

The Paradox Crisis and Strategy Transformation of Art Self-discipline

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Keywords: art self-discipline; modernism; avant-garde; depth mode; popular culture

Abstract: The fragmentation of modernity has led to the manifestation of the value of artistic redemption. Both modern art and avant-garde attempts to use the depth mode to convey the value of redemption, which directly leads to the expansion of the aesthetic value of art. However, the shortcomings of the depth mode itself make the expansion of artistic value encounter problems in the practice of art. Then this statement was re-expressed in a flat and perceptual way in popular culture, and the "aesthetics of daily life" is its representation. The price paid is that the aesthetic value changes from redemption to liberation.

1. Introduction

With the establishment and expansion of modernity, the concept of aesthetic self-discipline is established and gradually became popular. It directly led to the emergence of modernism and avant-garde. They publicized self-discipline, practiced aesthetic ethics, and implemented artistic breakthroughs. However, after World War II, they declined sharply and replaced by popular culture that was closely connected with daily life, closely related to business activities, and apparently deviated from the "self-discipline" feature. How this historical transformation happened, and what deep content it contains in the discourse alternation, is exactly what this article is going to discuss.

2. The expansion of artistic self-discipline and the rise of the depth model

The emergence of modernity made the value field begin to divide, leading to the formation of the concept of artistic self-discipline. The emergence of Kant's aesthetics found a theoretical expression for this concept. People began to think that beauty was utilitarian and independent of the existence of other things. Art got rid of the fields of morality, society, and politics, and gained its own unique legitimacy.

However, modernity has led to the division of value spheres, and it has also directly led to struggles between value spheres. The concept of artistic self-discipline did not allow art and aesthetics to be reassured in its own field, but gradually extended, creating appeals that affected other fields. Historically, the process of establishing modernity is also a process of "rationalization" in Western society. It is an inevitable requirement of rationality, and meanwhile it means the omnipresent erosion of instrumental rationality, the disappearance of human materialization and the meaning of existence. To counter instrumental rationality, people regard art as a tool of salvation. It is believed that in a world that is everywhere rationalized, only utilitarian and purposeless art can get rid of oppression and complete the task of enhancing humanity with its emotional charm. The problem is that when the art of self-discipline becomes a tool of confrontation, it also means that the value of beauty is out of its own field. Aesthetics crosses the border into the real world and becomes an important or even sole value standard in the real world. At this time, the value of art expanded dramatically, it aspired to become the norm of individual behavior, and even attempted to bring the entire world under its control. At the same time, art began to break through the connotation of "self-discipline"-self-legislation and self-regulation.

This ambition has led to a great deal of attention and form innovation in modern art in terms of values. As Fer James said: "Modernists always want art to produce more than a novel, a painting, or a symphony. They want art to do everything ... that is to say, modernism wants What is to be

expressed is 'absolute', the ultimate truth. Not only that, but also want to change life and make life develop in a certain direction. "[1] In order to convey this plethora of ideas, their work had to be symbolic. Because only with such "unrealistic" means can they express the ideas they want to express and pursue the value they want to pursue. In this way, form innovation naturally leads to the barriers and obscurities of acceptance. Before modernism, whether romantic or realist, it is not difficult to understand the meaning of its artistic creation, even if it is religious art, although its purpose is to be metaphysical, but also a lot of borrowing of real-world story forms to convey. The modernists are different, and their pursuit of ideas has created a huge gap between artistic creation and reality.

Therefore, the pursuit of redemption value and the form of innovation have made modern artistic creation a practical activity of a deep mode. The artistic practice of this model hides the so-called meaning and essence behind things and appearances, and draws an invisible distance between the two. It is believed that only with the help of distance can one feel profound. The pioneers, although different from modernists in artistic creation, are actually similar to modernists in their pursuit of depth, except that they are more radical than modernists and even adopt an attitude of resisting the existing art system.

Take Warhol's "Brilo Box" and Duchamp's "Spring" as examples. From the outside, they are not obscure at all. "Brilo Box" is actually a box of soap bars, and "Spring" is actually a urinal. However, treating these things that are not related to art as art is an act of extreme rebellion and avant-garde. The idea behind this behavior is highly elitist, so its behavior is also an artistic behavior in a deep mode, rather than a plane public perception. In fact, the avant-garde approach demonstrates their practical ideal of transforming everyday life. The avant-garde believes that only by turning art into ordinary daily life and letting art disappear, can humans achieve aesthetic survival, and in other words, canceling art will make "beauty" the only value in the world. In Mondrian's words: "One day, we will be able to live without art, as we now know about art; Beauty will become rich and mature, become a touch of reality, human beings without art will not lose much." [2]

It can be seen that avant-garde artists pay more attention to the liberation significance of the ready-made living world than the modernists. Its artistic practice seems to be a rebellion against the art world, but in the bones is to bring art into life in order to actively transform life, which is actually a further avant-garde concept, deep consciousness.

3. The problem of depth model and the paradox of artistic self-discipline

In this case, the paradox crisis of artistic self-discipline began to emerge: In order to practice the aesthetic salvation function, artistic practice can only adopt a depth mode far from reality. For this reason, modernists continue to innovate techniques and avant-garde continue to perform ritual rebellions, but this practice has also led to a separation from the public. It can only make them go further and further on the road of elites, but cannot make them gain public recognition and the realization of aesthetic salvation, and the idea of getting rid of the oppression of instrumental rationality is therefore turned into nothingness.

Peter Beagle points out in Pioneer Theory that although aestheticism and modernism hold a fierce negative attitude towards the real world and isolate art from life practice, they try to construct an ideal space in art, a highly free aesthetic utopia. In fact, this makes art a kind of spiritual compensation in the capitalist world, and indirectly affirms the bourgeois political ideology. The later avant-garde was even more radical. In order to achieve further negation, even the formal reform of artistic language was no longer concerned, but instead criticized the production and dissemination mechanism of art and criticized art itself. They tried to incorporate daily life into art, and organized a new life practice in the name of art. However, this vision has also not been realized. Although the avant-garde artists have rejected the traditional art form, they have not denied the artist's identity given by the self-disciplined art system. And this artist identity is an elite identity. "The reason why the impulse of avant-garde art to reintegrate into social life cannot be realized is because of the idea of elitism. Avant-garde art is the identity of artists granted by the self-discipline

art system to oppose the self-disciplined art system, which doomed the avant-garde art is a kind of suicide art.”^[3] In fact, when the avant-garde art that originally wanted to rebel against the classics was eventually incorporated into the capitalist art system and entered the Pompidou Center to become a new classic, the capitalist art system was further strengthened, not dissipated.

And, fundamentally, whether this aesthetic practice itself can change social reality is also a question. Modernist artists and theorists of the Frankfurt School believe that in a society where instrumental rationality is omnipresent, only art retains heterogeneous, negative power. However, after all, it is difficult to replace the criticism of weapons, and to realize the resistance to society in an aesthetic way, which is different from the liberation path of violent revolution, which is fundamentally non-violent and non-controlling, which is both its advantages and its shortcomings. This method is conducive to the operation of resistance in a peaceful environment, and to achieve a battle with capitalism through the struggle for "cultural leadership." However, it is doubtful to expect it to completely subvert the entire reality of capitalism. Moreover, even if the aesthetic value has such power, that aesthetic ethics becomes moral ethics, aesthetic modernity replaces economic modernity, and political modernity becomes the only modern society, which itself may not be very beautiful. Just as a poet becomes a politician, it may not be a good thing for society.

In this way, the efforts of avant-garde artists are forever confined to the field of aesthetics, and their failure to enter the field of practical practice is bound to the failure of modernism and avant-garde. Capitalism can modify the art system, re-discipline it and obliterate its revolutionary spirit, but artists do not have the power to oppose capitalism in practice. As Shusterman pointed out: "The liberation and reintegration of art in the practice of daily life cannot be achieved only through the attempt of advanced art itself to fundamentally reform."^[4]

4. The reselection of art self-discipline and the rise of popular culture

As the product and spokesman of aesthetic modernity, the concept of artistic self-discipline has to choose the way out again after facing the difficult situation, and its realistic approach is to move from the deep mode to the plane, from rationality to sensibility, that is, from modernism to postmodernity, from avant-garde art to popular culture.

In terms of theoretical basis, researchers have begun to raise the status of sensibility. "The most important thing now is to get back our feelings. We must learn to see, hear, and feel.... The function of criticism should point out how already exists, and it is what it is, rather than pointing out what it means." ^[5] Philosophers led by Foucault, Habermas, and Liotta began to criticize the metaphysics of the past, and doubted the concepts of reason, center, and subject that were firmly believed in the past.

In terms of social change, productivity development provides the environment for this change. After Westerners gradually emerged from the shadows of World War II and the Cold War, capitalism began to enter the era of "post-industrial" and "globalization." During this period, new technologies such as computer technology, network communications, bioengineering, genetic inheritance, and electronic media expanded into society as a whole, gradually changing the world and giving society a new look. And such a change penetrates into the aesthetic realm, and it gives a new opportunity to realize the value of art.

The potential of popular culture itself is also one aspect. Compared with modern art, which emphasizes aesthetic salvation to intervene in reality, popular culture is a lifestyle based on the masses, oriented to life, exalted emotional liberation, pursuit of anti-cultural attitude, and "entertainment to death". Network literature, celebrity concerts, and clothing fashion are emerging into a new culture, and they have gained new meaning in mass consumption. In this way, the aesthetic value began to achieve its original expansion goal: the fusion of beauty and daily life, which is also the "aestheticization of daily life". Of course, it also paid the price that the beauty of this time is different from the aesthetician's experience that the aestheticians at that time imagined.

Why mass culture replaced modernism and avant-garde in the mid-to-late 20th century, and why aesthetic culture gradually moved to "vulgarization". Of course, there are a lot of economic,

political, and cultural reasons. However, if we explore from the perspective of art self-discipline, we will find that what is presented here is the expansion of artistic value, its failed attempts and its strategy conversion.

Acknowledgment

Fund Project: Study on the end of artistic self-discipline from the perspective of modernity change (17YJCZH056), Humanities and Social Sciences Youth Project of the Ministry of Education; Research on the relationship between artistic self-discipline and aesthetics of daily life (14q104), Youth Project of Hubei Province Education Department.

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