


# Public art aesthetics and psychological healing

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Modern medical research shows that art aesthetic plays a positive role in healing and relieving people's stress, improving mental health and improving social adaptability. Based on the aesthetic experience of visitors, this article conducts an empirical study on the aesthetic experience of the Long March Memorial Museum in Ninghua County, Fujian province, by means of survey data questionnaire (SD) and in-depth interview. Firstly, to conduct a questionnaire survey to understand the psychological characteristics of visitors' aesthetic experience. Secondly, the combination of in-depth interviews and the aesthetic differences of public art psychological analysis. Thirdly, to clarify the relationship between public art aesthetics and psychological healing. By constructing a model of the relationship between public art aesthetics and psychological healing, it puts forward five ways of psychological healing, such as enhancing aesthetic experience, arousing life interest, enriching cultural and artistic knowledge, shaping individual psychology and relieving emotional pressure.

**Contribution:** Public art aesthetics is not only influenced by the politics, culture, customs and lifestyles of society but also has a close relationship with religious beliefs. This article attempts to explain the relationship between public art aesthetics and psychological healing from the dimension of cognitive psychology and proposes a path for public art aesthetics to promote psychological healing, so as to enrich and expand the connotation of traditional aesthetic thought and further deepen the study of religious art in psychological healing, aiming to provide useful ideas and references for promoting the all-round development of human beings.

**Keywords:** public art; aesthetic experience; cognitive psychology; psychological healing; artistic practice.

## Introduction

Modern medical research shows that public art has a positive effect on people's mental health and social function. As a medium and carrier, public art plays an important role in healing and relieving people's stress, improving mental health and enhancing social adaptability because of its unique and distinctive personality and common spiritual infectiousness.

From the available literature, current domestic research on aesthetic experience in public art is mainly focused on environmental aesthetics, neuroaesthetics, art education and new aesthetic technologies, and research in the direction of psychological healing is still rare. Research perspectives mainly focus on theoretical approaches, physical mechanisms, efficiency dimensions and interaction mechanisms. Among them, environmental aesthetics mainly focuses on the aesthetic analysis of the natural environment and human aesthetic experience; for example, Cheng Xiangzhan and Shi Xiuyuan proposed the ecological aesthetic proposition of 'integrating the beauty of natural environment' from the perspective of analytical aesthetics by applying Eaton's aesthetic theory (Ralston, Min & Shulan 2012; Xiangzhan & Xiuyuan 2021; Xun & Wei 2010). Neuroaesthetics studies the visual brain and aesthetic experience from the perspective of brain neural mechanisms, such as Hu Jun's experimental approach to study the visual brain, which promotes the development of aesthetic experience and aesthetic judgement in the human brain (Feng 2019; Hu 2018, 2021). The field of art education focuses on whole-person education, such as Chen Le from literature, Dai Fei from music, Jiang Wen from the art of calligraphy and Ao Ocean from language education, exploring methods and paths to enhance the ability and efficiency of aesthetic experience (Fei 2016; Gang 2004; Le 2011; Ocean 2014; Wen 2021). With the emergence of new media technology, the branch of aesthetic experience turns to the study of the use of new media technology, focusing on the analysis of the new characteristics, new paradigms and new laws arising from aesthetic experience in the process of virtual reality technology, visual screens and changes in the media environment, as well as the resulting artistic management and reflection

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(Huizhe 2018; Ibrahim & Nourian 2020; Jia 2019; Juan, Xiaoru & Shunfeng 2019; Xiaoxiang 2018; Yuan & Qianqian 2020; Zhuangjuan 2020).

This article presents an empirical study of the aesthetic experience of public art at the Long March Memorial Hall (Ninghua 2021) in Ninghua, Fujian, from the perspective of visitors' aesthetic experience, using SD questionnaires and in-depth interviews and combining cognitive psychology to analyse and explore the relationship between aesthetic and psychological healing in terms of aesthetic psychological characteristics, aesthetic psychological processes and aesthetic and psychological healing, to propose a path for public art aesthetics to promote psychological healing, with the aim of improving the mental health and emotional well-being of society at large. The aim is to improve the mental health and emotional health of the general public.

## Overview of research subjects and analysis of research data

### Case selection and background introduction

Ninghua, Fujian is one of the starting places of the Long March. In June 2021, the Long March Memorial Hall was completely renovated and opened to the public for the first time. The theme sculpture in the prologue of the renovated memorial hall is 'The Starting Point' (Figure 1). It starts from the town of Cao Fang in Ninghua (116°36'58" East) and goes to the distant north of Shanxi Province, which is the departure point of the Long March with the largest longitude value, like a red ribbon floating on the map of China from east to west. The theme sculpture in the main hall is 'March' (Figure 2), which is a full-body sculpture of three great men, Mao Zedong, Zhou Enlai and Zhu De, riding on horses with their heads held high and ready to go. In the background is a group of relief sculptures, consisting of red army soldiers and flags of the mountains in northwest Fujian, expressing the scene of marching forward in unison under the leadership of the great men. With Ning Hua Hakka dwellings and mountains as the background, surrounded by red hollow sculptures, meaning that the sons and daughters of Ning Hua came out from the mountains and participated in the Long March.



Source: Ninghua Long March Memorial Hall

FIGURE 1: Prologue theme sculpture 'starting point'.

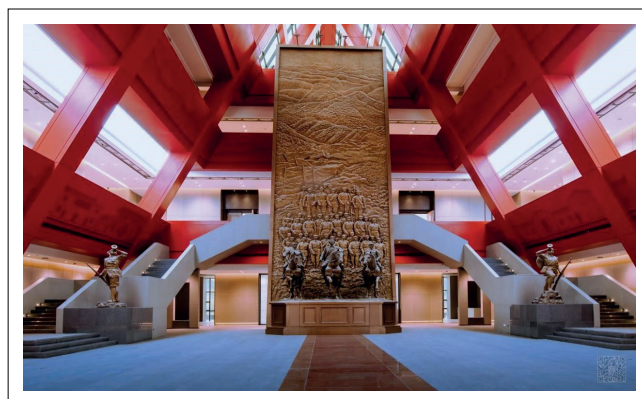
Taking the theme sculpture of Ninghua Long March Memorial Hall as an example, it is representative to discuss the aesthetic experience of public art. Firstly, as a national important historical theme memorial, the number of visitors is high; secondly, the memorial is themed on the Long March, with distinctive themes and a more unified spiritual value identity background; thirdly, the renovated memorial theme sculpture is a processed creation of historical themes in the context of the new era, and its material selection, artistic form and expression are more in line with the modern public art aesthetic context.

### Research method and research process

This study used SD questionnaire method and in-depth interviews to understand the psychological characteristics of visitors' aesthetic experience in the Long March Memorial Hall. Based on the questionnaire analysis, in-depth interviews were conducted with visitors and memorial curators to analyse the differences of different individuals' aesthetic experience of public art. Research ideas and framework are shown in Figure 3.

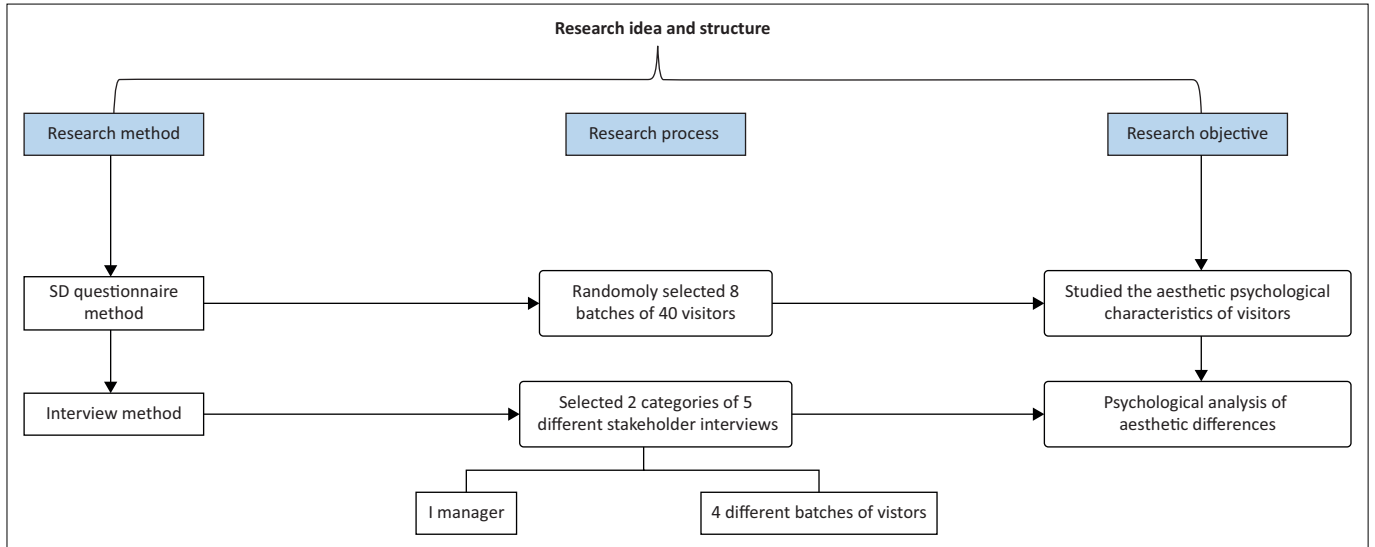
Phase 1: Conducting a questionnaire survey to understand the psychological characteristics of visitors' public art aesthetics. After conducting on-site research on the Long March Memorial Hall, the SD method was used to analyse the semantics of each aesthetic experience according to the characteristics of public space art performance, to determine whether the semantics were subordinate or similar in terms of content and logical relationship and then rearrange the subordinate or similar 'adjective pairs' and after repeated comparison and after repeatedly comparing and organising, 18 pairs of 'adjective pairs' were finally extracted, and the questionnaire was designed accordingly (Table 1).

Conducting questionnaire research: According to psychological and aesthetic theories, the overall environment, light brightness, spatial level, spatial layout, environmental atmosphere, environmental style, attractiveness, beauty and pleasure (focusing on emotions and feelings) were listed as sensual factors in the questionnaire; thematic relevance, modernity, cultural connotation, innovation, artistic value,



Source: Ninghua Long March Memorial Hall

FIGURE 2: Main hall theme sculpture 'march'.



SD, survey data.

FIGURE 3: Research idea and structure.

TABLE 1: Aesthetic experience of public art questionnaire.

Number	Evaluation factors	Adjective Pairs	Very	Average	Medium	Average	Very	Results
1	The overall environment	Simple	-	-	-	-	-	Complicated
2	Light brightness	Bright	-	-	-	-	-	Grey
3	Spatial level	Distinct	-	-	-	-	-	Blurred
4	Spatial layout	Reasonable	-	-	-	-	-	Confusing
5	Environmental atmosphere	Relaxed	-	-	-	-	-	Depression
6	Encironmental style	Modern	-	-	-	-	-	Archaic
7	Attractiveness	Attractive	-	-	-	-	-	Unattractive
8	Beauty	Aesthetic	-	-	-	-	-	Non-aesthetic
9	Thematic relevance	Associated	-	-	-	-	-	Unassociated
10	Modernity	Modern and advanced	-	-	-	-	-	Classical and traditional
11	Cultural connotation	Connotative	-	-	-	-	-	Non connotative
12	Innovation	Innovative	-	-	-	-	-	Non-innovative
13	Artistic value	Valuable	-	-	-	-	-	No valuable
14	local characteristics	Distinctive	-	-	-	-	-	Non-distinctive
15	Spiritual realm	With realm	-	-	-	-	-	Without realm
16	Education	Educated	-	-	-	-	-	Uneducated
17	Pleasure	Pleasant	-	-	-	-	-	Unpleasant
18	Expressiveness	Expressive	-	-	-	-	-	Non-expressive

local characteristics, spiritual realm, education and expressiveness (focusing on logical reasoning) were listed as rational factors. Each indicator was set up according to the context with five rating scales of very, average, medium, average and very, and assigned values of 2, 1, 0, -1 and -2. To ensure the scientific nature and diversity of the survey sample, different batches of visitors were randomly selected during the survey, with 5 people in each group and a total of 40 people tested, covering enterprises and institutions, civil servants, community workers and other personnel. The content of each returned questionnaire was required to be filled out completely to ensure the validity of the questionnaire.

Phase 2: On the basis of the questionnaire survey analysis and adhering to the principles of value neutrality and problem orientation, interviews were conducted with the memorial curators and visitor representatives respectively to further analyse the reasons for the differences in aesthetic experiences of different individuals. The interview process

strictly complied with the interview requirements and was recorded on the basis of the interviewer’s consent to ensure the integrity of the information and the objectivity and validity of the research findings.

**Preliminary analysis of the questionnaire survey**

For a more intuitive and accurate objective analysis of the questionnaire survey data, the individual experience values of the 40 respondents were analysed in eight groups of column samples, numbered S1, S2, S3, S4, S5, S6, S7 and S8, based on the public formula:

$$\bar{X} = \frac{X_1 + X_2 + \dots + X_n}{n} = \frac{\sum_{i=1}^n X_i}{n} \quad [\text{Eqn 1}]$$

The mean values of the evaluation indexes  $\bar{X}$  for each sample are calculated in Table 2, and the distribution of the evaluation curves of each sample and the comprehensive

**TABLE 2:** Mean values of sample evaluation indicators.

Evaluation factors	Sample								Combined Mean
	S1	S2	S3	S4	S5	S6	S7	S8	
The overall environment	1.2	2.0	1.4	2.0	1.8	2.0	1.2	1.6	1.65
Light brightness	1.8	1.8	1.6	1.8	1.6	2.0	1.8	1.0	1.68
Spatial level	1.8	1.8	1.4	1.8	1.4	1.8	1.2	1.2	1.55
Spatial layout	1.6	1.4	1.4	1.8	1.6	2.0	1.6	1.4	1.60
Environmental atmosphere	1.2	1.6	1.4	2.0	1.6	1.6	1.8	1.6	1.60
Environmental style	1.6	1.8	1.4	1.8	1.0	1.8	1.4	1.4	1.50
Attractiveness	1.0	1.6	1.4	1.8	1.0	2.0	1.0	1.2	1.38
Beauty	1.2	1.8	1.4	1.8	1.0	2.0	1.4	1.4	1.50
Themactic relevance	1.6	2.0	1.6	2.0	1.0	2.0	2.0	1.0	1.65
Modernity	1.6	2.0	1.6	1.6	1.0	1.4	1.4	1.4	1.50
Cultural connotation	1.4	2.0	1.8	1.8	1.4	2.0	1.4	1.4	1.65
Innovation	1.4	1.8	1.8	1.8	1.4	1.4	1.4	1.2	1.53
Artistic value	1.0	1.8	1.4	1.8	1.2	1.6	1.8	1.2	1.48
Local characteristics	1.4	1.8	1.6	1.6	1.6	1.8	1.8	1.2	1.60
Spiritual realm	1.6	2.0	1.6	1.6	1.0	1.8	1.4	1.0	1.50
Education	1.6	2.0	1.6	2.0	1.6	2.0	1.6	1.6	1.75
Pleasure	1.6	2.0	1.8	1.6	1.2	1.8	1.4	1.2	1.58
Expressiveness	1.6	2.0	1.8	1.6	1.4	1.6	1.6	1.8	1.68
<b>Total value</b>	<b>26.2</b>	<b>33.2</b>	<b>28.0</b>	<b>32.2</b>	<b>23.8</b>	<b>32.6</b>	<b>27.2</b>	<b>23.8</b>	<b>28.41</b>

average evaluation curve are shown in Figure 4, where the solid line is the evaluation curve of each sample and the dashed line is the comprehensive average curve. The evaluation curves of the samples shown in the figure are all in the positive direction, with the lowest value of 1 and the highest value of 2. There are no negative values, which shows that the overall evaluation value of the respondents' aesthetic experience of the Long March Memorial Hall is high.

### Psychological characteristics of the aesthetic experience

In terms of the total evaluation values of different samples, samples S2, S4 and S6 have higher evaluation values, and several factors in the evaluation curve reach the highest values. The highest evaluations of sample S2 are: the overall environment is simple, very related to the theme of the Long March, very modern, very culturally cultured, sublime spirituality, very educated, very pleasant and very expressive; the highest evaluations of sample S4 are: the overall environment is simple, the atmosphere is relaxing, very related to the theme of the Long March and very educated; the highest evaluations of sample S6 are: the overall environment is simple, the light is bright, the space layout is the highest evaluation of sample S6 is: the overall environment is simple, the light is bright, the layout of space is reasonable, attractive, aesthetic, related to the theme of the Long March, culturally congenial and educational. It can be seen that the evaluation results of different samples are obviously different, and there are also differences in the evaluation factor values. There are both emotional and rational factors in the high evaluation factors of the samples with high evaluation values. Samples S5 and S8 had the lowest total evaluation values, and several factors in the evaluation curve were close to the lowest values. The lowest evaluations of sample S5 were: average environmental style, average

attractiveness, average beauty, average association with the theme of the Long March, average modernity and average spirituality; the lowest evaluations of sample S8 were: average light brightness, average association with the theme of the Long March and average spirituality. The low evaluation factors of the low-rated samples also include both perceptual and rational factors. **This shows that public art aesthetics has both sensual and rational factors and is full of the unity of sensuality and rationality.**

In the highest-rated samples S2, S4 and S6, the common highest-rated factors are simple overall environment, very relevant to the theme of the Long March and very educational while the lowest-rated factors are different, with S2 being average in spatial layout, S4 having average scores and no lowest rating, and S6 being average in modernity and innovation; thus, it can be seen that there are more high-rated rational factors in the high-rated samples. Similarly, in the lowest-rated samples S5 and S8, the common lowest-rated factors are general association with the theme of the Long March and general spirituality, while the highest-rated factors are different, with S5 being simple in the overall environment and S8 being very expressive; similarly, the low-rated rational factors are also more in the low-rated samples. In conclusion, the evaluation of rational factors always dominates in both high and low evaluation samples. The higher the evaluation value of the sample, the more rational factors there are in the high evaluation; the lower the evaluation value of the sample, the more rational factors there are in the low evaluation. **In summary, public art aesthetic is full of aesthetic generality and individual aesthetic psychological differences. Among them, individual aesthetic psychological differences dominate the evaluation of aesthetic experience.**



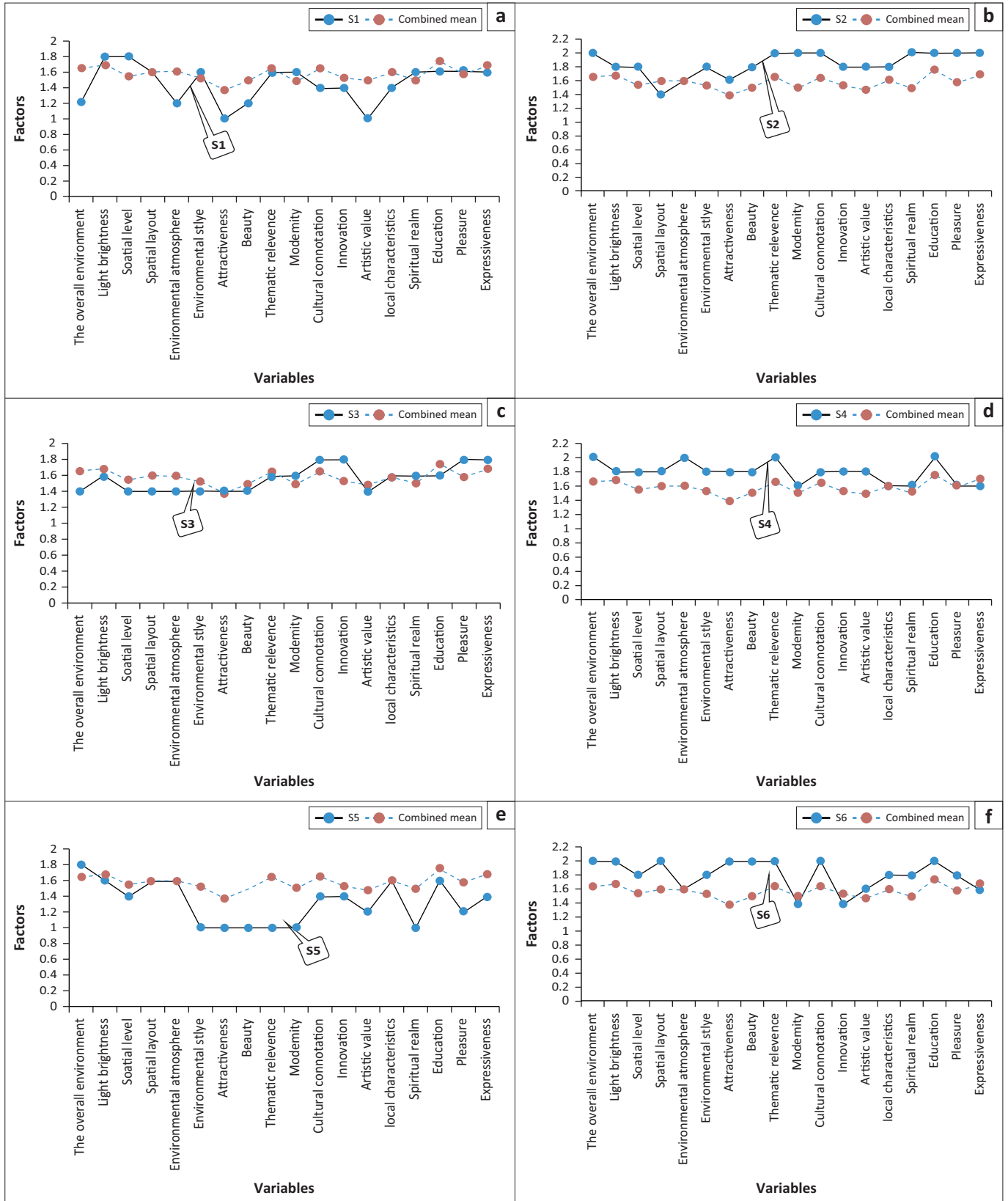


FIGURE 4: Comparison of S1–S8 sample evaluation curves with the integrated average evaluation curve.

Figure 4 continues on the next page →

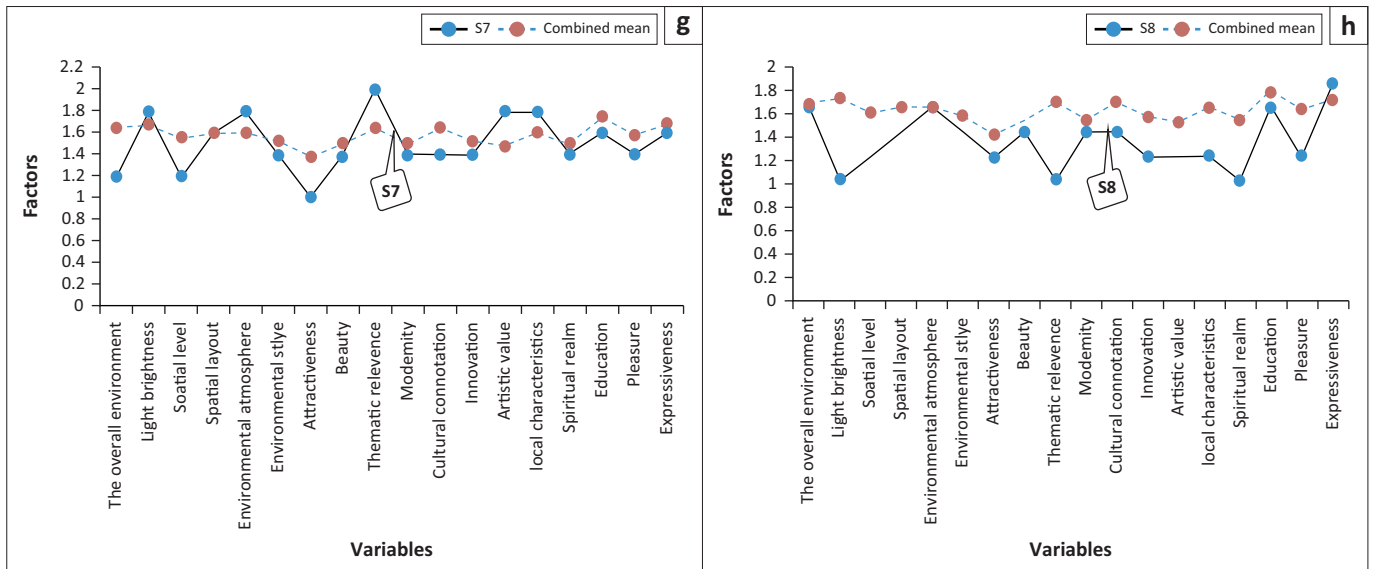


FIGURE 4 (Continues...): Comparison of S1–S8 sample evaluation curves with the integrated average evaluation curve: (a) S1, (b) S2, (c) S3, (d) S4, (e) S5, (f) S6, (g) S7 (h) S8.

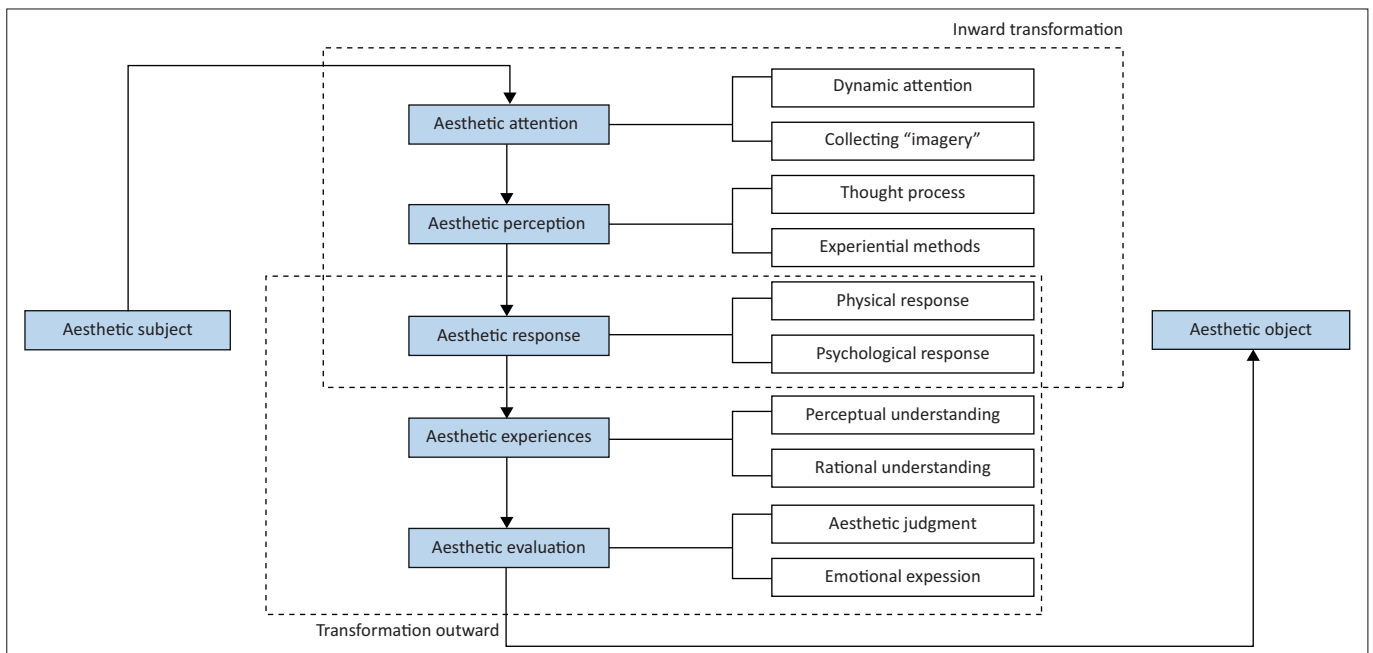


FIGURE 5: Psychological process of public art aesthetics.

## Psychological analysis of public art aesthetics

### The psychological process of aesthetics

From cognitive psychology, there are three elements that constitute human cognitive activities: input, information processing or processing, and output. In public art aesthetic activities, visitors input aesthetic feelings, process them through aesthetic intermediaries (individual thought processes and experiential methods) and output aesthetic experiences outward. From the perspective of aesthetic psychology, it is first people who generate intuition and perception of public art, then internalise it through association and imagination and further understand and create it and finally produce aesthetic evaluation.

Further analysis from the above research theory, the aesthetic psychological process consists of at least five elements (Figure 5). **Aesthetic attention** of the aesthetic subject: this is the process of collecting 'imagery' information from the subject's dynamic observation of the aesthetic object, which is also commonly referred to as 'viewing', 'attention' and 'watching'. Then the aesthetic perception internalizes information: a large amount of "imagery" information is constantly transformed inward, digesting, absorbing and integrating the subject's emotional experience, abstract thinking and logical reasoning for information processing.

Then the aesthetic reaction is generated: in the process of internalizing the external information, the information accumulates in quantity and generates physical and psychological reactions.

Then form aesthetic experience: internal information under the influence of the interaction of subjective and objective reasons, undergoes transformation from quantitative to qualitative change and forms aesthetic emotional experience.

Finally, aesthetic evaluation: as the internal information continues to understand the transformation, and then outwardly generated, resulting in individual aesthetic evaluation.

### Psychological reasons for the difference in aesthetic experience

Four visitors to the Long March Memorial Hall were randomly selected as respondents to conduct in-depth interviews and analysed from four research dimensions, namely perception, emotion, space and practice, to understand their feelings about the overall environment of the Long March Memorial Hall, their general understanding of the starting place of the Long March, whether the thematic sculptures conform to the image of the 'spirit of the Long March' in their hearts, their previous knowledge acquisition channels of the Long March, their feelings on the field visit, whether the 'spirit of the Long March' needs to be inherited and how to inherit it. The visitors' opinions and suggestions on the overall environment of the Long March Memorial Hall, their general understanding of the place of departure of the Long March, whether the theme sculpture matches the image of the 'spirit of the Long March' in their minds, their previous channels of acquiring knowledge of the Long March, their feelings on the field visit, whether the 'spirit of the Long March' needs to be passed on and how to pass on the development, among others, followed the law of human cognitive development and went from sensibility to rationality. Among the representatives of the visitors were college students, civil servants and institutional staff, with ages ranging from 20 to 45 years old, representing the mainstream of today's society. In addition, one randomly selected memorial curator was interviewed as an effective supplement to understand the differences in the aesthetic experiences of different stakeholders. The interviews revealed that the differences in aesthetic experience were related to individual information comprehension, emotional

expression, spatial cognitive ability and artistic practice ability.

### Related to information comprehension ability and emotional expression ability

The aesthetic experience of visitors to the art image and design style of the Long March Memorial Hall is related to individual information comprehension and emotional expression ability. The aesthetic experience of visitors to the Long March Memorial Hall is based on the 'perceptual experience' of the artistic image of the Long March Memorial Hall and the 'memory experience' of the Long March spirit in social culture, which is a concentrated reaction of personal emotional experience and social values, reflecting the combination of 'form' and 'content', 'emotion' and 'meaning'. From the interview data, the respondents' overall feelings and general understanding of the memorial hall are relatively similar, but the degree of emotional expression varies. Some think that 'the design is real [...] makes people feel the power of red culture'; some think that 'it has a modern sense, touches the mind and is very shocking', and some others think that 'The design is very vivid, artistic and infectious'. Among them, some respondents thought that 'the content is very vivid and impressive, and can inspire patriotic feelings'. Most of the respondents thought 'the design is very creative'.

### Related to spatial cognitive ability

Analysis of spatial layout and knowledge channels reveals that there is a big difference in visitors' perception of artworks. Some think 'the overall environment is simple, the light is bright, and the spatial layout is reasonable', while others think 'the style of the environment is average, the light is average, and the spatial layout is average'. Because of different cultural backgrounds, visitors' aesthetic consciousness and aesthetic concepts are different, and individuals' perception, grasp, memory and analysis of art space are also different. For example, among the knowledge channels, some respondents learned the 'spirit of the Long March' mainly through the classroom; some respondents learned from film and television works, media reports

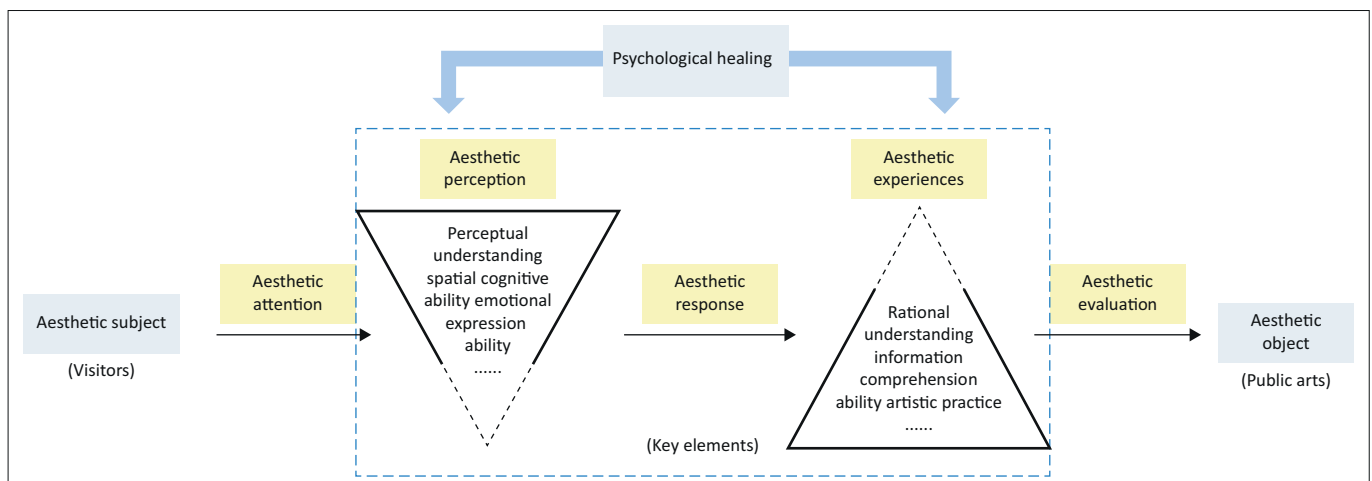


FIGURE 6: Model of the relationship between public art aesthetics and psychological healing.

and campus cultural activities; however, more respondents tend to learn from cultural venues such as memorials and museums. The spatial cognitive ability of individuals differs and so does their psychological ability to perceive the same work aesthetically.

### **Related to artistic practice ability**

The aesthetic experience portrayed by memorial librarians from the perspective of managers is more objective and comprehensive in explaining the creation background, design concept, expression, social participation, historical significance and contemporary value of the memorial theme sculpture. Compared to the aesthetic experience of visitors, it is obviously much more profound. As the propagator and disseminator of local culture, it is inevitably required to study local history and local culture more deeply. However, the object of visitors' aesthetic experience is not necessarily the art value meaning of the work itself, but the emotional information conveyed by the work, which is often expressed in their understanding and aesthetic experience of a certain work. Therefore, for works with both historical and artistic value like the theme sculpture of memorials, it is difficult for visitors to understand them. From another point of view, the deeper the understanding of art works by visitors the more intense emotional experience they can have. This is because of the difference in individual artistic practice ability, which leads to the difference in their psychological reaction formed by the different degree of emotion generated when receiving information. Therefore, the difference in aesthetic experience is also influenced by the individual artistic practice ability.

## **Relationship between public art aesthetics and psychological healing**

Through the study of the aesthetic experience of visitors to the Ning Hua Long March Memorial Hall, the psychological process of aesthetics and the reasons for the differences in aesthetic experience were explored in the framework of cognitive psychology, and a complete 'story line' of the aesthetic process with aesthetic perception and aesthetic experience as the core was formed, clarifying the 'relationship line' between public art aesthetics and psychological healing. The 'relationship line' between public art aesthetics and psychological healing is clarified and a model of the relationship between public art aesthetics and psychological healing is constructed (Figure 6).

## **The path of public art aesthetics for psychological healing**

From Figure 6, we can see that the healing effect of public art on psychology is mainly achieved by intervening and regulating aesthetic perception and aesthetic experience. Under the guidance of China's current 'people-centered' development philosophy, to strengthen the attention and care

for people's psychological and emotional health, on the one hand, we need to optimise public art design and promote aesthetic perception, so that public art becomes a kind of beauty cognitive activity; on the other hand, we need to strengthen the aesthetic education of the public and promote aesthetic experience, so that public art can promote psychological healing. On the other hand, we need to strengthen the aesthetic education of the general public and promote aesthetic experience, so that public art and the public can achieve positive interaction and create a good aesthetic and psychological healing environment for public art.

### **Enhance aesthetic experience and improve aesthetic level**

The aesthetics of public art is a high degree of integration of people and nature, a concentrated expression of aesthetic consciousness and concepts in social culture, which contains the harmonious unity of people, nature and society. As an art form with unique aesthetic and spiritual properties, public art, compared with other types of art, focuses more on people's inner feelings and on the physical and mental pleasure brought by the work itself. Therefore, public art to make people get spiritual pleasure, psychological health on the enjoyment, we must pay attention to improve the work itself to bring people a good feeling and artistic experience.

### **Stimulate the interest of life, improve aesthetic interest**

Good aesthetic interest is a habit of life; it can be through people's spiritual experience and practical activities and then obtain the pleasure of life, thus enhancing the sense of happiness and satisfaction. Public art, as an art form, has distinctive era and nationality. Its design should be based on regional characteristics and national cultural elements, focusing on the social psychological emotion and value meaning expressed by the work and making full use of its healing effect.

### **Enrich the background of cultural and artistic knowledge and improve cultural cultivation**

Currently, people's pursuit of the spiritual world is getting higher and higher. Public art not only relaxes people, relieves stress and improves self-confidence but also helps people gain a certain sense of happiness. However, because of our current lack of in-depth research on the knowledge background and connotation of public art works as well as the lack of sufficient art appreciation ability and level, many members of the public and even some professionals know little or nothing about public art. This requires us to proactively strengthen the promotion of public art and related knowledge systems, so that the public can grasp basic art, literature and other knowledge, basic general knowledge and art appreciation skills; we also need to further strengthen the learning and training of government departments, social organisations, business units and individuals on art appreciation skills and appreciation levels, as well as their own cultural cultivation.



## Shape individual psychological style and promote psychological health development

After analysing the aesthetic psychology of different individuals, we found that psychologically healthy groups are more receptive to art and more unified in their identification with art styles. Therefore, for the general public, public art works should become part of their daily life. Public art should be created and disseminated in a unique artistic style. In order for public art to fit in and permeate the lives of the public, it is important to focus on the spiritual content of the artwork and strive to convey positive themes such as 'harmony' or 'warmth'.

## Relieve emotional stress and promote healthy physical and mental growth

Public art healing enables people to enjoy artworks in their daily lives and gain a sense of pleasure and happiness; in turn, public art healing can make people feel psychologically comfortable and calm. In addition, art works can play a role in purifying people's minds and the entire social environment and to a certain extent can also prevent and reduce the occurrence of mental illness. As art aesthetics make people's thinking change, and the change of thinking also reflects the process of emotional adjustment. In addition to providing people with a pleasant visual experience, public art can also play a role in cultivating the emotions and purifying the mind and promote the healthy growth of the body and mind.

## Conclusion

This article analyses the psychological characteristics of aesthetic experience and individual differences in aesthetic experience from the perspective of aesthetic experience of visitors, deduces the process of aesthetic psychogenesis including 'aesthetic attention – aesthetic perception – aesthetic response – aesthetic experience – aesthetic evaluation', constructs a model diagram of the relationship between public art aesthetics and psychological healing and proposes a path for public art aesthetics to promote psychological healing, so as to enrich and expand the connotation of traditional aesthetic thought, further deepen the study of religious art in psychological healing and provide useful ideas and references for promoting the overall development of human beings.

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### Competing interests

The author declares that no financial or personal relationships inappropriately influenced the writing of this article.

### Author's contributions

R.H., is the sole author of this research article.

### Ethical considerations

This article followed all ethical standards for research without direct contact with human or animal subjects.

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## Data availability

Data sharing is not applicable to this article as no new data were created or analysed in this study.

## Disclaimer

The views and opinions expressed in this article are those of the author and do not necessarily reflect the official policy or position of any affiliated agency of the author.

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