Recent Trends In The Study Of Digital And Contemporary Arts An Analytical Study In The Light Of The Criteria Of Beauty And Ugliness

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Abstract:

This study observes transitions from semi democratic art to expression of none objective, and use of technology that brought an infinite sphere of art in Pakistan. Popular art movement assimilates truck art, cinema hoardings and wedding motifs in the cities and urban areas. Artists explored freely electronic media, digital art forms, photography and film to communicate expressions in individual ways. Kind of depiction engaged in concept oriented artworks due to all prescribed reasons is most remarkable. Artists freely combining modern ethnicity with tradition, continued to expand the potential discovered by preceding generation and kept on insert additional dimensions. Artists rejected conventional artistic media. For the reason, artistic development inclines into intellectual investigation and manifestation despite beauty and aesthetic pleasure. It is believed that distinctiveness of art works is in idea and contemporary artist are remarkably contributing to this theory.

The article aims to discuss the author's concept of the phenomenon of abstract art. By absorbing all the achievements of humanity, art transforms and changes them, reflecting in its works the spirit of the time and the inner world of the artist living in this time. The development of science has actualized the issues of the relationship between ethical norms and artistic culture. The transformation of values, mentality, and perception of the world has led to cultural expression change. As a particular sphere of cultural life, art creates a need for new optics, a unique perspective of consideration, free from polar or eschatological assessments. The authors of the research article outline the fundamental aspects of the further development of contemporary art in the culture of postmodernism. The paper presents an exciting feature of modern art that influenced its development and public appreciation. In general, the article reveals the characteristics of cultural phenomena affecting contemporary art's formation and evolution.

Different intuitions commonly associated with beauty and its nature are in conflict with each other, which poses certain difficulties for understanding it. On the one hand, beauty is ascribed to things as an objective, public feature. On the other hand, it seems to depend on the subjective, emotional response of the observer. It is said, for example, that "beauty is in

the eye of the beholder".[37][31] It may be possible to reconcile these intuitions by affirming that it depends both on the objective features of the beautiful thing and the subjective response of the observer. One way to achieve this is to hold that an object is beautiful if it has the power to bring about certain aesthetic experiences in the perceiving subject. This is often combined with the view that the subject needs to have the ability to correctly perceive and judge beauty, sometimes referred to as "sense of taste".[31][35][36] Various conceptions of how to define and understand beauty have been suggested. Classical conceptions emphasize the objective side of beauty by defining it in terms of the relation between the beautiful object as a whole and its parts: the parts should stand in the right proportion to each other and thus compose an integrated harmonious whole.[31][33][36] Hedonist conceptions, on the other hand, focus more on the subjective side by drawing a necessary connection between pleasure and beauty, e.g. that for an object to be beautiful is for it to cause disinterested pleasure.[38] Other conceptions include defining beautiful objects in terms of their value, of a loving attitude towards them or of their function.

Aims of research:

At present, two major types of theories predominate in the scientific literature on experimental aesthetics

- Formalist theories propose that aesthetic experience relies on one or several formal properties of visual stimuli, in particular their intrinsic sensual beauty. It has been argued that processing of beauty does not have to reach consciousness and may be largely non-verbal. Moreover, the formal properties are thought to be universal, i.e., they have the potential to elicit an aesthetic experience in viewers across human cultures and independent of the context of their creation. A more modern version proposes that the universal properties of artworks reflect basic mechanisms of human brain function, such as efficient coding principles.
- Contextual theories propose that aesthetic experience depends on the intention of the artist and the circumstances, under which the artwork was created and is displayed. Contextual theories focus on deliberate processing of explicit information that can be verbalized. Unlike image content, beauty plays only a minor role, if any. Contextual and content-based theories of art appreciation have been advanced in contemporary philosophical aesthetics in particular, as well as in empirical aesthetics. Some of these theories focus on (post-)modern and contemporary art

Two other types of theories play less of a role in current discussions in the field of experimental aesthetics and are not considered here in detail. First, mimetic theories stipulate that artworks mimic views onto reality and that the beholder evaluates the quality of artworks by how well it resembles real-world scenes. This idea cannot be applied to non-representational artworks. Second, expressionist theories emphasize that artists convey their feelings to the beholder through artworks and that it is the emotional quality of an

artwork that is of paramount importance for aesthetic experience. For a discussion of the role of emotions in aesthetic appreciation, see Section "Emotional Processing."

Conceptual and formalist theories seem to contradict each other at first glance. On the one hand, some authors claim that content and context alone determine aesthetic experience and that, consequently, there is no intrinsic form in artworks that is preferred across cultures. On the other hand, models that focus on the universality of beauty largely neglect contextual factors. However, as is common in science, aspects of both types of ideas seem germane to the question of what constitutes aesthetic experience, as pointed out by several researchers. It remains unclear how the two opposing views can be combined in an integrative conceptual framework.

Introduction:

Aesthetics, a term used in the second half of the eighteenth century to mean the science of sensory knowledge, was called by hobergaten and became parallel and complementary to the science of logic, and" there became two kinds of knowledge: vague sensory knowledge (esteqia), i.e. the art of thinking beautifully, and clear mental knowledge (logic) . Istiqqa as defined by parmgarten is limited to the color of knowledge acquired by sensory perception, and this Color is beauty as the opposite any lack of knowledge is ugliness " (Ismail ,Ezzedine ,1986,pp. 14-15-19)

It was used in the past " sense of the sensory, then its use was limited to the science that presents the issues that raise the contemplation of aesthetic subjects and the latter was divided into theoretical or general science that examines the common qualities of things that generate this sense of beauty and analyzes this feeling, it is then a standard science such as logic and ethics. And his practical section that special searches in artistic images and analyzes and deduces their laws, and called him the name of art criticism " (hafni, 2000, p. 553)

And also is "one of the branches of philosophy and searches in beauty and its standards and theories , and in the artistic taste and value judgments that focus on the works of art ,a theoretical section looking at the common qualities between the beautiful things that generate a sense of beauty , and analyzes this feeling and interprets it philosophically and puts his restrictions and controls and determines the conditions that distinguish the beautiful from the ugly" (Saliba ,C.1 , 1971, p. 408)".

Ugliness

The ugly opposite the beautiful and " against the good. God's ugliness will Get him out of all the best. And Hom alienated him taste and cunning Shara his commission and father General custom "(glossary broker ,P .710), " be in the picture , and the verb , ugly and ugliness , which is ugly ,and the combination of ugliness ,the female ugly , and the combination of ugliness ,

Al-Azhari said : it is the opposite of good , general in everything ,and in the hadith the prophet prayers be upon him says Don't stir up the face. 3508).

Mart sees Kant's ugliness as a cultural reflection "ugliness when Kant's ugliness honestly reflects its meaning, it's like the negative pole of our experiences with beauty, and that's the real dimension of how things look to US" (P 3,, 2006r ,steenhagen, maarte)

The ugly is the disgusting thing "which includes the bad and imperfection, which is the opposite of the beautiful and good, and it was said everything related to him vilification is called ugly, and it was said good is the duty and the delegate, and the ugly is haram, and the permissible and hated are a medium between good and ugly common between several Sciences self, this is what they express by saying the aesthetics of ugliness" (Saliba ,C .2 , 1982 , p. 187).

Beauty

It is the origin and source of the beauty "Pomp and goodness, peace be upon it (God loves beauty) ie good deeds full of descriptions, and glorified the manufacture at so and so beautifully: perpetuate and moderate not excessive" (Son of Perspective, p. 685).

Beauty in general:

It is a quality that can be observed in life to explain the chest and one feels happy, comfortable and satisfied ", in particular: One of the three values that make up the supreme values research - beauty, Right, good - and it's at idealists an existing quality in the nature of things, And so it's a constant that doesn't change, and it becomes beautiful in itself or ugly in itself, Regardless of the circumstances of the sentencing, and on the contrary, the natural view that beauty is a term that a group of people have come to know and are affected by their circumstances, and thus the judgment of the beauty of the object or its ugliness is different depending on who makes the judgment "(Medkur, 1979, p. 62). The aesthetics of ugliness is a term in the philosophy of aesthetic science in which the connoisseur searches for the most prominent places and manifestations of beauty in the ugliest lines, forms, events and realities. God has not created in the universe something absolutely ugly or beautiful. He seeks the most prominent manifestations of ugly beauty with consciousness and perception in life, living and tasting it with response and composition.

contemporary art

In the Oxford Dictionary "Tal l... or later than what is a special talk in the arts, particularly in architecture, and applies to a movement against what is known as talk ". (Idris, Najla, 2010, p. 13)

Contemporary art is also called (Post-modern) incorporates trends and currents beyond the 1960s until the end of the twentieth century and the beginning of the twenty-first century, a term that the West launched in the post-1960s in the twentieth century, "refers to the term) Postmodernism) to the post-1960s and early 1970s after the 1973 Vietnam War, until the early 1990s "(Sargah, Lula, 2006, p. 18)

As the term "Post-modern" in the post-World War II era and refers to changes in Western civilization, as well as the transition from industrialization to post-industrial society and the shift from theoretical knowledge to technological scientific applications, artwork in that period was characterized by the convergence of art with society to express contradictions such as fragmentation and unification - poverty and power - city culture and other cultures and also the combination of different technical models as opposed to the single model. " (Osman, Adel Tharot, 2001, p.14)

"Contemporary art" means Margaret A.Rose. "Postmodernism is a movement that accepts the concept of" all walks ", (which belongs to the French critic) "Leutar - Lyotard".. On another side we find another critic of postmodernism: Ihab Hassan precedes Hipdaig and Leutar in writing and considers that the post-modern time is one of "impossibility". (Hebdaig) describes postmodernism as bricolage assembly), opposition (simulation and blending of predecessor shapes) Pastiche), trope or symbol (allegory) and excessive hyperspace) in the new architecture. " Rose, Margaret. Translate and meet. Shami, Ahmed, 1994, p.13-14-15)

Tony Wilson defines contemporary arts as "a process of truth-seeking consistent with experience in the post-modern age of art and expertise that is real only by demonstrating with reality, which demonstrates the importance of real and tangible reality that replaces imagination and metaphysics" (Gabb, Baha 'a, 2001, p. 5)

Scott lash describes currents in contemporary arts. (Postmodernism) "tendency to demolish the boundaries that separate the field of art and aesthetic creativity from other cultural fields and manifest this tendency in the works of art in the form of an explicit breach of traditional divisions and a clear confusion of genres, in the form of a categorical refusal to separate the artist from the artwork The post-modern interest in artistic rules is not in search of the essence of art, but rather in its constant attempt to avoid achieving an independent artwork with its own legitimacy. "(Hassan, Hosni, 2003, p. 224)

The most important features of contemporary art:

Influenced by science and technology, techniques in the processing of artworks such as lasers, audio, video and digital images, also related to the topics of everyday life consumption and economic status, display outside museums and galleries, attention to the idea and its impact on the recipient, exploited the vacuum surrounding the artwork as part of it and also

merged various fields of visual, acoustic and motor arts and melting differences and boundary cancers. (By Conduct - Sargah, Lula, 2006, p. 125) Art is concerned with social phenomena in which the public participates and multiple styles and directions in the artwork. Beauty becomes a component of the work and is not essential in it. The appearance of fragmentation and dissonance and the abandonment of art is the perfect integrated model. (Mustafa, huriea, 2005, p. 6). The lack of direct adherence to the prevailing theoretical, monetary and classified boundaries of art trends has also shown duplication of meaning and multiple connotations, carrying the artwork a cultural connotation. (Tharwat , Adel , 2001, p.3)?

The most important trends in contemporary art influencing art in the 21st century and a glimpse of it:

Modernity has raised the question of many philosophers whether it is a practice or philosophy with its thought and roots, It is not as much as much is thought of as a reaction but based on reason and reflection. It saved art from the domination of religion, politics and culture, so that art is a necessity that calls for a multiple vision with many creative attitudes. In the 1990s, medals and performances were spread in biennials and international exhibitions. To spread nihilism in the arts down to the 21st century, the researcher will review the most important late currents in art.

I: People's Art - pop Art - 1957

It also calls new realism. He defines it (Imhah, 1996) as "an art that rejects abstract, abstract and expressive formality, historically associated with Sheddia to present a social critical programme and adopt an artistic curriculum that maintains a degree of clarity that remains relevant to the audience that directs any" (IHH, 1996, p. 273). It emerged from New York, influenced by the consumer community to transform flasks and cans into artistic media, and takes from celebrities and popular images topics to be discussed, and has gone to the simple audience and to young people in particular. Her philosophy of stirring instincts and feelings as a result of the vogue of trade and rapid development expressed the spirit of community with the ideas, dreams and wishes of the future. Among the most important pop artists are Art Richard Hamilton, Andy Orhol, Tom Wiseman, Roy Liechtenstein.
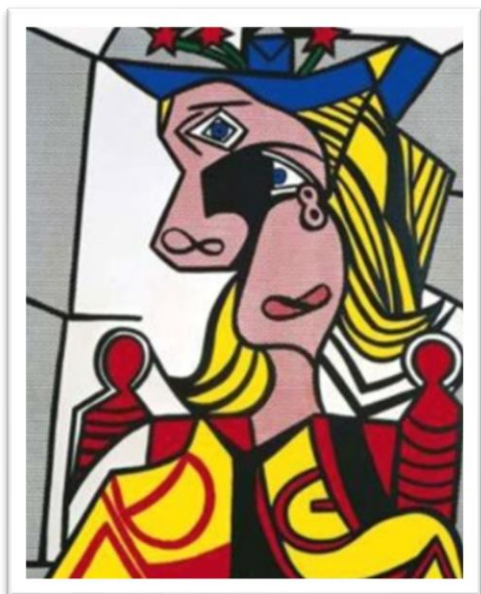
Roy Lichtenstein - Art Pop Art - The Woman with a Flowering Hat _ valued at $30 million - Pop Art - 1963

http://www.extravaganzi.com/paintings-of-jackson-pollock-and-roy-lichtenstein-at-christies,22/11/2013)

second: **Optical art- 1960:**

It depends on the inspiration of the movement and depth or the two together by mixing the lines and the geometric colors into which the chemistry of color, engineering, mathematics, optics, which is a relationship between the shape and the floor, as a functional oscillation, which is mysterious, exciting and confusing to the vision as a result of vibrations and frequencies, to verify after the third moving and use the contrasting colors, and the most important artists Victor Vtor Vazar,
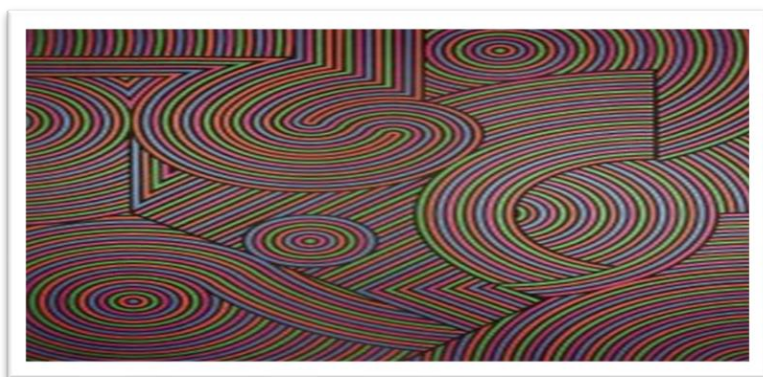
Victor Vazarli - visual art - devotes. MS - 1981 M

http://www.op-art.co.uk/victor-vasarely,20/11/2013

Minimalism-1981:

The lowest means any devaluation and austerity. This art of contemporary art, which we now live in in an era of globalization, has paved it as a visual breakthrough and with quick treatments for absolute dialogues with simple content. 1966 (renowned philosopher Richard Wolhem published his essay "The Minimum Content of Art") (It is confirmed that the painting is devoid of any subject and is the result of the erasure mark, using one color in one degree with impartiality, cubes, angles and a vacuum without techniques for brushing in expression.
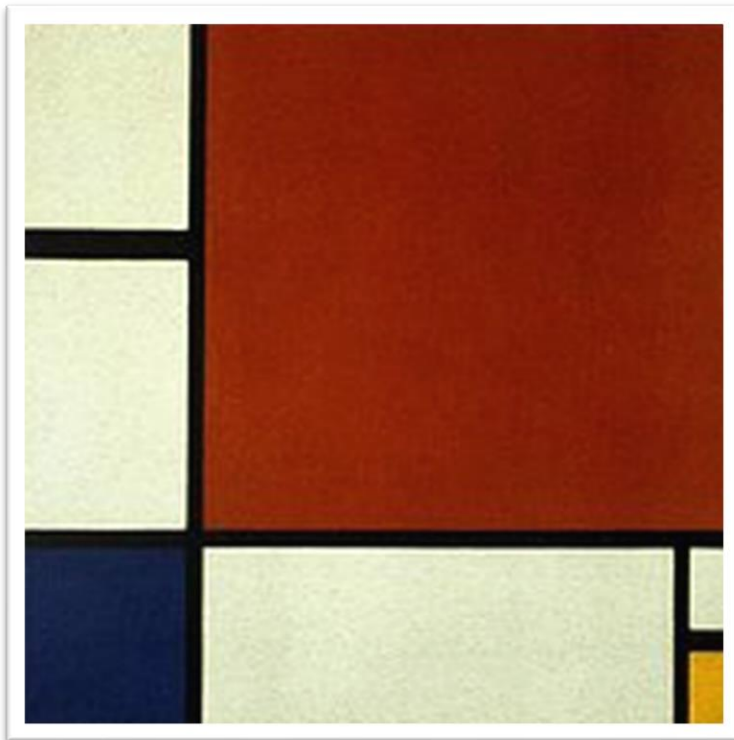
Peet Mondrian - Minmal Art - Second Formation in Red, Blue, Yellow - Minmal -1930

(http://en.wikipedia.org/wiki/Minimalism,20/11/2013)
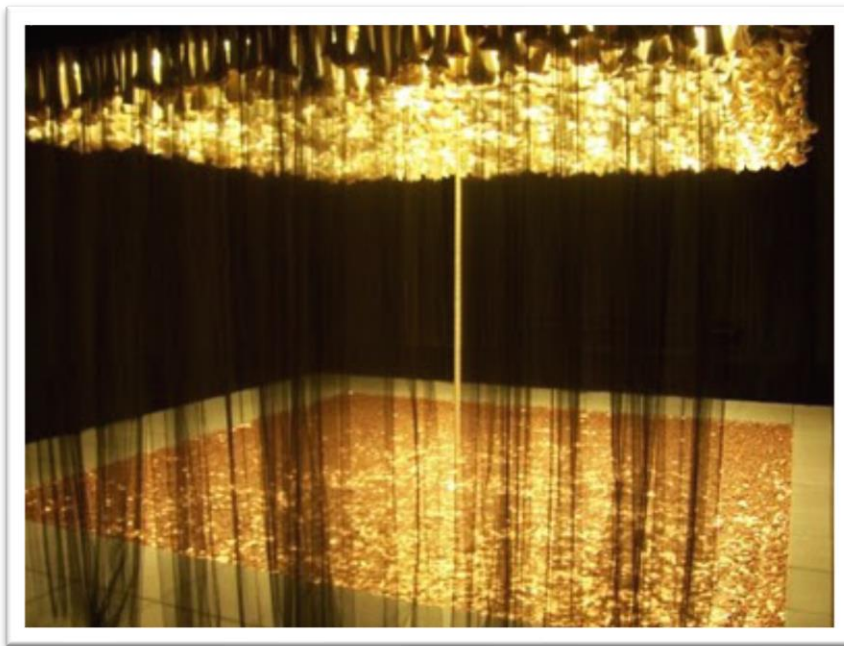

- Installation-1963

The true meaning of contemporary art and the extent to which it is realized in the application of the phenomenological approach is illustrated by the fact that it derives its potential from the data of living abroad around us. The habitat is taken in Abukhism, as Husserl called for

to be more honest, strong, rigorous and constructive from several other artistic applications away from the world of expectations, legacies and beliefs that limit development and aesthetic enjoyment and impede. "The art of vacuum processing is one of the performative methods that has been recognized by the use of many as the origin from which this performance has been taken from the branches of knowledge. It includes architecture and performance art. It is an art that refuses to focus on a topic in order to think about the unity between a number of elements and the interactions between things and their general context. " (Sargah, Lola, 2006, p. 163), and the most important art of equipment in the Ulditberg vacuum, Caldo Merlis, George Segal, now Hamilton.

Caldo Merlers - The Art of Space Processing - How to Build a Cathedral – 1987

(http://ffffound.com/image/388c55cb3e751782ea95bde62fb874a1ffcd54f0,22/11/2013

- Performance art-1968:

In it, the artist relies on the body and effect of documentary video images after he has finished the show, "It is the most flexible trend required by the postmodernist arts. It is the art of using several body-headed elements to find an artwork that is understandably different from the theatrical performance, although it is close to him as theatre is one of the roots of the art of performance" (Sargah, Lola, 2006, p. 139), and one of her most famous artists Joseph Boys, Eves Clen - Keith Haring.

Joseph Boys - Performing Art - I Love America and America Loves Me – 1974

http://www.uic.edu/depts/ahaa/classes/ah111/beuys1.jpg,20/11/2013

Video Art - 1963

is an art that employs cameras, video devices, computers and displays as media to display works of art that may be in chamber-filling performances, and may represent wall formations through the use of several devices, or one video-projection device, which may be accompanied by some performance according to the planning and software developed by the artist, which embodies his idea through electronic processes issued to audio " (huriea, Mustafa, 2005, p. 165), and the work of art in it depends on technology and taking images over time of holographic and not physical objects through the video device i.e. recording audio and image to gain the artwork a metaphysical unit and can be accompanied by laser, carving or other to produce the desired effect, It is associated with event, time, space and vacuum in the environment, and my composition between several modes such as sculpture, body or cutting and installation may be the most commonly used, Or singular as a screen show like a tradition problem TV, from the most important video art artists Nam John Pike, Jeffrey Shaw, Shikju Kubota.

**Adel Abidin - Art Video - Three Songs of Love – 2010
(http://www.adelabidin.com/selected-works/three-love-songs,22/11/2013)**

VII: Conceptual art -1963

is an overarching term encompassing various forms of art, where the idea of work is more important than the final product, and most works of concept art are presented intuitively or not formally interesting and this is to draw attention to the idea being presented ". (Sadjah, Lula, 2006, p. 137), an art that cares about the event itself and does not require skill or beauty, Ally aims at the mental presence of the recipient and blends theories, idea, philosophy and logic as well. It is a juvenile art that frees from traditional artistic skill and aesthetics such as style or craftsmanship, relies on scenes and uses ephemeral modes such as fumes, exotic gases and amazement, which depend on shock and unpredictability. The artist uses ready-made materials that combine physical performance, physical art and event, using graphs, recording, video, a talk, the poems of his spoken Howe print, and stirring up controversy and the idea that is most important aspects of the artwork. Its most important artists are Joseph Kosoth, Joseph Boies, Denise Oppenham, and Robert Barry.

Joseph Kossott - Conceptual Art - Chair and Three Chairs -1965m

http://en.wikipedia.org/wiki/Joseph_Kosuth,22/11/2013

VIII: Digital Art

The advancement of technology was credited with the emergence of this art to show the 3D image with its sculptural and dimensional surface, and the computer is the tools used by the artist sometimes accompanied by the printer or paper as animation, and this art has expanded and is considered an extension of the art of printing (GRAPHIC), and it went viral in the century, the 21st "artistic utilization of renewal and modernity, it found a new form of expressionism in the computer. Formal experimentation in art is usually interrupted by technological inventions. Computer art became a revolution imposed to meet the needs of the times. The computer entered into everything that man uses in all areas of his future life. To become one of the most important manifestations of our present and future times, the computer is a high-quality technical tool adapted to the requirements of contemporary human life. s art ", full of complex complexities that have had an impact on the radical change of contemporary art, and the potential of computer art is demonstrated by its reliance on computer multimedia. such as Audiovisual, Hyper-Media, Multi-Media and CD-ROM systems, or some modification of color and animation images, and animation, thus integrating different media and changing the image stereotype ". (Mustafa, huriea, 2005, p. 178), and through the computer the artist can give his artwork a lot of visual connotations.

Zhang Xiao Fang - Digital Art - Red Child – 2005

(http://www.portrait.gov.au/site/exhibition_subsite_gofigure_zhangxiaogang.php,2 0/11/2013)

IX: land art-1963

The origin of the art of the Earth is the ancient Indian civilization and the civilization of the Inca and Maya and the art of the Earth depends on the space of nature as the artwork has been confirmed to exist only during its melting of nature and liberation from the walls of museums and away from adherence to form and size ". (Raheem, Shimaa, 2003, p. 43) "The works of the artists of the Earth included projects and planning processes and the division of a land in which the idea occupies as the main motive and engine for the creation of the work. They are non-survival works and are recorded by the artist in photographs and documentaries, where the work goes away and the memory remains. These are unimaginable acts and the museum presentation has replaced the ownership represented in the " (Sargah, Lula, 2006, p. 138), and its artists used God's gift in nature of organic materials such as snow, stones, beaches, mines and reflections of the sun and empty places to go beyond the traditional meaning, to enrich the visual field and expand the perception of the recipient. The artist benefited from the technique such as photography to retain the artistic effect and one of the most important artists are Michael Herz, Robert Smithon and Richard Long.

Robert Smithon - Art of the land- 1970

http://www.land8.net/blog/2011/11/06/art-in-the-landscape-series-what-is-land-(/art,20/11/2013)

X: Environment art-1963

The art of the environment is no different from the art of the Earth, both of which call for greater awareness of nature, the idea of art, the disposal of methods and forms of consumer art and against its traditional concepts, and the means of expressing it. However, there is a clear difference between the concept of the art of the Earth and its form and the art of the environment, since the art of the Earth must be on the Earth. The Earth is an essential element of the work of art. The art of the environment encompasses all the atmosphere surrounding the work of art and is included in the Earth. (Sargah, Lula, 2006, p. 138), the artist has used God's gift in his environment, The artist executed his idea from the outdoors, valleys, mountains and plains and adds things to it to reach the idea as his surprise to the recipient, beneficiary of the time element exposed to the demise of the implementation of the artistic coin, There is no trace of these works. The environment as unenclosed spaces is what the artist works with, and the most important environmental artists are Christo, John Claude, Sonoma, Marine.

Christo and John Claude - Art of the Environment - Parliament Packaging – 1995

http://vistaartprojects.blogspot.com/2013/09/christo-wraps-ordinary-(world.html,20/11/2013)

Happening art-1962:

is an automatic performance that occurs incomplete with improvisation, or an ill-planned dramatic construction that leaves plenty of space for spontaneity and coincidence while adding added perspectives to the idea of the artist " (Sadjah, Lula, 2006, p. 139), and the most important thing that the artist seeks to interact between the artwork and the recipient is almost the recipient of the artist in a coin, To make the boundary between the arts disappear, and the work needs a long time because the artwork ends with the end of the event, This art is recorded by technology preservation media as photographs or video recording, One of the most famous artists of the event is now Capro, Chris Byrne, Ron Hazelden.

allan Capro - happening Art - Women licking jam from the roof of the car – 1964

http://www.arshake.com/en/happenings-e-interattivita-negli-anni-(/cinquanta,20/11/2013)

Body art-1978:

The art of the body as it is named "is the art of the decoration of the body, it is an art that forms the human body, as it is a dependence of the art of the concept, and a branch of performance. Body art depends on the integration of art and life without " (Sadjah, Lula, 2006 M., p. 139), the most important feature of this art is that the painting in which the artist works is the living human body as an expressionist and the spiritual foundation is a prominent role as a target in the artwork, among the most important body artists Keith Arnett, Denise Oppenheim, Eve Klein.

Keith Arnett - Body Art - Legitimacy of TV Introduction – 1969

http://www.tate.org.uk/art/artworks/arnatt-self-burial-television-interference-project-t01747,22/11/2013)

poor art-1967:

It means the very simple sleaze to be a traditional symbol "poor art means the poverty of the artist in its seals, artistic expressions and the use of primitive raw materials as expressive formative media, and poor art approaches those works of art that are specific to nomadic and nomadic cultures". (Sargah, Lula, 2000 AD, p. 140)

Light art-1968:

Its name also relies on light as dynamic relationships between the environment in nature and technology, "are works of art created by light, where light is a means of aesthetic expression. The work of "Lumia" is one of the technological features of art and the idea of moving photography is essentially built on the fact that light and movement can play a role in the artwork, and that it is possible to make objects and forms that move in different circular, spiral or frequent directions and axes and occur during organizational roles of lights and shadows " (Sadjah, Lula, 2006, p. 141), this art also used temporal and spatial light metaphors to link the viewer to cosmic theories, using light with writings with illuminating effects components of the outer line, the degree of light, its quantity and its movement of speed, relay, orbits, vibration, and color saturation, of its most important artists Thomas Wolfred, Lillian, Keith Soner, Frank Mallina.

Thomas Wolfrer - The Art of Light - Reflections and Projections

(http://www.mediamachinations.com/sacreddestinations,19/11/2013)

The art of the new image -1979:

This art seeks to return to traditional origins and manual work in miniature or magnifying oil colors ", known as the art" Transa vanguardia ", as a new aesthetically new portrayal. It is one of the trends towards the return to traditional origins of artistic applications, and it is against the deprivation of its place in artwork or the objectivity of implementation. (Sargah, Lula, 2006, p. 142), one of its aims is to return to the time of classical and individual art and portrayal of legendary characters, portraits, and portrayal of anchored towns, cities and events that occupy the world, among the most important artists of this direction Memobaladine, Francesco Clement, Nicola Di Maria.

Francesco Clement - Art of the New Picture - Hotel Ritz – 1983

http://www.flickr.com/photos/32357038@N08/sets/72157618468685346/detail,22/11 /2014)(/

Feminist art-1968:

As its name is concerned with mirror issues in life, led by a women's group, among the most important artists Judy Chicago

Judy Chicago - Feminist Art - Dinner Party -1979m

http://tinaperlmutter.com/blog/tag/judy-chicago,20/11/2013)(/

Junk art-1962:

It is that the artist uses consumables, scrap and residue from the product of human life that does not last like iron and coal clothing plastic beads. And other remnants, to make statues after collecting them with the installation or melting and welding of a thoughtful genius, "is the use of discarded objects (scrap) in the making of natural statues, it is a special type of assembly of objects, or discarded materials, and molten, for use in the making of statues" (Mustapha, Nautical, 2005, p. 185) and, among the most important artists Richard DeDeacon, David Smath

Richad Deacon - Scrap Art - Leste Beautiful After – 1994

http://www.sculpture.org/documents/scmag99/nov99/deacon/deacon.shtml,22/11/2013

Conclusion:

Our analysis of the New Aesthetic has been an examination of the condition of a new set of phenomena, rather than an attitude. Recognizing the dangers involved in an unthinking embrace of New Aesthetic ideas while also recognizing its productive and transformative potential has been one of our priorities. The story behind the New Aesthetic clearly proves that the most innovative and at the same time unconventional approaches to contemporaneity emerge beyond the walls of the academia. This is part of why we decided to consider it as a new type of phenomenon requiring a real-time enquiry involving a hybrid form of investigations into its manifestation as a web-based popular culture movement, interpreting examples of art influenced by digital design, employing ideas from the current pantheon of new media and post digital theories as well as rooting our methodology in traditional philosophical practice. The New Aesthetic is deeply embedded in the same computational practices (network based data distribution, real-time digital data processing) that it is trying to describe, and it exists as a non-movement or approach for increasing society-technology interaction that might be helpful as one interpretation or as one of the signposts of the epistemic and ontological shift into the post digital that we are currently undergoing. Not only can the New Aesthetic be found in the experience of common digital objects but also it is, we believe, substantiated by numerous examples of New Aesthetic art. Our analysis of the New Aesthetic uncovers its inseparability from the grain of computation (particularly in visual media) while unveiling the persistence of computational materiality in its relationship to contemporary civilization. 4 Manovich, The Language of New Media, p. 219. 5 Manovich, Software Takes Command, p. 29. conclusion 245 Technology has been a force for change in aesthetics since the beginning of human history. The very fact that an object could be represented, for instance, on the walls of a cave with pigments made out of natural materials should be regarded as both an artistic achievement as well as a technologically driven paradigmatic shift in how we understand the world. Technology has moved art into certain forms before – the Impressionists would never have created the paintings they made without portable tubes of paint that they could carry to locations where they would paint end plain air – but in the contemporary world technology has acquired a vitality that is self-generating and self-sufficient; the means that artists and programmers and others who create the methods of our interaction with data and the information produced out of that data has become so independent from the creators' full control in our post digital world that it has asserted an autonomy of its own. And, therein, can be found the New Aesthetic.

Recommendations:

-The final stage of the model is the aesthetic experience, which takes place if the two processing modalities (perceptual and cognitive) meet the specific provisions outlined above.

-Recent brain imaging studies demonstrated that aesthetic experience in different sensory or cognitive domains, for example, in visual art, music, gustation/olfaction, touch and even mathematics, leads to the activation of a similar set of brain regions.
- These regions include the orbitofrontal cortex, a brain region associated with the reward system and moral judgments (for reviews
- Another region, the anterior insula, was identified in a meta-analysis of 93 neuroimaging studies across four different modalities.
-Although the activation of the above-mentioned regions seems to correlate with aesthetic experience across domains, their functional mapping may contribute little to our understanding of what is special about beautiful stimuli and how these special characteristics are processed in the brain.
-By analogy, studying the motor brain areas that control the muscles active when a person is laughing would add little to our understanding of what is funny about jokes.
- In this sense, it can be questioned whether the universal essence of aesthetic experience lies in the activation of these regions.
-Rather, these brain regions may represent a common endpoint where more widespread mechanisms of aesthetics converge from different sensory and cognitive systems in the brain.

-Because cognitive processing depends on the individual exposure to the cultural environment, the personal cultural filter varies to a great extent between individuals

-Like for the perception of beauty, there is evidence that both inborn universal mechanisms and culturally determined factors (e.g., the other-race effect) play a role

- It is therefore possible also that individuals differ in their ability to perceive visual beauty

- To create beautiful art, artists must have the technical skills, visual sensitivity and mental imagination to predict which steps in the production of an artwork bring them closer to a maximal activation of the beauty-responsive mechanism

- The difference between an artist and art beholders may thus lie in the artist's creativity, imagination and skills rather than in the extent, to which he or she perceives beauty in artworks.

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