

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

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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 aesthetic, 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 Deleuze, 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, and without original sources have appeared, and there seemed 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 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 aesthetic characterize them.

Keywords:

Simulacra- Aesthetic- New media art