

3.0. Her works, utilizing mirrored reflections, repetitive patterns, and lighting installations, create an infinite spatial experience that immerses viewers in the artwork (Yayoi Kusama Museum, 2023). This series integrates the ethereal aesthetics of Japanese Zen with the visual language of Western pop art, embodying Nishida's logic of place and pure experience.

From the perspective of the logic of place, the Infinity Mirror Rooms constitute a "place" that encompasses diverse cultural elements. Kusama combines the Zen concepts of "emptiness" and "nothingness" with the vibrant colors and forms of Western pop art, forming a distinctive cross-cultural artistic language. For instance, her Infinity Nets series, with its repetitive dot patterns, echoes the infinite nature of Zen aesthetics, while the lighting and reflections in the mirror rooms draw on the immersive experiences of Western modern art (Kusama, 2011). This "place" is not merely a physical space but a field of cultural interaction, where viewers experience the dynamic coexistence of Japanese and Western cultures. The digital platforms of Globalization 3.0 amplify this effect: the Infinity Mirror Rooms, through global exhibitions (e.g., MoMA in New York, Tate Modern in London) and social media dissemination, attract audiences from diverse cultural backgrounds, fostering a globalized cultural dialogue.

From the perspective of pure experience, Kusama's creative process reflects the unity of the artist, artwork, and environment. In her autobiography, Kusama describes entering a "self-obliterating" state during creation, feeling a direct connection with the universe (Kusama, 2011, p. 45). This state aligns closely with Nishida's pure experience, transcending the subject-object dichotomy, where the artist, artwork, and audience form a holistic unity. The immersive experience of the Infinity Mirror Rooms ensures that viewers are no longer external observers but integral parts of the artwork. For example, in *The Souls of Millions of Light Years Away*, viewers are enveloped in flickering lights and mirrored reflections, experiencing a universal aesthetic that transcends cultural boundaries. This experience is particularly significant in Globalization 3.0, as digital dissemination (e.g., exhibition photos on Instagram) enables global audiences to share this artistic language across regions and cultures.

The success of Kusama's works also stems from the digital ecosystem of Globalization 3.0. Her exhibitions leverage online virtual tours and social media, engaging global audiences. For instance, the 2021 New York Botanical Garden exhibition of Kusama's works utilized virtual reality (VR) technology, allowing remote audiences to experience the immersive quality of the mirror rooms (Yayoi Kusama Museum, 2023). This digital dissemination not only broadens the works' impact but also embodies the cultural interactivity of the logic of place, as audiences from diverse cultural backgrounds engage with the art in a virtual "place," fostering cross-cultural resonance in Globalization 3.0.

4.1.2 Case Study 2: "East Asian Art Dialogue" Collaborative Project

The 2020 "East Asian Art Dialogue" virtual exhibition, a collaborative effort among Chinese, Japanese, and Korean artists, showcased works blending traditional and modern elements through digital platforms (Kim, 2020). This project, set in the context of Globalization 3.0, exemplifies the practical significance of Nishida's logic of place and pure experience. The exhibition, presented through VR technology and online live streams, featured works such as the integration of Chinese ink painting with Japanese ukiyo-e and Korean modern design with traditional calligraphy, highlighting interaction and innovation among East Asian cultures.

From the perspective of the logic of place, the "East Asian Art Dialogue" exhibition represents a quintessential cross-cultural "place." A notable work, *Flowing Ink*, created by a Chinese artist, incorporates traditional ink painting techniques with the linear style of Japanese ukiyo-e and the vibrant colors of Korean modern design, presented through dynamic digital animation (Kim, 2020, p. 52). This work is not merely a fusion of three cultural traditions but a field of interaction facilitated by digital platforms. Nishida's logic of place emphasizes the dynamic coexistence of cultures rather than the dominance of a single culture. The

exhibition's virtual space transcends geographical limitations, enabling Chinese, Japanese, and Korean artistic traditions to interact within a "place," generating new artistic languages. For example, audiences can engage with the works through VR devices, experiencing the fluidity and integration of cultural elements, embodying the inclusivity of the logic of place.

Pure experience manifests in this project as the unity of artists and audiences in creation and reception. The digital animation works require artists to transcend singular cultural frameworks, integrating diverse cultural elements. For instance, a Korean artist's work *Cycle* combines traditional hanji paper techniques with the minimalist aesthetics of Japanese Zen, presented through dynamic digital visuals (Kim, 2020). This creative process demands a pre-reflective holistic state, resonating with Nishida's pure experience. Audiences, through the immersive experience of VR technology, also enter a state of pure experience, becoming one with the artwork and cultural traditions. This experience is amplified by the digital platforms of Globalization 3.0, allowing audiences to participate in cross-cultural dialogue without physical presence.

The success of the "East Asian Art Dialogue" relies on the technological infrastructure of Globalization 3.0. The exhibition utilized online platforms (e.g., Zoom and VRChat) to enable real-time interaction with global audiences, who could leave comments, engage in discussions, and interact directly with artists (Kim, 2020). This interactivity not only reflects Nishida's logic of place but also provides a new model for cross-cultural art practices in Globalization 3.0. By leveraging digital technology, the exhibition transcends cultural and geographical boundaries, fostering dialogue between East Asian and global cultures.

4.1.3 Case Study 3: Subodh Gupta's Installation Art

Indian artist Subodh Gupta's installation art, using everyday objects such as traditional Indian stainless steel utensils, integrates Western contemporary art's conceptual approach, exemplifying the diversity of cross-cultural art in Globalization 3.0 (Gupta, 2018). His work *Very Hungry God*, constructed from Indian kitchen utensils to form a large-scale sculpture, explores themes of consumerism, religion, and globalization. This piece retains the local essence of Indian culture while resonating with global audiences through contemporary art's universal language.

From the perspective of the logic of place, Gupta's works create a cross-cultural "place" where Indian traditions and globalized consumer culture interact. Nishida's logic of place emphasizes the dynamic coexistence of cultures, and Gupta's art embodies this principle. For instance, *Very Hungry God* uses Indian everyday objects as materials but employs the scale and conceptual nature of Western contemporary art (Gupta, 2018, p. 34). Exhibited globally (e.g., at the Pompidou Centre in Paris), this work attracts audiences from diverse cultural backgrounds, forming a field of cultural interaction. Viewers experience both the uniqueness of Indian culture and universal themes such as consumption and material culture.

Pure experience in Gupta's work manifests as the direct unity of the artist with the materials. Gupta uses familiar Indian utensils, entering a state of direct connection with cultural traditions and daily life, transcending the subject-object divide (Gupta, 2018). This aligns with Nishida's pure experience, enabling the artwork to retain local specificity while achieving global universality. For example, *Line of Control*, a sculpture of a mushroom cloud made from stainless steel utensils, addresses global themes of conflict and peace, resonating with audiences regardless of cultural background (Bourriaud, 2009). The digital dissemination of Gupta's works through social media (e.g., Instagram) further amplifies their impact, engaging global audiences.

Case Study 4: El Anatsui's Metal Tapestry Installations

Ghanaian-Nigerian artist El Anatsui is internationally recognized for his monumental installations composed of recycled materials such as metal bottle caps, aluminum foil, and liquor seals. Works like *Dusasa I*, *Waste Paper Bags*, and *Man's Cloth* synthesize African textile traditions with contemporary Western installation aesthetics, forming a hybrid visual language that is neither strictly local nor merely global. This artistic strategy

exemplifies the process of cultural reconstruction in the context of Globalization 3.0—not as a static revival of tradition or an imitation of global norms, but as a dynamic transformation across the dimensions of “material – body – place.”

From the perspective of Nishida Kitaro’s “logic of place” (*basho no ronri*), Anatsui’s artworks embody a cultural field where heterogeneous elements encounter and mutually transform. He states, “My works are neither sculpture nor painting, but a kind of conceptual fabric” (Anatsui, 2012). This “fabric of thought” constitutes a generative place in Nishida’s sense: a non-fixed site of interaction where the material’s local memory, the artist’s embodied labor, and the viewer’s spatial navigation coexist and co-create meaning. It reflects Nishida’s idea of a “negative medium,” where cultures do not assimilate into a universal form but remain in interactive and asymmetric coexistence.

In terms of “pure experience,” Anatsui’s practice avoids pre-defined symbolism. His creative process emphasizes the experiential immediacy between the artist and material. The tactile engagement with flattened bottle caps, their metallic shimmer, and pliable textures facilitates an aesthetic state where subject and object merge, aligning with Nishida’s conception of pure experience as the unity of consciousness before reflection (Nishida, 1911). For viewers, this experience is equally immersive: the visual undulations of the installation, the interplay of light and shadow, and the historical aura of the materials create a direct aesthetic encounter beyond cultural coding. This sensory immediacy transforms spectators from distant observers into participants of a shared experiential field.

Moreover, Anatsui’s works possess strong digital circulatory power. Frequently featured in global exhibitions and biennales—from the Venice Biennale to the MET—his pieces gain additional visibility and interpretation via social media platforms. This virtual dissemination creates a new “place” of cultural interaction, where Nishida’s understanding of “non-substantial but generative place” becomes pertinent. In this sense, Anatsui’s cross-cultural practice is not a passive reflection of cultural hybridity but an active construction of dialogical space through artistic intervention.

Ultimately, Anatsui’s works do not represent a fixed “African identity,” nor do they capitulate to “Western formalism.” Instead, they manifest a third space of cultural becoming. This form of cross-cultural reconfiguration resonates deeply with Nishida’s emphasis on fluid cultural experience and unmediated aesthetic unity, offering a philosophical model for understanding art beyond binary frameworks.

4.2 Addressing Cultural Homogenization

The commercial tendencies of Globalization 3.0, such as the global spread of Hollywood films, multinational brands, and popular culture, pose a risk of cultural homogenization (Robertson, 1992). Nishida’s philosophy, by emphasizing the dynamic coexistence of cultural differences, offers strategies to counter this challenge. The logic of place views culture as an open field of interaction, encouraging artists to retain local characteristics while engaging with global contexts. For example, Kusama’s *Infinity Mirror Rooms* combine the local aesthetics of Zen with the global appeal of pop art, effectively avoiding the pitfalls of cultural homogenization (Yayoi Kusama Museum, 2023). Similarly, the “East Asian Art Dialogue” exhibition showcases the uniqueness of East Asian cultures through digital platforms, challenging Western-dominated global art narratives (Kim, 2020).

Nishida’s pure experience inspires artists to find commonalities within diverse cultures. For instance, Gupta’s installation art, rooted in Indian everyday objects, addresses universal themes like consumerism, preserving cultural uniqueness while fostering cross-cultural dialogue (Gupta, 2018). This practice aligns with pure experience, as artists transcend singular cultural identities through a pre-reflective creative state, producing

works with universal appeal.

Digital technologies in Globalization 3.0 provide new tools to counter cultural homogenization. Virtual exhibitions, social media, and NFT art platforms enable artists to communicate directly with global audiences, bypassing the Western-centric frameworks of traditional art institutions. For example, the 2022 NFT art project “CryptoPunks” attracted global artists, showcasing the integration of local cultures with digital technology (Gal, 2022). These projects embody the interactivity of the logic of place, allowing artists to create in digital “places” that preserve cultural differences while achieving global dissemination.

International art events, such as the Venice Biennale, serve as platforms for cross-cultural art. Biennale exhibitions often root artworks in local cultures while incorporating globalized forms, showcasing cultural diversity (Bourriaud, 2009). For instance, the 2022 Venice Biennale’s Chinese Pavilion combined traditional paper-cutting with digital projection, presenting a dialogue between Eastern aesthetics and globalization, reflecting Nishida’s logic of place. These practices demonstrate that Nishida’s philosophy not only provides a theoretical framework but also offers strategies for addressing cultural homogenization in Globalization 3.0.

5 Discussion and Analysis

5.1 Applicability of Nishida’s Philosophy

Nishida Kitaro’s philosophy, with its non-dualistic theoretical framework, offers profound insights for cross-cultural art in the era of Globalization 3.0, particularly in facilitating cultural dialogue, addressing cultural homogenization, and fostering artistic innovation. Its core concepts—“logic of place” (*basho no ronri*), “pure experience,” and “absolute nothingness”—not only align closely with the cultural dynamics of Globalization 3.0 but also provide artists and theorists with a novel perspective that transcends the limitations of traditional Western aesthetics. This perspective is uniquely equipped to navigate the complex cultural challenges posed by globalization. The applicability of Nishida’s philosophy is analyzed below through four dimensions: theoretical alignment, practical guidance, cultural dialogue functionality, and innovation potential, demonstrating its robust relevance to cross-cultural art in a globalized world.

Theoretical Alignment: Deep Resonance with Globalization 3.0’s Cultural Characteristics. The logic of place conceptualizes culture as a dynamic field of interaction, emphasizing the coexistence and mutual generation of diverse cultural traditions, which aligns seamlessly with the defining features of Globalization 3.0, such as digital interconnectivity and cultural hybridity (Friedman, 2005). In this era, digital platforms like ArtStation, Instagram, and virtual exhibition spaces create virtual “places” by connecting artists and audiences instantaneously across the globe. These platforms are not merely technological tools but fields where cultural meanings are generated through interaction. Nishida’s logic of place provides a theoretical framework for understanding these virtual spaces, highlighting their dynamic and inclusive nature. For instance, global artists share works on online platforms, forming a cultural interaction space that transcends geographical boundaries, allowing artists to preserve local cultural elements while engaging with global audiences. This interactivity not only promotes the expression of cultural diversity but also mitigates the risk of cultural homogenization by fostering dynamic coexistence. By framing culture as a non-substantial field, the logic of place surpasses the static cultural conceptions prevalent in Western aesthetics, offering a more flexible interpretive framework for the cultural flows of Globalization 3.0.

The concept of pure experience further enhances the theoretical alignment of Nishida’s philosophy. Pure experience posits a pre-reflective unity of the individual and the world before the subject-object distinction emerges (Nishida, 1911). In the context of Globalization 3.0, where artists navigate diverse cultural

environments, pure experience provides a method for creating beyond cultural boundaries. For example, artists blending Eastern and Western aesthetics can enter a state of pure experience, freeing themselves from the constraints of singular cultural frameworks to produce works that are both locally rooted and universally resonant. This non-dualistic approach resonates with the cultural hybridity of Globalization 3.0, enabling artists to integrate multiple cultural elements into new artistic languages. Moreover, pure experience applies to the audience's engagement with art. In immersive digital environments, such as virtual reality exhibitions, audiences interact directly with artworks, entering a state of experience that transcends cultural differences, embodying the universal applicability of pure experience.

The concept of absolute nothingness provides a philosophical foundation for cultural integration, transcending the binary oppositions of being and non-being in Western philosophy (Heisig, 2001). In Globalization 3.0, absolute nothingness frames culture as a field that encompasses all oppositions, supporting the integration of diverse cultural traditions. For instance, when artists combine multiple cultural elements, absolute nothingness allows them to move beyond singular cultural identities, creating expressions that transcend cultural boundaries. This inclusivity not only aligns with the cultural flows of Globalization 3.0 but also offers a philosophical countermeasure to cultural homogenization. By emphasizing the non-substantiality and infinite potential of culture, absolute nothingness encourages artists to explore innovative forms in a globalized context, resisting domination by singular global cultural narratives.

Practical Guidance: Methodological Support for Cross-Cultural Art Creation. Nishida's philosophy is not only theoretically robust but also provides practical methodological guidance for cross-cultural art creation. The logic of place offers artists a framework for understanding and practicing cultural interaction, encouraging them to view diverse cultural traditions as coexisting resources. In the digital art practices of Globalization 3.0, artists can collaborate with global peers via online platforms to create works that integrate multiple cultural elements. This collaborative process embodies the logic of place, as artists interact within virtual "places" to generate new artistic forms. The logic of place also equips artists with strategies to counter cultural homogenization by emphasizing the uniqueness of local cultures. For example, artists can use digital platforms to showcase localized artworks, challenging the Western-dominated global art market and promoting cultural diversity.

Pure experience provides philosophical guidance for the creative process, urging artists to enter a pre-reflective state of unity that transcends subject-object distinctions. In Globalization 3.0, where artists often navigate multiple cultural identities, pure experience enables them to synthesize diverse cultural elements into cohesive works. For instance, when creating hybrid digital art, artists can combine the subtlety of Eastern aesthetics with the expressiveness of Western aesthetics, entering a state of pure experience to produce new aesthetic languages. This approach not only enhances the cross-cultural resonance of artworks but also offers artists a philosophical tool to find inspiration amidst the complexities of globalized cultural environments.

Absolute nothingness further enriches the practical guidance offered by Nishida's philosophy. By framing culture as a field that embraces oppositions, absolute nothingness encourages artists to transcend traditional cultural boundaries and explore innovative expressions. In Globalization 3.0, artists can integrate traditional and modern, Eastern and Western elements to create works that surpass singular cultural identities. Such creations not only diversify artistic expression but also gain global reach through digital dissemination. Absolute nothingness also provides a philosophical strategy for navigating the commercial pressures of globalization, urging artists to preserve cultural uniqueness and resist assimilation into dominant global narratives.

Cultural Dialogue Functionality: Facilitating Global Cultural Exchange. Nishida's philosophy excels in fostering global cultural dialogue, a critical function in Globalization 3.0. The logic of place, by conceptualizing culture as a dynamic field of interaction, provides a theoretical foundation for intercultural dialogue. Digital platforms in Globalization 3.0 create new possibilities for such dialogue, enabling artists and audiences to

engage in real-time interactions through virtual exhibitions, social media, and online forums. The logic of place offers a philosophical lens for understanding these interactions, emphasizing their inclusivity and dynamism. For example, global artists sharing works on digital platforms form a virtual “place” where audiences from diverse backgrounds exchange interpretations, fostering mutual cultural understanding. This dialogue not only bridges cultural divides but also counters homogenization by promoting dynamic interaction.

Pure experience plays a pivotal role in cultural dialogue by offering a shared aesthetic experience that transcends cultural differences. By emphasizing the unity of experience, pure experience enables artists and audiences to connect directly with artworks. In immersive digital art settings, such as virtual reality installations, audiences engage with works in a state of pure experience, moving beyond their cultural backgrounds to find resonance. This shared experience serves as a bridge for global cultural dialogue, allowing audiences from different traditions to discover common aesthetic languages. Pure experience also guides artists in creating works that facilitate dialogue, encouraging them to integrate diverse cultural elements into universally appealing expressions.

Absolute nothingness enhances the cultural dialogue functionality of Nishida’s philosophy by framing culture as a field that embraces all oppositions. This perspective supports dialogue between diverse cultural traditions, enabling artists to create works that resonate globally. In Globalization 3.0, artists combining multiple cultural elements produce artworks that attract diverse audiences, fostering global conversations through digital platforms. Absolute nothingness also provides philosophical guidance for maintaining openness in cultural dialogue, encouraging artists and audiences to embrace the diversity of global cultures and engage in inclusive exchanges.

Innovation Potential: Driving the Future of Cross-Cultural Art. Nishida’s philosophy holds significant potential for driving innovation in cross-cultural art. The logic of place provides a theoretical framework for exploring new artistic forms, encouraging artists to integrate diverse cultural elements in globalized contexts. In the digital art practices of Globalization 3.0, artists leverage technologies like virtual reality, augmented reality, and blockchain to create works that blend traditional and modern, Eastern and Western aesthetics. These innovations embody the logic of place, as artists interact within virtual “places” to generate novel artistic languages. The logic of place also offers strategies for navigating globalization’s challenges, urging artists to maintain cultural distinctiveness under commercial pressures, thereby advancing artistic diversity.

Pure experience supports artistic innovation by encouraging artists to explore new creative possibilities in a pre-reflective state of unity. In Globalization 3.0, artists can enter this state to synthesize diverse cultural elements, producing works with universal appeal. For example, in digital art creation, artists might blend the subtlety of Eastern aesthetics with Western expressiveness, generating innovative aesthetic languages. Such innovations not only enrich artistic diversity but also gain global traction through digital dissemination. Pure experience also equips artists with a philosophical strategy for finding inspiration in complex cultural environments, driving the future development of cross-cultural art.

Absolute nothingness offers a deeper philosophical impetus for innovation by encouraging artists to transcend traditional cultural boundaries. In Globalization 3.0, artists integrating traditional and modern, Eastern and Western elements create works that surpass singular cultural identities, pushing the boundaries of artistic expression. These innovations, amplified by digital platforms, contribute to global cultural conversations. Absolute nothingness also provides a philosophical vision for the future of art, urging artists to remain open to diverse cultural influences and continuously explore new forms, ensuring the sustained innovation of cross-cultural art.

Comprehensive Applicability Analysis. Nishida’s philosophy demonstrates robust applicability in cross-cultural art within Globalization 3.0. The logic of place, by emphasizing dynamic cultural interaction,

supports the understanding of cultural integration in a globalized world; pure experience, through its focus on experiential unity, provides artists and audiences with a method to transcend cultural boundaries; and absolute nothingness, by framing culture as an inclusive field, underpins cultural integration and artistic innovation. These concepts align closely with Globalization 3.0's features—digital interconnectivity, cultural hybridity, and the risk of homogenization—offering both theoretical and practical tools to address globalization's challenges. For instance, Nishida's philosophy can guide artists in creating digitally disseminated works that integrate diverse cultural elements, fostering global cultural dialogue, while its emphasis on cultural coexistence counters homogenization, promoting artistic diversity.

The applicability of Nishida's philosophy also lies in its contributions to contemporary art theory. While Western aesthetics often prioritize subjectivity and individuality, Nishida's non-dualistic framework emphasizes cultural holism and dynamic interaction, offering a new perspective for cross-cultural art theory. For example, the logic of place elucidates the interaction of multiple cultural elements on digital platforms, while pure experience provides a philosophical basis for understanding immersive art experiences. This theoretical contribution enriches the academic discourse of contemporary aesthetics and provides philosophical guidance for globalized art practices. Furthermore, the cross-cultural universality of Nishida's philosophy makes it applicable not only to East Asian art but also to global artistic practices, inspiring artists worldwide and deepening global cultural dialogue.

5.2 Limitations

Despite its theoretical and practical value, Nishida's philosophy faces limitations due to its abstract nature, which may hinder its direct application in specific artistic practices (Wargo, 2005). For instance, the metaphysical concept of the logic of place may be challenging for artists to translate into concrete creative methods. Artists may prefer intuitive experiences or technical tools over abstract philosophical frameworks. Additionally, the Eastern roots of Nishida's philosophy may limit its acceptance in Western art contexts, where artists may be more familiar with phenomenological or existential frameworks than with the concept of absolute nothingness (Carter, 2013). This cultural disparity may pose challenges to the global dissemination of Nishida's philosophy in art theory.

Another limitation is the limited engagement of Nishida's philosophy with technology-driven phenomena in Globalization 3.0, such as AI-generated art and blockchain-based NFT art. While digital technologies have introduced new art forms, Nishida's framework has not fully addressed these developments (Gal, 2022). For example, the algorithm-driven creation process of AI-generated art raises questions about its alignment with the concept of pure experience, requiring further exploration. Similarly, while the decentralized dissemination of NFT art resonates with the interactivity of the logic of place, Nishida's philosophy lacks specific analyses of technological infrastructures, potentially limiting its direct applicability in digital art contexts. Thus, applying Nishida's philosophy requires reinterpretation and supplementation within contemporary technological contexts.

5.3 Future Research Directions

Given the applicability and limitations of Nishida's philosophy, future research can explore several directions to enhance its relevance in cross-cultural art. First, studies could investigate its potential in digital art and virtual reality. For instance, how can blockchain-based NFT art embody the interactivity of the logic of place? How can AI-generated art align with the holism of pure experience? By integrating specific digital art cases, research can clarify the applicability of Nishida's philosophy in emerging art forms. Second, combining

Nishida's philosophy with other Eastern philosophies, such as Chinese Daoism or Indian Vedanta, could yield a more comprehensive framework for cross-cultural art theory. For example, the Daoist concept of "wuwei" (non-action) shares similarities with absolute nothingness, offering new philosophical insights for cultural integration. Additionally, research could explore the integration of Nishida's philosophy into global art education, incorporating it into curricula to enhance students' understanding and practice of cross-cultural art.

Future research could also focus on practical strategies for applying Nishida's philosophy to address globalization's challenges. For example, how can digital platforms be leveraged to promote localized artworks and counter cultural homogenization? How can the logic of place guide transnational art collaboration projects to foster cultural dialogue? By combining specific art practices and policy analyses, studies can provide actionable guidance for cross-cultural art in Globalization 3.0. Furthermore, interdisciplinary approaches integrating Nishida's philosophy with sociology, anthropology, and digital technology studies could explore its broader applications in the global cultural ecosystem, contributing to deeper global cultural dialogue and sustained artistic innovation.

6 Conclusion

This study, through an in-depth analysis of Nishida Kitaro's concepts of "pure experience," "logic of place," and "absolute nothingness," explores their theoretical value and practical significance for cross-cultural aesthetics in the era of Globalization 3.0. Nishida's philosophy, with its non-dualistic framework, offers a distinctive Eastern perspective for understanding cultural interactions in a globalized context, transcending the subject-object dichotomy prevalent in Western aesthetics and emphasizing the dynamic coexistence of cultures, the holism of artistic creation, and the infinite potential of cultural integration. This perspective aligns closely with the defining features of Globalization 3.0—digital interconnectivity, cultural hybridity, and the risk of cultural homogenization—providing profound philosophical guidance for both theoretical research and practical innovation in cross-cultural art.

The findings demonstrate that Nishida's "logic of place" conceptualizes culture as an open field of interaction, effectively elucidating the dynamic integration of multiple cultural elements in Globalization 3.0 and offering theoretical support for artists creating works that blend local and global elements on digital platforms. "Pure experience," by emphasizing the unity of experience, provides a philosophical foundation for artists to transcend cultural boundaries in diverse cultural contexts, encouraging aesthetic expressions that are both universally resonant and locally grounded. "Absolute nothingness," by framing culture as a field that embraces all oppositions, underpins cultural integration and artistic innovation, fostering deeper global cultural dialogue. These concepts not only offer strategies to counter the challenges of cultural homogenization posed by globalization but also, through the empowerment of digital technologies, promote the expression of cultural diversity and global dissemination of art.

Infinity Mirror Rooms, the "East Asian Art Dialogue" collaborative project, and Subodh Gupta's installation art, this study further validates the applicability of Nishida's philosophy. These cases illustrate how Nishida's thought facilitates cultural interaction through virtual "places," generates cross-cultural artistic languages through the creative state of pure experience, and counters cultural homogenization through the inclusivity of absolute nothingness, thereby enriching the globalized art ecosystem. Nishida's theoretical contribution lies in its provision of a non-dualistic perspective that complements the individualistic tendencies of Western aesthetics, offering a cross-cultural framework for artists and theorists worldwide.

However, the abstract nature of Nishida's philosophy and its Eastern cultural roots may limit its direct application in certain artistic practices, particularly in technology-driven digital art domains such as AI-generated

art and blockchain-based NFT art. Future research could further explore the potential of Nishida's philosophy in emerging fields like virtual reality and generative art, examining its adaptability to digital technology contexts. Additionally, integrating Nishida's philosophy with other Eastern philosophies (e.g., Chinese Daoism) or global art theories could yield a more comprehensive framework for cross-cultural aesthetics, further deepening global cultural dialogue. Interdisciplinary approaches combining Nishida's philosophy with sociology, anthropology, and digital technology studies could also expand its applications within the global cultural ecosystem.

In conclusion, Nishida Kitaro's cross-cultural aesthetic perspective provides significant philosophical insights for art theory and practice in the era of Globalization 3.0. His thought not only enriches the theoretical landscape of contemporary aesthetics but also offers strategies for addressing cultural challenges in globalization, demonstrating unique value in promoting cultural diversity, driving artistic innovation, and fostering global cultural dialogue. As digital technologies and cultural exchanges continue to evolve, Nishida's philosophy will remain a profound guide for the innovation and development of cross-cultural art, contributing to the flourishing of the global cultural ecosystem.

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