

The Influence of Contemporary Aesthetic Taste on the Artistic Creation of Digital Media

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Abstract: Aesthetic taste is the subjective hobby and tendency expressed by individual in aesthetic activities and aesthetic evaluation. Aesthetic interest is the aesthetic appreciation ability of the subject showing his preference. This ability restricts the various aesthetic behaviors of the subject, not only in the aesthetic creation, but also in the appreciation of the beauty. In the contemporary society, the tide of commercialization swept the world, and the aesthetic activities have also undergone a process of transformation. It is this aesthetic specialization and commercialization that propagate the aesthetic value infinitely and spread in the daily life, eventually eliminating the boundary between art and life. The contemporary aesthetic taste shows the tendency of commercialization, living and popularization. These three tendencies will also inevitably affect the three stages of artistic creation -- Observing and experiencing social life, conceiving artistic images and solidifying artistic images into works of art.

1. Introduction

As a high-level spiritual activity of human beings to judge beauty and ugliness, sadness and happiness, aesthetic activity is subjective and objective initiative activity, which contains two aspects of aesthetic object and aesthetic subject. Aesthetic view is the main body's general understanding of aesthetic activities, which takes aesthetic ideal as the core, and this core is embodied as certain aesthetic value evaluation standards. As an internal yardstick, these standards control the aesthetic activities of the subject, and are finally expressed in the form of aesthetic taste. Therefore, interest embodies the complex content of aesthetic concept system.

2. The Connotation of Aesthetic Taste

People have different understanding of aesthetic taste. Some people think that aesthetic taste is a kind of appreciation, or a kind of ability of judging and debating. Some people think that aesthetic taste is a kind of intuitive evaluation, and others think it is a kind of personal subjective preference. Hume thinks that aesthetic taste is the motive force of aesthetic consumption behavior, and it is the ability to "produce the emotion of beauty and ugliness and good and evil" by virtue of imagination. On the one hand, he emphasizes the relativity of aesthetic taste, which is due to the differences of times, nationalities and individuals, which inevitably leads to the divergence of aesthetic judgment; on the other hand, he thinks that aesthetic taste has consistency, because people's natural nature is more consistent in the emotional aspects of the heart than in most of the body's feelings. Kant thinks that aesthetic taste is a kind of rational judgment, which has universal validity. The root of this universal validity lies in human's innate "common sense". Modern "reception aesthetics" put forward the concept of "Horizon of expectation", which added a new angle to the discussion of aesthetic taste. "Horizon of expectation" is the sum of various factors such as readers' artistic accomplishment and cultural background. It is through this horizon that readers can accept and understand the works, so as to turn their expectations into reality. "A literary work It awakens the memory of previous reading, brings readers into a certain emotional attitude, and then starts to

arouse the expectation of "middle and end." In fact, this is the aesthetic taste of classical aesthetics. The difference is that reception aesthetics explores this issue more consciously from the perspective of history and hermeneutics.

Generally speaking, in the dynamic mechanism of aesthetic activity, aesthetic ideal is the beauty of ideal form constructed in the mind by the subject through imagination. As a kind of life cultivation, aesthetic ideal directly makes aesthetic activity an important part of the subject's life practice; and aesthetic taste is the subjective hobby and tendency shown by individuals in aesthetic activities and aesthetic evaluation summary. Aesthetic ideal and taste is the spiritual communication between people and the world, which is related to the world outlook, outlook on life and values. At the same time, because aesthetic activities are social, aesthetic ideals and aesthetic tastes are also permeated with the brand of traditional culture, customs and customs. In a word, aesthetic taste is the aesthetic appreciation ability of the subject to show its own preference. This ability restricts the various aesthetic behaviors of the subject, which is reflected not only in the achievements of aesthetic creation, but also in the appreciation and evaluation of aesthetic products during aesthetic appreciation.

There are also different levels of aesthetic taste. The most basic is the individual aesthetic taste, that is, the aesthetic appreciation ability with personal color embodied in each aesthetic subject. The similarity or consistency of many individual aesthetic tastes reflects the aesthetic tastes of groups or groups, which reflects the more consistent aesthetic ideals and value standards of social groups with different social classes, strata, occupations and cultural backgrounds. From the group aesthetic taste to the higher abstraction, that is, the common characteristics of many groups' aesthetic taste constitute the aesthetic taste of a specific nation, which clearly presents the imprint of a nation's unique aesthetic culture.

In a letter to his son, Fu Lei once talked about the aesthetic taste of the Chinese nation: "compared with modern Westerners, our Chinese nation is closer to the ancient Greeks, so it is more natural and healthier. Even the most pessimistic part of our philosophy and literature is not Christian surrender or "defeatism" in modern language; it is the general lament of human beings for birth, aging, illness, spring flowers, autumn and moon. For example, ancient Yuefu and all our poems mentioned that life is like the morning dew; or it is the expression of indignation and resistance, such as Laozi's Tao De Ching. —For this reason, our favorite western art is Greek sculpture, Renaissance painting, 19th century landscape painting - in short, non religious and non preaching works Is it not common in the literature of the Han, Jin, six dynasties, Tang and Song dynasties that we love life, love life and are ready to wander away at any time This passage shows that the function of taste embodied by aesthetic preference and aesthetic choice is universal in the aesthetic consumption behavior of individuals, groups and even the whole nation. This passage also points out the unique aesthetic taste of the Chinese nation to a certain extent.

3. The Change of Contemporary Aesthetic Taste

In contemporary society, the tide of commercialization is sweeping the world, and aesthetic activities have also undergone a process of outward transformation. The psychological accumulation or the ideal of humanized nature described by traditional aesthetics are embodied in materialized psychology and quantified nature in contemporary life. Aesthetic taste is highly specialized in contemporary society, which makes capital, employed technical workers and mass production the basic elements of aesthetic activities. Aesthetics is no longer a personalized psychological shaping, but a social structural demand dominated by society and subject to professional guidance. Aesthetics has become a medium to promote the internalization of the capital led right structure into human sensibility. In high-tech society, emotion can be packaged and reproduced in advertising and media. Of course, aesthetic experience can also be produced and reproduced technically.

It is this kind of aesthetic specialization and commercialization that makes aesthetic value propagate infinitely and diffuses in daily life, and finally eliminates the boundary between art and life. The combination of aesthetics and capital leads to the materialization of human sensibility.

When aesthetics is thoroughly quantified by various technical means in the commercial society, it will inevitably lose the redemption function described by traditional aesthetics. This is the reason why the aesthetic tendency of contemporary life is popular and commercialized. These three tendencies will inevitably affect the three stages of artistic creation: observing and experiencing social life, conceiving artistic images, and solidifying artistic images into artistic works.

4. Contemporary Aesthetic Taste and Digital Media Art Creation

As a new art form, digital media art is a combination of digital media and digital art. It is a subject integrating digital technology application and art creation. It also studies the application of digital media technology and art theory, and discusses the application of digital technology in film and television art, network multimedia, virtual reality, electronic games, computer animation and many other fields Principle and law.

As a way of mastering media, art is greatly influenced by the nature of media itself. Digital media art is an art creation by means of digital technology, so it is restricted and influenced by the characteristics of digital technology itself in the whole creation process. The essence of digital technology is to digitize all kinds of artistic means incorporated into its system. No matter words, sounds or pictures are highly abstracted into two numbers: 0 and 1. This brings unprecedented possibilities for the integration of various traditional art forms.

The extreme flexibility of digital technology provides almost unlimited possibilities for artistic conception. Every progress of science and technology provides a new way and means for artistic creation. At the same time, it creates a new way of acceptance, expands the vision of aesthetics and opens up new fields. In the world of digital art, "nothing can't be done, only unexpected". Digital technology makes art creators get rid of the shackles of traditional tools and create art more freely. It is very easy to modify and copy the digital works, which makes the creators in the process of solidifying their artistic ideas, most of the modifications are not preserved. The audience only see the final works, and the process of the author's creation is generally not shown. In other words, digitization hides the process of artistic creation.

Digitization determines the extraordinary convenience of digital media art reproduction and dissemination. Coupled with the advent of the Internet era, the subject of art creation has the ability to have a large amount of information and make full preparation for the early stage of art creation. In the network era, the scope of creators' experience life is expanding unprecedentedly. With the help of the Internet, people can enjoy the excellent works of art from ancient times to the present in an instant, exchange skills with excellent artists from all over the world, and understand the local conditions and customs around the world at home. All of these bring great convenience for the creator to experience life. At the same time, we should also see that the emergence of this unprecedented mode of communication further promotes the democratization of aesthetics. The emergence of mass media has completely broken the aristocracy of traditional art, and the production of network and digital art works makes aesthetic become a simple and convenient thing that everyone can do at any time. Everyone can be a creator, and everyone can be a receiver. This ambiguity between the receiver and the creator makes the creation of digital works extremely flexible, but also determines the uneven quality of their creation. Dufrenne pointed out: "we are quite familiar with the new means of effective artistic performance, reproduction and circulation created by modern technology: the expansion of the scope of communication (sometimes completely on tour), that is, to work for the public as well as for art, has stimulated art books, photography, slides and films, which are constantly copied by popular newspapers and television. These means are obviously closely related to the commercialization of art, making art products adapt to the general public. " This is the impact of commercialization of aesthetic taste on artistic creation: making art products more adapt to the aesthetic needs of the general public, that is, making art more democratic, life-oriented and popular. Digital media art is no exception.

However, the tendency of commercialization, popularization and life of contemporary aesthetics also brings a lot of negative effects. To some extent, it promotes the non individuation of art creation and leads to the passivation and inertia of art appreciation. The most valuable feature of art

lies in its creativity, and the industrial civilization under the rule of contemporary technology has a tendency to average and standardize people. As a cultural background, it has a potential impact on the non individualization of artistic creation. Digital media art is the concentrated embodiment of this dehumanization. Many software have been intellectualized to the extent that they can automatically compose music, write and draw. The art created by this computer is a typical example of dehumanization of art. At the same time, due to the unprecedented convenience of reproduction and dissemination caused by digital technology, people have more opportunities to contact art works and lower the threshold of acceptance. On the contrary, it makes the audience no longer seriously think about the significance of aesthetic objects, thus causing aesthetic fatigue and growing aesthetic inertia.

5. Conclusion

As an important part of the aesthetic concept system, aesthetic taste embodies the subjective hobbies and tendencies of the subject in aesthetic activities and evaluation. It always influences the artistic activities of artistic creation and appreciation. As a new art form, digital media art not only has its own unique personality, but also has the commonness of all arts. The change of contemporary aesthetic taste has a great influence on this new form of art creation in both positive and negative aspects. Only when we grasp the relationship between creation and aesthetics, science and technology and art, can we give full play to the great potential of digital media art.

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