



SELINUS UNIVERSITY
OF SCIENCES AND LITERATURE

Thesis Defense

***‘The Influences of Fine Arts on Cultural Perception and
Human Behaviour in Different Periods -and Movements of
Art Throughout History and Within Varied Cultural Contexts.’***

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A DISSERTATION

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A.)-Expanded Core Research Objectives:

The original aim of this doctoral thesis, titled “*The Influences of Fine Arts on Cultural Perception and Human Behaviour in Different Periods – and Movements of Art Throughout History and Within Varied Cultural Contexts,*” had been to undertake an extensive, investigative, and multi-disciplinary inquiry into the many vital ways in which Fine Arts had influenced, reflected, and continually confirmed human cultural perception and patterns of behaviour, spanning a wide variety of historical eras and markedly different geographical areas. More specifically, this study had been intended to identify, reflect upon, and critically examine the symbolic, interpretational, perceptual, emotional, cognitively-associative, and socio-political functions that Fine Arts had served within specific cultural-historical contexts. At the same time, it had also been further intended to illustrate how visual expressions had either reinforced — or transformed — the ‘cultural identities’ of human societies over extended historical time periods.

The analysis had been structured around **three core sub-themes** and had been explored in terms of **Chapters 4, 5, and 6**, all of which had drawn on a different theoretical perspective:

1. **Fine Arts as Reflections of Culture (Chapter 4: *Discussion Part 1*)**
2. **Fine Arts as Catalysts for Cultural Change (Chapter 5: *Discussion Part 2*)**
3. **Fine Arts as Reaffirmations of Cultural Identity (Chapter 6: *Discussion Part 3*)**

In order to maintain academic cogency, correctness, and rigour, each of these chapters had incorporated a detailed discussion of three Art Movements or formal historical Art Periods, reaching a total of nine historic Art case studies. Informed by a multi-disciplinary theoretical lens of behavioural, cognitive, semiotic, psychological, and sociological theories, each case study, within the context of qualitative inquiries, had been meticulously and critically reviewed (Bandura, 1976; Bourdieu, 1984; Eco, 1976; Piaget, 1950; Skinner, 1953; Zajonc, 1968).

In Chapter 4, “*Fine Arts as Reflections of Culture*”, the research had explored the historical contexts, social environments, cultural philosophies, and visual expressions of three ancient civilizations:

- **Classical Greek Era (5th–4th century BC)**
- **Ancient China’s Han Dynasty (206 BC – 220 AD)**
- **The Early Byzantine Era (c. 330 – 750 AD)**

This chapter had explored how Fine Arts, within the forms of sculpture, painting, architectural reliefs, funerary artefacts, mosaics and murals, had acted as cultural mirrors reflecting their specific systems of cultural beliefs, philosophical paradigms, and religious ideologies. In Classical Greece, these had been visualised in artworks like Polykleitos' *Doryphoros* and the frieze of the Parthenon – celebrating ideals of civic virtue, democracy, athleticism, and divine favour (Carter, 2023; Osborne, 1987; Root, 1985). The research had analysed Confucian-influenced funerary art, jade suits, and calligraphic scrolls in Han China as expressions of cosmic harmony, ancestral veneration, and social order (Wu, 2021; Waring, 2021; Scobell, 2002). In fact, rather similar to the Byzantine Era, visual repetition and semiotic symbology had been used to convey hierarchical and theocratic themes through images like the religious mosaics such as *The Procession of Empress Theodora* in the Basilica of San Vitale (Wainwright, 2018; Shedlock, 1968).

“Fine Arts as Catalysts for Cultural Change,” as the theme of **Chapter 5**, had subsequently focused on the transformative potential of Fine Arts to transform social ideologies, human perceptions, and human behaviours through three Western-European transformational phases in history:

- **The Renaissance (c. 1300–1600/1650)**
- **The Romantic Art Movement (c. 1770–1870)**
- **The Cubism Art Movement (c. 1907–1914)**

This chapter had examined the ways in which artists from each of these periods had challenged conventional wisdom and had catalyzed ideological change with innovative methods, visual disruption, and symbolic re-contextualization. Moral and intellectual self-awareness from Renaissance artists — particularly painters such as Jan van Eyck (*Arnolfini Portrait*) — had dealt with various principles of observational learning derived from Bandura's Social Learning Theory (Bandura, 1976; Seidel, 1989). Previously, the Romantic period had viewed works such as Goya's *Third of May*, using emotive realism and narrative symbolism, grappling with violence and political tyranny visually (Arn, 2019; Boime, 2007). During the Cubist period, paintings by Picasso and Braque had acted as a catalyst to step away from linear narrative and classical form, thereby reflecting the negative aspect of Festinger's theory of Cognitive Dissonance — leading to a destabilising aesthetic experience which had encouraged new forms of vision and interpretation (Antliff & Leighton, 2001; Festinger, 1962).

Chapter 6, “Fine Arts as Reaffirmations of Cultural Identity,” had explored how visual artworks had served to anchor cultural memory and collective identity in three prominent movements:

- **The Rococo Art Movement (c. 1740–1770)**

- **The Ukiyo-e Art Movement from Japan's Edo Period (c. 1615–1868)**
- **The Fauvism Art Movement (c. 1905–1908)**

This chapter had shown that artists like Jean Siméon Chardin (*A Boy Blowing Bubbles*), Suzuki Harunobu, and Henri Matisse (*The Green Stripe*) had reached viewers by prioritizing symbolic expressions of cultural nuance, emotional introspection, and aesthetic identity (Bindé, 2017; Bell, 2022; Frey, 2021). Using Piaget's Cognitive Development Theory, the Rococo and Fauvist works had been viewed as visual articulations of subtle and evolving cognitive perception and emotional maturity, while the Ukiyo-e prints had reaffirmed Japanese identity through narrative form, moral allegory, and representational familiarity (Cerovac & Keane, 2024; Dasen, 2022; Bell, 2016).

In all chapters, this research had applied an interdisciplinary methodology and, therefore, had included:

- **Art Historical Analysis** (Brand, 1988), which had allowed the aesthetic, symbolic, and historical analysis of works of Art from a variety of cultures and epochs;
- **Sociological Method** (Alexander, 1988; Little, 2014), which had allowed for the analysis of the social structures, collective values, and cultural constructs represented in, and influenced by, visual Arts;
- **Cross-Cultural Comparison** (Romani, 2018), which had offered solid grounds to assess cultural variance as well as common artistic symbolisms between East and West systems;
- **Psychological and Semiotic Inquiry** (Eco, 1976; Zajonc, 1968), which had been fundamental for decoding the reception, impact, and repetitive exposure of symbolic content in Fine Arts; and
- **Cognitive Theory Frameworks** — especially those set forth by Jean Piaget (1950) and augmented by scholars such as Dasen (2022) and Lefa (2014) — **frameworks which had provided** profound insight into how stages of mental development, abstract reasoning, and perceptual engagement had impacted not only the production but also the reception of Visual Art.

These theories had shown how Fine Arts had developed not only in consonance with external cultural trends, but also in reaction to the internal evolution of cognitive complexity in human societies.

The methodology's cognitive dimension had specifically empowered this study with an unusual determination to show and illustrate that 'artistic engagement' — within both the creation and interpretation thereof — had always been intimately bound in accordance with the viewer's degree of

intellectual maturity. Profound and ground-breaking Artworks from movements like Rococo, Ukiyo-e, and Fauvism, had been investigated through the lens of Piaget's stages of Cognitive Development, and had demonstrated the diverse methods through which visual narrative, symbolic depth, and aesthetic form had reflected and facilitated collective cognitive evolution (Cerovac & Keane, 2024; Ikyegh, 2023; Saravanan & Murphy, 2023). Moreover, through the Piagetian process of assimilation and accommodation, Fine Arts had not only contributed towards the formation of how human beings and society in general had interpreted images – or a broad spectrum of visual content – but also how cultural identity itself had been cognitively constructed through interpretation — which had then in return simultaneously been reaffirmed through it (Pakpahan & Saragih, 2022).

As a result, these integrative methodological approaches had collectively enabled the study to deconstruct both the aesthetic dimensions and underlying symbolic languages of the various artworks discussed and analysed within the context of the relevant historical contexts, cultural and societal values – and the associated characteristics of each Art Movement or Period in Art History, whilst having linked these artefacts to other larger behavioural and cognitive frameworks, such as the Mere Exposure Effect (Zajonc, 1968), Operant Conditioning (Skinner, 1953), Social Learning Theory (Bandura, 1976), Schema Theory (Bartlett, 1932), and Cognitive Development Theory (Piaget, 1950). Every theoretical model had therefore provided credible comparisons and evidence which had pointed out the subtle methods and avenues through which Fine Arts had historically engaged with human cognition, societal arrangements, ethical constraints, including cultural memory.

Therefore, the predominant purpose of this thesis had not been simply to investigate and analyse Fine Arts Movements which had been isolated within different historical time-frames, but to gain a more thorough and insightful understanding of that which had been a constitutional embedding of Fine Arts. In other words, the ways in which Fine Arts had served as intentional instruments of influence as it had more specifically pertained to the cultivation, shaping, and formation of identities — either individual or collective — in the struggle against dominant cultural norms in favour of higher standards, epistemologies, and psychology. This form of artistic advocacy had been particularly evident towards the form and foundation of the civilizational ethos which had been continually re-shaped over historical time-periods. Therefore, by applying comparative analysis and theoretical synthesis, the research had attempted to offer a positive contribution to broader scholarly discourse in academic fields such as Art History, Psychology, Cultural Studies, Cognitive Theory, and the Humanities more generally.

B.)-Methodology: Research Methods, Strategies – and Angles of Investigation Applied

The research methodology implemented within this PhD dissertation, titled *“The Influences of Fine Arts on Cultural Perception and Human Behaviour in Different Periods – and Movements of Art Throughout History and Within Varied Cultural Contexts,”* had been intentionally and strategically incorporated for the purpose of effectively conducting an extensive interdisciplinary analysis regarding the methods through which Fine Arts had influenced human cognition, perception, emotional development, collective behaviour, and societal ethos — more specifically throughout different historical time periods, as well as cultural and societal settings. The methodology had therefore been founded upon qualitative and interpretative grounds, which had attempted to integrate multiple research methods and theoretical frameworks from **Art History, Psychology, Behavioural Analyses, Cognitive Science, Sociology, Semiotics, and Cultural Studies** (Bourdieu, 1984; Chamberlain, 2022; Eco, 1976; Gombrich, 1960; Piaget, 1970).

The investigation had been guided by three primary research questions:

B.1)-How had Fine Arts served as reflections of culture within historical contexts that pertain to human perception and behaviour?

B.2)-In what ways had Fine Arts acted as catalysts for cultural change, and how had these shifts influenced human thought and societal structures?

B.3)-How had Fine Arts contributed to the construction, affirmation, and visual representation of cultural identity across various civilizations and time periods?

In order to therefore address these questions most effectively and accurately, the thesis had applied five interrelated methodological approaches referred to as: **Art Historical Analysis, Sociological Inquiry, Cross-Cultural Investigation, Iconographical and Semiotic Analysis**, and a deeply embedded **Psychological and Cognitive Inquiry** (Alexander, 1988; Bartlett, 1932; Brand, 1988; Eco, 1976; Piaget, 1950; Romani, 2018; Zajonc, 1968).

The research had thus been rooted in **Art Historical Analysis** – which had aimed to examine not only the visual and symbolic, but all formal aspects of paintings and sculptures from nine predetermined Fine Arts Movements. The historically interpretational meanings of these profoundly noteworthy works of Art had long been closely examined and meticulously analysed by Art Historians and scholars alike — not merely at surface value as it had pertained to their visual attributes and aesthetic qualities, but for what these respective Artworks had contained, portrayed, and conveyed in

relation to larger social and ideological movements. *The Discobolus* by Myron, *The Funeral Banner of Lady Dai*, and *The Procession of Empress Theodora*, among others, had, for example, each borne witness to current belief systems, emotional ideals, and public values through remarkably distinct visual documentation (Carter, 2023; Wainwright, 2018; Wu, 2021).

The **Sociological Method** had then been utilized to engage these Artworks in their cultural contexts — and had investigated how Fine Arts had developed from, as well as shaped, communal values, civic character, and social stratification (Alexander, 1988; Carls, n.d.; Little, 2014). This strategy had been particularly useful in regard to gaining a better understanding of how Byzantine religious mosaics, Han Dynasty funerary sculptures, and Renaissance frescoes had conveyed the ethos of their societies and had served as codified class structures, as well as symbolic reminders of gender roles and moral codes.

Simultaneously, **Cross-Cultural Investigation** had offered contrasting perspectives in context to the artistic transmission which had occurred between Eastern and Western societies. It had also greatly assisted academic scholars and researchers in examining the respective ways in which certain symbolic motifs, pictorial compositional layouts, and the intended functions of visual-aesthetic characteristics and attributes had differed between various ancient Chinese, Japanese, Greek, and European societal systems. For example, whereas jade burial suits and Confucian visual symbolisms and suggested visual codes had underpinned spiritual continuity in Ancient China's Han Dynasty, as noted by Wu (2021) and Waring (2021), Fauvism and Cubism Art styles had explicitly subverted traditional standards and practices in early 20th-century France to underscore the significance of inward cognitive and emotional engagement, as well as affective self-awareness (Antliff & Leighton, 2001; Bindé, 2017).

Research methods related to '**Iconographical**' and '**Semiotic Analyses**' — had always played a significant role in relation to the decoding of 'illustrative representation' and 'meaning'. The semiotic framework as elaborated upon by Eco (1976) within this thesis, had been used to gain deepened comprehension regarding the ways through which Fine Arts had historically developed, emerged, and acted as 'systems of signs and meanings' which had not only facilitated, but had sustained the collective identity of cultural — and societal groups through unique 'visual-languages'. Considered therefore in conjunction, the reuse of symbols like the halos in Byzantine mosaics, dragons depicted within the ancient Art of China's tombs from the Han Dynasty, or asymmetrical colour blocks from the Fauvism Art Movement, had all been accounted for within the framework of Reception Theory which had sought to demonstrate how the participation of audiences had modified both the transmission and adoption of suggested — or preferred cultural values (Glass, 2020; Gocsik, 2004; Munsterberg, 2009).

One of the important foundational components of the applied research methodology had also referred specifically to the incorporation of **Psychological** and **Cognitive Theories**. The following research study had, for example, investigated the overexposure to visual tropes which might have significantly contributed to ‘emotional familiarity’ and ‘cultural normalization’, as had been supported by the research of Zajonc (1968) on the ‘**Mere Exposure Effect**’. This had been particularly valuable in regards to more effectively understanding the presence of hierarchical imagery in Byzantine Art and Confucian visual iconography from Ancient China’s Han Dynasty (Nickerson, 2022; Shedlock, 1968). Moreover, Bartlett’s Schema Theory (1932) had offered a powerfully convincing perspective within which Fine Arts had been perceived as “cognitive anchors” that had produced ‘mental templates’ through which individuals and societies had interpreted their experiences (Garro, 2000; Wertsch, 2008).

The research had also referenced Piaget’s **Theory of Cognitive Development** (1950), which had greatly enhanced the understanding of the cognitive development of societies and their artistic evolutions over time. Rococo Artworks, for example, had visually portrayed an earlier stage of abstract-aesthetic thought, while Artworks from the Fauvism Art Movement had materialised the ‘cognitive adaptability’ and ‘emotional responsiveness’ characteristic of post-industrial modern consciousness (Cerovac & Keane, 2024; Dasen, 2022).

But as the 1970s had unfolded, **Albert Bandura’s Social Learning Theory** (1976) had added depth by revealing the different ways in which visual behaviours, and consequently societal roles, had been imitatively learned through observation. Thus, the moral, religious, and civic virtues depicted within Renaissance and Byzantine Art more specifically, had served as **behavioural models** for society to follow and strive towards (Angelova, 2015; Bassett, 2008). Additionally, **B.F. Skinner’s Operant Conditioning Theory** (1953) had also proved crucially relevant, especially in regards to having analysed how the ‘visual repetition of closely related subject-themes’, (regardless whether their rationale had taken the form of patriotism, religious obedience, or aesthetic beauty), had similarly established long-term **behavioural conditioning** (Boime, 2007; Skinner, 1953).

These **theories** had been collectively incorporated within the **three chapters** of the research-discussion, as follows:

Chapter 4: ‘Fine Arts as Reflections of Culture’, had primarily examined the Classical Greek Period (5th–4th century BC), Ancient China’s Han Dynasty (206 BC – 220 AD), as well as the Byzantine Era (330–750 AD). The historical artifacts and timeless Artworks from these ancient civilizations had undeniably reflected and visually portrayed the most dominant philosophies, religions, and moral cultural values which had been upheld during these time periods.

Chapter 5: ‘*Fine Arts as Catalysts for Cultural Change*’, had examined the Renaissance (1300–1600 / 1650), the Romantic Era known as Romanticism (1770–1870), including the Cubism Art Movement (1907–1914). Together, these three Art Movements had not merely reshaped the perspectives and practices found within former traditions, but had succeeded in the reinvention of ‘collective identity’ to a considerable degree, through means of visual experimentation.

Chapter 6: ‘*Fine Arts as Reaffirmations of Cultural Identity*’, had meticulously investigated Art Movements such as Rococo (1740–1770), the Ukiyo-e Art Movement from Japan’s Edo time-period (1615–1868), and the Fauvism Art Movement (1905–1908). Throughout Chapter 6, it had become quite apparent that ‘artistic expression’ within different historical and cultural contexts had served to reassert, reaffirm, and strengthen collective social identity, shared emotions, as well as cultural continuity over time.

Throughout, primary and secondary sources — historical documents, visual archives, journal articles, peer-reviewed scholarship — had been triangulated to ensure a rigorous and holistic analysis. Data from all analyses had been thematically synthesized and interpreted within a theory-driven framework, with the findings substantiated with cognitive, behavioural, and cultural evidence (Coleman, 2005; Pelowski et al., 2016; Schwartz, 2012).

The methodological design of this thesis, therefore, had led to a deeply layered exploration of Fine Arts as historical and psychological agents of transformation, not merely as aesthetic products. By synthesizing Art Historical lineages with interdisciplinary arguments, the study had managed to present a dynamic exploration of the relationship between the Fine Arts and their influence on cultural perception and human behaviour throughout history.

C.)-Achievement of Academic Goals:

The **academic goals** behind this doctoral thesis titled “*The Influences of Fine Arts on Cultural Perception and Human Behaviour in Different Periods – and Movements of Art Throughout History and Within Varied Cultural Contexts,*” had been achieved successfully through an **interdisciplinary research framework**. This framework had allowed the eclectic analysis of the ways Fine Arts had not just mirrored but also **transformed** and **reinstated societal values** and **human behavioural traits** over time. Exploration of nine Fine Arts periods through three different research lenses (themes) had seamlessly intersected with the collective consciousness of societal contingents, thus achieving our academic goal in developing a comprehensive understanding of the multifaceted ways that artistic temperaments had influenced and interacted with different societal groups.

In **Chapter 4**, which had distinctly focused upon ‘*Fine Arts as Reflections of Culture*’, the research within this thesis had successfully illustrated the methods through which Fine Arts from the **Classical Greek Period, Han Dynasty of Ancient China, and Byzantine Era** had collectively served as reflections of dominant social norms, religious beliefs, and philosophical thoughts that had been representative of their respective time periods. The idealized “contrapposto” stance seen within Classical Greek sculptures like the *Doryphoros* had, for example, effectively reflected the harmony and rationalism which had been at the heart of Greek philosophical – and cultural thinking (Carter, 2023; Koortbojian, 2002). Throughout the Han Dynasty of Ancient China, jade suits and Confucian funerary banners had furthermore provided visual representation for the esteem of ancestral harmony and the dynastical order (Waring, 2021; Wu, 2021). Likewise, the notorious *The Procession of Empress Theodora*, displayed within the Basilica of San Vitale, had successfully fortified hierarchical authority and spiritual sovereignty within Byzantine society (Shedlock, 1968; Wainwright, 2018).

This chapter had also achieved the academic goal of applying and incorporating psychological and cognitive theories to the arguments which had been presented. **The Mere Exposure Effect** developed by Zajonc (1968) had efficiently rationalised how repeated visual stimuli, such as repeated representations of divine or imperial figures, had programmed acceptance and the extended internalisation of these associations of collective cultural identities within the broader public perceptions of different cultures and societies (Heath, 1990; Nickerson, 2022). It had also been worth noting that the collective cultural adoption of **visual symbolisms, associations, and visual codes** within the **long-term memory of culture**, had developed within the suggested framework of the ‘**Schema Theory**’ by Bartlett (1932). Moreover, characteristic aesthetic attributes thereof had later become ideological in nature (Garro, 2000; Wertsch, 2008).

Chapter 5 had achieved the academic goal of evaluating *‘Fine Arts as Catalysts for Cultural Change’* through the study of the **Renaissance, the Romanticism Era, and the Cubism Art Movement**. This chapter had in particular demonstrated how Fine Artists from these three different Art Movements had instigated and intentionally encouraged change by questioning the visual qualities of formerly accepted and respected aesthetic norms, as well as social structures. The Renaissance had, for instance, revived classical ideals while also promulgating new humanistic philosophies – which had been evident in renowned Renaissance Artworks such as the *Arnolfini Portrait* by Jan van Eyck (Seidel, 1989). Romanticism had, in contrast, resisted political despotism and moral outrage through means of emotionally-driven Artworks such as Goya’s *The Third of May* (Arn, 2019; Boime, 2007). Simultaneously, the Cubism Art Movement — and especially the visual language of Picasso — had destabilized conventional perception, and thus had encouraged a new cognitive engagement in connection with both ‘form’ and ‘interpretative meaning’ (Antliff & Leighton, 2001; Festinger, 1962).

The integration of both cognitive and behavioural theories had further fulfilled the goals of the research conducted within this thesis. **The Social Learning Theory presented by Bandura (1976)**, had, for example, explained how viewers and audiences had learned to imitate newly visualised roles and behaviours. **Festinger’s (1962) Cognitive Dissonance Theory** had also been applied to the Cubism Art Movement, while the theory had, years later, demonstrated how disjunctive and distorted geometrical visual forms had disoriented viewers, while having further prompted them to adopt revised and renewed perspectives. **Skinner’s (1953) Operant Conditioning Theory** had further supported and substantiated the conceptual understanding that visually aesthetic reinforcement through the reiteration of visual cues had been able to alter and change social behaviours across different time periods.

In **Chapter 6**, the experience and expression of Fine Arts in relation to its purpose as *‘Reaffirmations of Cultural Identity’* had been successful as outlined through the study of the **Rococo Art Movement, the Ukiyo-e Art Movement from Japan’s Edo Period, and the Fauvism Art Movement**. The vast literature discussed had displayed and revealed the manner in which Artworks from the Rococo Art Movement such as Fragonard’s *The Swing* had distinctly embodied not merely the elitist, aristocratic, and upper-class French ideals, but indulgence and escapism as well (Bylsma, 2022; Trapasso, 2013). On the other hand, the Ukiyo-e prints from Japan’s Edo time-period had embodied uniquely Japanese cultural values of transience (referred to as *mono no aware*), including values related to the appreciation and sacredness of nature, as well as social roles through stylized visual narratives (Bell, 2022; Jiachuan, 2019). This response had earlier been observed within the Fauvism Art Movement, with its champions – such as Henri Matisse – who had applied expressive colour and abstraction for the purpose of having explored and asserted French cultural emotions and individuality against industrial modernity (Bindé, 2017; Bock & Matisse, 1986).

The previous chapter, which had employed **Piaget's Theory of Cognitive Development (1950)**, had demonstrated that the complexity of visual interpretation had developed in parallel correlation to the gradual increase of cognitive maturity (Cerovac & Keane, 2024; Dasen, 2022). These renowned historical Artworks had therefore appealed to **higher-order cognitive functions** like **abstraction** and **symbolic association**, which had in return substantiated the understanding that Fine Arts had not merely conveyed critically important societal messages pertaining to 'cultural identity' but had moreover constructed, formulated, and communicated these indirect – or intentionally direct – narratives through the dynamic interaction with the interpretative perceptions and minds of viewers.

The research within this thesis had therefore extended beyond visual analysis through means of embedding **semiotic analysis**, **sociological frameworks**, and **behavioural analysis** across three different analytical chapters. Using semiotic analysis, as derived by Eco (1976), this study had furthermore demonstrated how visual signs and motifs had operated within 'cultural lexicons' – or unique '**visual cultural languages**' – in order to maintain commonly understood and shared interpretative meanings. The **Sociological Method** had moreover enabled the contextualisation of Artworks, both in political, religious, and communal structures, and at the same time had supported an ongoing premise of Fine Arts, whereby it had both reflected and shaped group identity and societal values (Alexander, 1988; Little, 2014).

To conclude, the **academic goals** of this thesis had therefore been thoroughly achieved by **(1) identifying the ways in which Fine Arts had reflected cultural ideologies, (2) proving how Fine Arts had acted as agents of change, and (3) affirming that Fine Arts had reinforced cultural identity through symbolic and psychological mechanisms**. This had been accomplished not only through rich historical and visual analysis, but through the meticulous application of interdisciplinary theories — including Bandura (1976), Bartlett (1932), Bourdieu (1984), Eco (1976), Festinger (1962), Piaget (1950), Skinner (1953), and Zajonc (1968) — which had collectively enabled the research to address its core questions with clarity, originality, and academic depth.

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