

Research on the Aesthetic Construction of Contemporary Art

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Abstract: The spirit of "provocation" and the consciousness of "remodeling" advocated in contemporary art are the pursuit of the truth of human nature, which is a leap in the history of art development and the baptism of humanistic spirit. In this article, starting from the responsibility that contemporary art needs to undertake for the development of the entire human society, and based on the reality, it explores how to aesthetically construct contemporary art from three levels, hoping to provide theoretical references for practitioners in related industries, and then make contemporary art can play its own positive role.

Keywords: Contemporary art, Aesthetic construction, Social responsibility

In the fields of materials and media, contemporary art has been expanded infinitely, realizing rich and three-dimensional aesthetic meaning. In addition, the auxiliary functions of time and space are added to the works of art, which once again promotes installation art, performance art, conceptual art, etc. It constitutes the main force of contemporary art, and shows a rapid development trend. These non-traditional art styles have formed a strong challenge to the traditional art aesthetics, and the contemporary art aesthetics must be reconstructed.

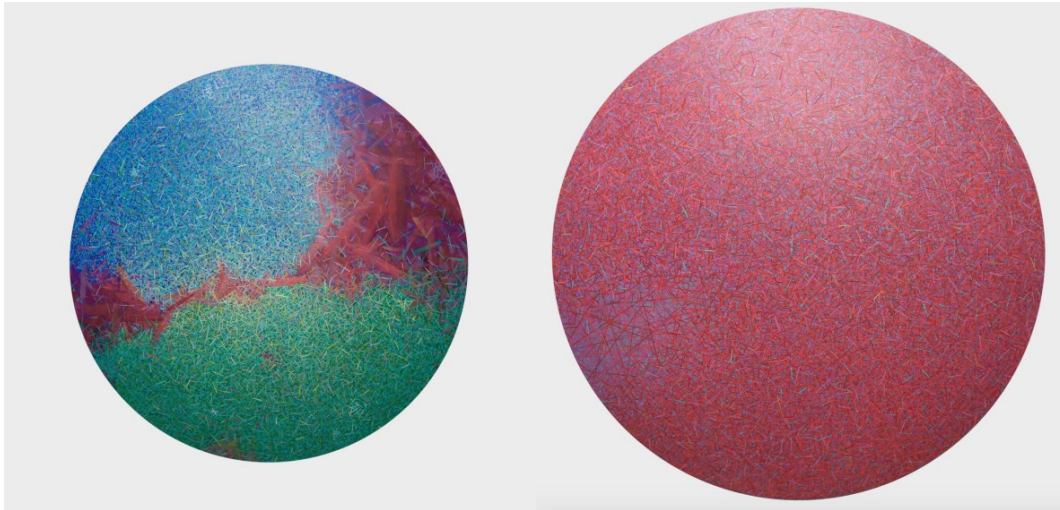
1. Responsibility of contemporary art for social development

From an essential point of view, the formation and development of contemporary art is a natural occurrence based on changes in human cognition of the world, which is "expanding" and "deepening" rather than "replacement". Although on the whole, contemporary art has strong rebelliousness and comprehensiveness, it is a new type of behavior. Its real core is the sincerity and kindness in human nature. Human behaviors that exceed moral boundaries and irrational should not be included in aesthetic activities, and absolutely cannot act arbitrarily and tout the inevitable evil in human nature just because of the mask of "contemporary art".^[1]

Works of art come from human life and embody human life, which is also the most basic purpose of artistic creation. In the process of creating art, the artist's "artistic sense of smell" is the premise, and the development from "life" to "art" is a matter of nature. It is also the main manifestation of emotion and social responsibility. With the development of the times, people's ideas have also undergone great changes. The Internet and globalization have made a breakthrough in the time and space limitations of contemporary art. Contemporary art is different from traditional art. It faces the whole world, advocates humanistic care, and reflects macro themes such as ecological protection, women's status, human rights and morality. And they are also the active concerns of all human beings, and are definitely not the responsibility of a specialized field or a specific industry. Contemporary art needs to take on part of its social responsibility and use different art forms to inspire the authenticity and kindness of human nature, and to speak out for human beings and the world.

2. Analysis of the aesthetic construction direction of contemporary art

The innovation and change of contemporary art to traditional art forms has brought about changes in art theory and aesthetic concepts. Therefore, contemporary art aesthetic issues also need to be reconsidered. In the future construction of aesthetic theory, we can try to start from the following three directions.

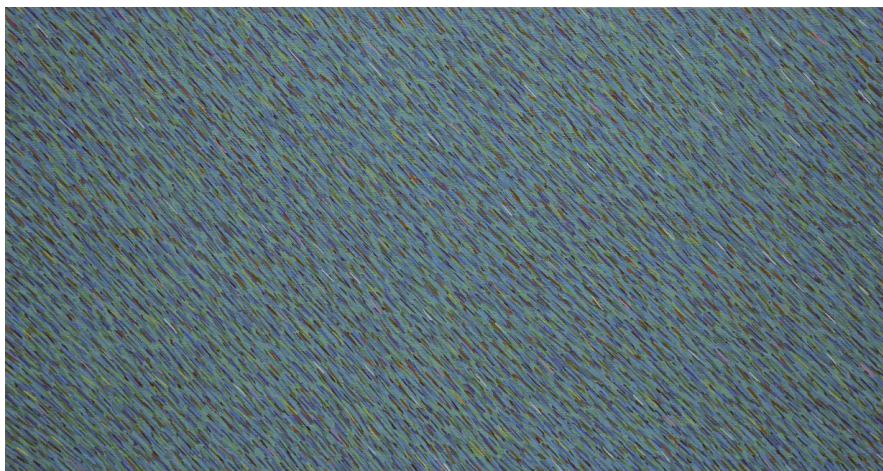
*Figure 1: "Dome 19"**Figure 2: "Dome 17"*

2.1 Break through the traditional aesthetics, expand the object and scope

Among the traditional aesthetic theory, western mainstream art and fine art research center is absolute. Natural environment aesthetics, indigenous art, popular art, women, and many other art forms are relatively marginal position, with less attention. In such an environment to construct aesthetic theory is not perfect, and biased.

In the process of the development of contemporary art, anthropology, pragmatism aesthetics and life aesthetics have been paid attention to. This reform is a breakthrough and innovation of the traditional aesthetic theory in the past, emphasizing the deep relationship between art and human living environment, daily life and cultural context, and breaking the limitations of traditional aesthetics. The study of aesthetics has also been extended to the field of popular art, indigenous art and other art forms originally in the marginal position, which has played an absolute role in promoting the sustainable development and perfection of contemporary art.

First, it has a key practical significance for creating the art with Chinese aesthetic connotation. In the traditional aesthetic environment, the theoretical and Westernized color is relatively strong, and the traditional Chinese aesthetic art practice is ignored, so that the elements of Chinese characteristics and national characteristics are largely missing. Containing rich Chinese aesthetic aesthetics to build contemporary art, we need to rely on our profound aesthetic culture and artistic connotation to develop, pay attention to the life elements, the environment elements, national elements, etc., develop aesthetic practice, in order to build a rich Chinese style aesthetic theory of contemporary art.

*Figure 3: "Hidden 34"*

Secondly, it can bring promoting influence and enlightening suggestions to the construction of the basic theory of contemporary aesthetics. Each art form is derived from unique natural or cultural

environment, with unique artistic identity and artistic value. They are derived from different cultural contexts and have their own cultural fields and cultural systems. The study of different art forms and the comparison of western art and mainstream art can further deepen the in-depth understanding of contemporary art aesthetic issues. Therefore, in the process of constructing contemporary art aesthetic, it is necessary to study and think about popular art, environmental art, national art and so on, and understand the aesthetic connotation, so as to build a rich and comprehensive aesthetic theory in a real sense.

2.2 Cross-disciplinary research, rethinking the status of aesthetics

In contemporary art theory, attention is paid to the connection between art and life experience, environmental influence, history and culture, as well as the characteristics of time, space, context and other aspects of art itself. A large number of contemporary art scholars have optimized the definition of art from their professional perspective. They are no longer limited to the appearance factors such as art itself and artistic aesthetic characteristics, but more deeply explore the "invisible" factors such as economy, culture and history contained in art. This shows that, art has a close connection with philosophy, anthropology, economics, sociology and other disciplines. And interdisciplinary research has thus become a new direction of art research, which plays an important role in aesthetic construction.

Specifically, "aesthetics" can be considered as the root of the development of philosophy, and aesthetic experience is also one of the important bases for the birth of cultural experience. Aesthetic theory is closely related to scientific knowledge, social humanities and religious belief. It has a profound influence on individuals or the whole society and helps to improve personality and lead the society. On the contrary, it is precisely because of these close connections between aesthetic theory and many disciplines that in the aesthetic construction and theoretical research of contemporary art, one should not only focus on art itself, but should try to "walk out of art" and develop an interdisciplinary approach. It has also been recognized by experts and scholars in many disciplines at home and abroad.

Wolfgang Iser, a German philosopher and esthetician, proposed that "aesthetics should synthesize all the problems and viewpoints related to human 'perception' and many research results in philosophy, society, psychology, art and spiritual science".^[2] He also believed that "western civilization has long ignored the existence of 'cross-cultural'". The views put forward by Iser also have a significant impact on literature, music and many other artistic creation and aesthetic research. Contemporary American philosopher, music esthetician Peter puts forward the "emotional cognitive doctrine". He thinks that art aesthetics discussion should be "covers the aesthetic main problem, at the same time associated with philosophical issues, such as metaphysics, philosophy of language, the core of philosophy theory", which in a large extent, solves the formalism of the limitations of music aesthetics. Peng Feng, dean and professor of the School of Arts of Peking University, pointed out that the "interdisciplinary" of aesthetic research is inevitable, which is reflected in the integration with various branches of philosophy, as well as the integration or crossing between sociology, anthropology, psychology and other disciplines.

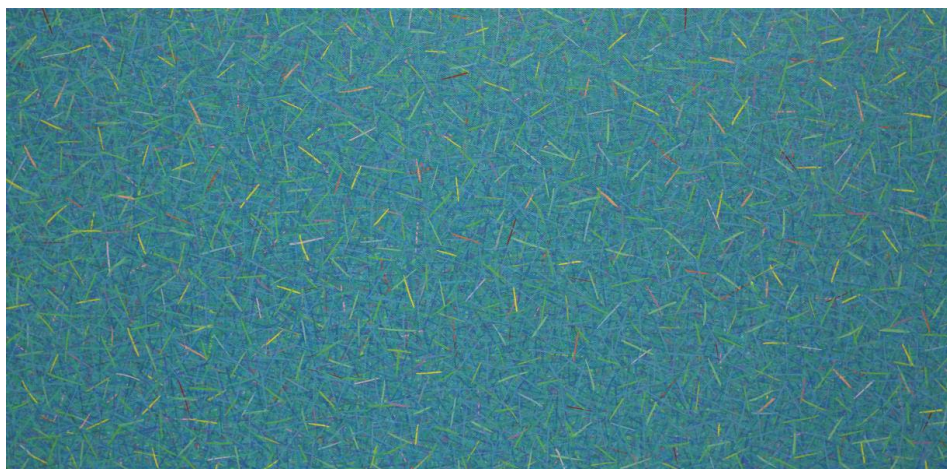


Figure 4: "Hidden 35"

The interdisciplinary research and practice of contemporary art aesthetics can promote the mutual

deepening and synchronous expansion between aesthetics and cross disciplines. In addition, the original characteristics and aesthetic value of aesthetic experience itself go deep into other cultural fields, which can also promote the development of individual shaping and social guidance more actively, help to construct the social world of "truth, goodness and beauty", and promote the harmonious coexistence of man and nature.

2.3 The return of aesthetic sensibility, the reconstruction of sensibility aesthetics

"Father of Aesthetics" Baumgarten initially defined aesthetics as "the science of perceptual cognition", focusing on the activities of human intuition, perceptual experience, etc. However, in the long-term development, aesthetic research has gradually embarked on the taking the path of abstracting sensibility and generalizing aesthetics, paying more attention to rationality, downplaying sensibility, and trying to explore the eternal definition of the essence of "beauty and art". Aesthetics, which was originally a perceptual discipline characteristic, was ignored.^[3]



Figure 5: "Change 20"



Figure 6: "Change 23"

In the contemporary aesthetic theory of art, it has made a positive reflection on the problem of "crossing the boundary" in art practice: First of all, it deconstructs the essentialism and rationalism traditions in traditional art aesthetic research, conducts in-depth reflection on whether there is an "eternal" theoretical proposition of art essence, and puts forward the relevant point of view that "art cannot be defined", and discusses the universality of traditional art. It questions and opposes abstraction, advocating the related features of artistic difference, daily, and contextuality. Secondly, it attaches importance to the close relationship between artistic experience, natural experience, life experience and other experiences with perceptual characteristics, which also has an important influence on the aesthetic theory of contemporary art to a large extent. For example, it emphasizes that human "primitive experience" has perceptual characteristics, is an "immersive" experience, and is also an aesthetic experience, maintaining a rich and complete original feeling, which has given birth to all human cultural experiences, including aesthetic experience; for example, it attaches importance to the connection between aesthetics, perceptual experience, and aesthetic atmosphere, reconstructing aesthetic sensibility and returning to aesthetic sensibility, which is the foundation of atmospheric aesthetics; taking life aesthetics as an example, it pays attention to the relationship between aesthetic experience, daily experience and the perceptual world, intervening in the political level, social environment and folk life; environmental aesthetics and ecological aesthetics pay attention to natural experience and the significance of environmental aesthetics to human existence. It believes that the natural environment is the condition for the survival of all human beings, and human beings should form a community with the natural environment, care for human beings, have reverence for nature, respect gods, and appreciate all things.^[4]

What these theories emphasize are a breakthrough against the rationalization tendency of traditional aesthetics, hoping to make artistic aesthetics return to the perceptual level proposed by Baumgarten and reconstruct artistic aesthetics.^[5] In short, in the process of constructing aesthetics in contemporary art, we always pay attention to the important role of aesthetic activity itself as an experiential activity formed by human beings "on the scene", highlighting its temporal and spatial characteristics. In different cultural traditions, the cultural context of artistic aesthetics is different. The time and space

cognition, sensory structure, etc. are different as well, but they all have the value of existence. Therefore, What contemporary art should achieve is that, whether it is black art or white art, whether it is Western art or non-Western art, whether it is minority art or mainstream ethnic art, etc., there should be no hierarchies and differences, but should objectively look at the differences in their perceived experience, treat them as equals, and maintain respect. This will enrich the aesthetic connotation of contemporary art to a greater extent, expand the aesthetic scope and artistic connotation. In addition, aesthetic equality is also an important prerequisite for political equality. Only by realizing the aesthetic equality of art at the perceptual level can it be possible to achieve macro-level social justice and human equality.

3. Conclusion

To sum up, in the context of the new era, the construction of contemporary art aesthetics is to "lead people to be kind", to establish a behavioral standard with goodness as the main body, to explore the moral connotation of "intrinsic goodness" in human nature, and allow it to truly expand and develop. In the process of artistic creation, we need to try to guide people to form new experiences and new ideals with the help of works, and pay attention to various social issues. This can be considered as the key core of the aesthetic standards of contemporary art, and also the reason for the existence and development of contemporary art.

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