

Cultural Phase and Social Construction of Contemporary Visual Art*

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Abstract—In general sense or human destiny community sense, the "first principle" of perceptual life and the decisiveness of perceptual power makes modern aesthetic which is core of real life and represented by visual art. By means of cultural negotiation and disguise of the landscape society, history unifies the means and purpose. The unification of the heaven-human telepathy and material-me integration, which constitutes the reaction to the traditional cultural and educational paradigm of the "photocopying" text world, and also the dissolution and liberation of instrumental rationality and technical coercion, so that knowledge becomes widely explored and comprehensively developed value indicators and cultural directions of community to the "three worlds" and all the "zone of proximal development". Thus, it not only marks the connotation quality of visual art, but "rises" its tasks and missions for the second time as well.

Keywords—the contemporary era; visual art; cultural phase; social construction

I. INTRODUCTION

History shows that the development and transmutation of art must carry out in the "social negotiation" of self-discipline and external discipline (such as bronze art for ethics and "six Qi [Six different smelting techniques]", painting transformation for "civil society" and photography). And its value "externalization" and "difference" is the "law" of social symbiosis (such as "romanticism" advocates ideal and anti-feudalism; "Bauhaus" promotes humanity in the industry). Therefore, under the new historical conditions, knowing how to recognize the cultural value and role of visual art has undoubtedly realistic identity with the promotion of discipline development and social progress. In this regard, according to Chinese current situation," two-hop-

over-three-step" from the local society to the industrial society, and then to the information society, there are two levels involved.

II. THE CULTURAL POTENTIAL ENERGY AND ADVANCEMENT OF CONTEMPORARY VISUAL ART

From the perspective of cultural "potential energy", visual art is poetic synthesis of advanced productivity, and history has entered the ranks of advanced culture. The specific performance can be summarized from three aspects:

First of all, visual art is increasingly becoming the driving force of the knowledge economy by extensive "Information Design" and cultural transformation. It's known that modern information technology, "Human-Computer Interface" technology, what makes people continue to use and rely on, and vice versa. Therefore, social informationisation and information visualization will inevitably lead to the survival verbalization and language visualization. In other words, the visual mobilization and satisfaction of the inner "psychological tools" has become the "scientific culture" theme of social interaction and value realization. This kind of mutual intermediary and people-oriented multiple connection and unification not only constitutes the "visual culture" trait of the spirit object of the information society, but promotes technique humanization and produce culturalization via "visual art", "visual language" and "visual communication" too. At present, due to the role of this "Socio-design" nature, visual art not only has substantial meaning for various "soft and hard" production materials, but also catch the "eyeball" and occupy the niche market, which has become the core motivation of modern industries such as "attention economy", "virtual economy" and "experience economy", and even achieves leapfrogging with the creation of social surplus value in the connection, what directly becomes the element of the knowledge economy and the essentials of cultural productivity by means of the vivid and stimulating imagery

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aesthetics, such as resource "configuration", capital "expression" and so on.

Secondly, from the perspective of social dynamics and cultural symbiosis, the visual art has become a sustainable resource for modern education and cultural industries through the social communication and gift of artistic value mechanism and symbolic capital. The facts show that the technique humanization and produce culturalization will inevitably bring about the integration of mind and material and life lived by the creation of culture, thus make the integration of "true" and "good" and survival contradiction what regarding knowledge as element get the unity and coordinated development of the beauty only by the constant "divergence" of "mental-practical". Just like information technology brings a huge amount of information and leads to lack of ultimate resources (time). On one hand, language and its methods become the interlaced and complicated knowledge of "psychological" and "axioms", while the generation of knowledge and talents becomes a process with unified and comprehensive response. On the other hand, the process of social production continues to seek visual creativity to increase efficiency, to derive "creative industries", to form "creative drive" to support "technology drive", and even make general technology become a "verbal image" of "one to ten". The change of information is the survival appeal to the "beautiful and lively" movable resources, which has become a universal sharing with the unique ability of the society to adapt to the visual arts. In the education industry, not only the domestic basic education continues to strengthen the "art" quality, all kinds of colleges and universities compete for visual arts, but also many developed countries may list "art" as the core of national education, or regard visual art and design as "a part of the national innovation system", and even on the human resources to form a training scale of constructivism and "social culture view of intermediary behavior."

Third, the most fundamental and important thing is that visual art takes the poetic quality of its mind-material monism, and the reality is related to the structure and substance of "knowledge society" that regards well-rounded development of human beings as standard. Because the integration of mind and material and life lived by the creation of culture, it requires the integration of "Tao-Qi (Doctrines-Utensils)" and poetic humanity. Visual art is a visual model of the intermediary behavior of "emulating things by heart and conveying emotions by things". The humanistic reflection of the mind-material synergies reflects the natural qualities of the senses, the intuitive and self-evident nature, and the true and perfect spiritual characteristics, and the completeness of the "three worlds" dialogue of material, experience and culture, and the full humanity of promoting both knowing and doing, the blending of emotions and feelings, and the "special" quality of integrating the elements of "mind and material as Tao and Qi" and "individual, others and groups", all of these are the structures and methods of existence of human beings. As the attribute of human beings, the essence of culture, its pragmatic nature of science and purpose in the "instrument", and the newness of humanity and law in the "Tao" nature,

and the poetic practice and unity of interaction between "Tao-Qi" and "individual, others and groups", what not only forms the educational paradigm of knowledge negotiation and cognition "rogue", but becomes a cultural model of adapting to and integrating innovation as well. As the connotation and extension of advanced culture, the poetic discourse of mind-material monism, the humanization rearing of consistent system-phenomenon consistency, and the constant pleasure, beauty and the sense of free life at the end, all of these not only constitute the opportunity and digital of the interpersonal reduction of media technology, and the inevitable development of linguistic sensibility has also become the ultimate need of human beings and society "dasein (the being)", and an important source of cultural development.

III. THE VALUE PHASE AND HIGH ORDER OF CONTEMPORARY VISUAL ART

From the perspective of cultural "phase", visual art is a high-level value category based on its social importance of objects, scope and tasks. The main basis is:

First: The visual art has been a positive model of purposiveness priority principle. It's known that that the reality determines the "first principle" of perceptual life in the attribution of human culture because the daily existence of human beings is essentially a perceptual existence. History shows that in the cultural survival of law and purpose, "true" must realize "personal" authenticity and legitimacy by the realization of "goodness". Therefore, culture must be affirmed and emotionally recognized by life in order to be concretely fulfilled and implemented. Not to mention the sublimation of emotional life in material civilization, only in terms of the sensible function of visual form, its importance is not only because it is a part of the brain that can directly "think", "sight" and "cone". Their "texture" and insights are unique to the "shape" and "color" to the big thousand emotions. The "visual imagination" and the "visual symbol" is explicit externally and implicit internally, and the admirable-available poetry, wisdom and creation is not only the most universal and important for human beings. The survival tool, at the same time, is the most natural and broadest purpose and need of cultural development.

Second: Visual art highlights the essence of human symbiosis and holistic development. History has told us, as the negotiation and coordination between the longevity of all things and the son of nature, man is the existence of the mind-material and the sensibility of the monism. Because, in history of heaven-man harmony, human "practice [sensibility], understanding [rational], practice [poetic]" in the "nature-society-specific overall", sensibility is not just "the basis of all the understanding", but constantly the comprehensive ability and structure of the "second rise" of both the primary and secondary — can not only internalize the society, the rationalization of the theory and then "directly become the theorist", but also the "emergence" himself of the poetry and the "externalization" of the ecosystem. Therefore, it is not limited to just a narrow "emotional review power", but the essence and historical

realm of harmony between man and nature, survival and development. This reality determines the noble taste of art that is based on the holistic development of the unity of knowledge, action and language, (truth, goodness and beauty) and the own emissions of two civilizations' integration.

Third: Visual art also constitutes a road monument and indicators for survival integration. In general sense or human destiny community sense, the "first principle" of perceptual life and the decisiveness of perceptual power makes modern aesthetic which is core of beauty life and represented by visual art. By means of cultural negotiation and disguise of the landscape society, history unifies the means and purpose. The unification of the heaven-human telepathy and material-me integration constitutes the reaction to the traditional cultural and educational paradigm of the "photocopying" text world, and also the dissolution and liberation of instrumental rationality and technical coercion. Even in the dialogue between heaven and earth and free breathing, "everyday life" can be carved and highlighted. So that knowledge becomes widely explored and comprehensively developed value indicators and cultural directions of community to the "three worlds" and all the "zone of proximal development", making knowledge a person that has extensively explored and comprehensively developed the "three worlds" and all "zone of proximal development", reflecting the performance of "green".

All of this should be said that it not only marks the connotation and quality of visual art, but also "rises" its tasks and missions for the second time. Therefore, not only "the high level of culture should be the level of art" (Xiaotong Fei said), but as pointed out by Marx too, only departing from the two forms of sensibility what are the perceptual life as the coordinate and the need of perceptual consciousness and sensibility is the object and need of all history.

IV. CONCLUSION

As can be seen from the above, the obvious "dislocation" of visual art in the current Chinese social stereotypes, as well as other problems waiting for tackled, such as the ambiguity of visual arts and cultural identity, the following suggestions is proposed:

First, it's necessary to recognize ourselves again and improve the cultural value statue of visual art, including based on domestic and international art types, cultures, and social phenomena and doctrines, and increasing self-awareness at a higher cultural level, to achieve the observation of the world and broadening the basis. In comparison, research and perspective with the culture of sister art, highlighting the unique intermediary identity, "dependence beauty" and unified ability of contemporary visual art in the two major cultural systems, so that the weightlessness can be regained by correcting deviations; actively investing in physical and mental creation, and developing social practice for the whole people. Its historical meaning of "thinking of words" and "wisdom" is to organize a variety of modern methods to extensively explore and share widely, and to realize energy exchange and development.

Second, it's necessary to keep pace with times and accelerate the modernization of the disciplines. While continuing to promote the creation of its "mental culture" function and "free beauty" creation, and vigorously promote the construction of modern professionalism, including high-intelligence, comprehensive and broad-based, and "admire-use" at the same.

Third, it's necessary to promote the national trend and directly demonstrate the social shaping and construction power of visual art. Optimize human capital, enrich production factors, and promote cultural consumption, and then promote the sustainable development of comprehensive national strength in a multifaceted manner by the means of the cultivation of design, design criticism, design education talents.

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