The concept of simulacra as an aesthetic value for new media arts

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Research Abstract

Since its inception in the 1960s and 1970s, the postmodernism has undergone many transformations and changes in terms of aesthetic concepts and standards. In the field of beauty, the compilations and writings of critics, philosophers and postmodernism theorists have addressed many new issues, terminology, theories and concepts.

The concept of the Simulacra is one of the concepts associated with the postmodernism era. It was studied and analyzed by a group of philosophers of the time, notably Gilles Dulouz, Jean Baudrillard and Michel Foucault. The concept of the Simulacra was developed in a long and complex discourse throughout the history of philosophy, as it has reached its zeal with the forefront of theoretical thought in the latter part of the twentieth century, in the work of theorists, where their writings included different views on the concept of the simulacra, which seemed hidden, and more connected to the postmodern era.

The new media arts, of the most versatile sources and technologies, have the highest representation of the concept of the simulacra, as the capabilities of these arts have become limitless, relying on high-speed media and industrial and technological development, which has led to the overcoming and dismantling of the traditional art structure. Multi-sourced works, without original sources have appeared, and there seized to be a permanent artwork, but digital files consist of many numbers, symbols, equations and arithmetic codes. They are artistic images based on differentiation, non-resemblance, non-identification, breaching the reasonable and the possible, denial of the simulation and the sole model, and lack of origin, as the one art work is a collection of infinite sources, and may also represent ephemeral and false meanings, all of which fall under the concept of the simulacra.

Thus, the research aims to study the concept of the simulacra since its emergence and its association with postmodernism philosophy, as one of the important critique and aesthetic concepts that were not adequately addressed in the Arab critique studies and research, and then addressed it with application and analysis of models of the new media arts, particularly, Video Mapping Projection, the most distinctive of the emerging media arts in the second decade of the twentieth century, in an attempt to link the meanings and connotations associated with the concept of the Simulacra and the aesthetics of those arts, and even the value of aesthetics that characterize them.

The research then tends to answer the following question:

- What is the possibility of revealing the aesthetic values of the new media arts in light of the concept of Simulacra?

Research hypotheses:

- The principles of the Simulacra concept may contribute to the disclosure of the aesthetic values of the new media arts.

Research aims:

- Revealing the aesthetics of the new media arts in light of the meanings and ideas associated with the concept of Simulacra.

Research importance:

1- Studying the concept of Simulacra as a critical and aesthetical entry to the criticism and appreciation of media arts and digital media in the third millennium.

2- Linking terminology and theoretical aesthetic concepts with the applied aspect of the new media arts in general, and Video Mapping Projection in particular.

3- Introducing one of the trends of international contemporary art, the video Mapping Projection, as one of the latest types of contemporary art and a sign of the tremendous technological change that has accompanied the 21st century.

Research limits:

The research is limited to dealing with the concept of Simulacra by application and analysis to a selection of new media arts works, especially Video Mapping Projection.

Research results:

1- The term Simulacra was widely featured in the critical and philosophical writings and literature of the 1970s and 1980s through social, cultural and technological transformations that contributed to a radical change in the field of aesthetics and philosophy of art, especially the emergence of post-philosophy. Modernity through its theoreticians Gilles Dolouse and Jean Bouderard.

2- The Simulacra is the basic image representing the culture and aesthetic philosophy that seeks to affirm pluralism and difference by standing against the college and totalitarianism and breaking down the constants and assumptions.

3- The term new media art overlaps with many other forms or types of art such as digital art, video art, media or other arts based on the use of all kinds of contemporary technologies.

4- New media art encompasses a wider range of video or other digital art of the 1990s, where the term new media art is used as a more comprehensive and general term to describe works of art based on all forms of contemporary technologies in various scientific fields such as biology. Physics and chemistry, not just Communication and information technology.

5- Video Mapping Projection is a new media art genre called Projection Mapping- Digital Mapping - Architectural Mapping - Real time video, in addition to its oldest academic name, Spatially Augmented reality SAR, which is a development of video art that projects graphics and animations, whether on flat surfaces or three dimensional ones, causing optical illusion.

6- Video Mapping Projection presentations include several types or shapes that vary according to the objectives designed for them and their locations, including 3D video presentations: equipped in space, interactive, architectural, and performance.

7- Some of the aesthetics of Video Mapping Projection art converge with the characteristics and principles of the Simulacra concept in the light of a range of duets such as real/false binary, meridian and permanence, self/other, multiple/single.

Research recommendations:

1-Doing further researches and studies on the concept of Simulacra by researching and applying the trends of postmodern art.

2- Holding seminars and workshops to shed light on the aesthetics of new media art in light of the tremendous technological developments taking place in the second decade of the 21st century.

3- Developing the studying curriculums in faculty of art education in particular and art colleges in general, including teaching new media arts techniques.

4- Directing researchers and scholars to shed light on the art of Video Mapping Projection in particular - through scientific researches - as one of the emerging areas of new media art that has gained widespread popularity in contemporary international art.

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