

## **SOME THEORETICAL APPROACHES IN THE ERA OF KNOWLEDGE**

### **DEBATE ON THE STATE OF ART**

A basic element that characterizes our present age is the interdisciplinary integration between art, science and technology, the importance of convergence or interdisciplinary cooperation.

Art as science and technology is globalizing but adapting to the conditions and times of each society, country, region, but its universalization is expressive when its quality is high, its aesthetic expression is globalized, and it can be appreciate and understand for all classes, cultures, that is to say, for the various. (Popper: From technological to virtual art)

I feel that people of my generation think much more about these issues: the relevance of art and its necessity in the age of knowledge. But there is also some questions that we propose on the social perspective of art and its conditions in relation to time and the future: notions of contemporaneity, postmodernity and post-history. Where is the art? Does the art of here and elsewhere have the same temporality? And the future? Nowadays, when we refer to art, what are the subjects mentioned? Those of a virtual action, of a process in an indefinite time or of a spatiality? In the end, a thousand and one questions. In any case we will try to clarify our contemporary context according to some authors.

In fact, to explain these points of view, I refer to the treatment and discernment of some existing definitions; a unifying vision that, by contrast, allows us to imagine other realities or horizons (Goodman). This subject interested several of which we quote the following: Jameson, Danto, Goodman, Zizek, Karatani, García Canclini, or José Luis Brea. Moreover, there are many other researchers but we limit ourselves to these few names

To address a first question, I would like to refer to Jameson and his proposition of the theory as a means to understand why the phactic has radically blocked our imagination of the future, that we are, therefore, in what Danto named the Posthistoric Era , the "end of art" and its master narratives. More optimistic, and close to my proposal of Imaginary City is the answer of José Luis Brea that will be the "science of imaginary explanations", which he denominated "futuopia" in the era of knowledge.

For Jameson, the phactic of our post-modern era is given for two basic circumstances:

1. First: the undifferentiation between economy and culture. "Every time more the production incorporates the culture through the importance in grow that

exerts beauty. That is to say, in the productive process the function no longer determines the form, as is the case in the modern world. In the modern world, the economy is not acculturated. The importance of the notion of beauty is not important.

On the other hand, nowadays, the requirement of beauty has become central. Every object is obliged to go through a phase of aesthetic elaboration. Design is everywhere. The objects must be beautiful because the beautiful emphasizes the attractive value, and consequently allows to sell more. In any case, this is what is most desirable! Aestheticization is "the end of the divorce between the values of the artistic sphere and the everyday" (Lipovetsky). In its categorization, exist all the imaginaries built for fashion, advertising, decoration.

2. Second: globalization. The future is global. It is not possible to dissociate oneself from this condition. According to Jameson there is not a notion of a particular future, even it is not possible to imagine. This tendency does not eliminate the local or the particular, but it places it in a broader context in which it represents a legitimate difference, the exotic.

For Jameson, our times are threatened by the trivialization (and commercialization) of life. The solution he proposes is a critique of the phatic. Criticism is possible from the theory, understood as the reactivation of thought in the reflection on everyday life, starting from everyday life.

On the other hand, a more optimistic and propositive position is José Luis Brea. According to him, in the era of knowledge, new technologies have opened and have radically changed our notion of culture in an era of cultural mutations affected by electronics. We are now in what José Luis Brea will define as a moment of "futuropia", a prefiguration of the future in a "science of imaginary explanations". The notion of communication, everyday life, social relations, our notions of image and, of course, art and artistic production were radically affected. In the "post-media era", is the moment of the mutations of the culture, the "hybridizations" as they call them Garcia Canclini. We will no longer speak about artistic practices, but post-artistic practices, where neomedial devices affect the notions of representation, creation and distribution.