

The requirement for the interaction of religion and aesthetics in the modernity of the art world

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Art is a necessary aspect of existence, as Nietzsche puts it so beautifully: "Art makes life conceivable and worthy of living." (F. Nietzsche, *The Birth of Tragedy*, trad. W. Kaufmann, New York, 1967). Otherwise, it leads to a crisis known as "disability," which includes the incapacity to comprehend, perform, and present. As Nietzsche compares the artist to Hamlet in his book, the artist is shown to be capable of achieving nothing, and his incapacity stems from the fact that there is no longer any link between knowledge and action, and therefore even Dionysus happiness, It makes no difference in the world. The root of this incompetence is a critical issue that must be addressed in order to solve art-related issues.

Keywords: Art world, modernism, advantages and disadvantages, religion, humanity, tradition

Introduction

Why is it necessary to include elements of tradition and religion in works of art? What aspects of modernity have resulted in a moral and voluntary decrease for works of art? Why do art and aesthetics specialists now bear an added burden of recreating unique art work? What is the problem's solution?

Postmodernism seems to have infiltrated many aspects of society and cognition. Besides, it is considered that the persistence of the postmodernist tendency in works of art and aesthetic ideas would lead to a fall in young people's beliefs and morality, ignorance of the past, and the appearance of future human tragedies

The rise of modernism is one of the most fundamental influences that has formed our contemporary perspective of art philosophy and aesthetics. In a simple sense, modernism was a revolution in the base of sensory or aesthetic expression, rather than a creative alteration.

The profound and personal relationship between religion and art, which was the predecessor of modernism, answered the problem of inactivity and knowledge. Religion, according to philosophers, becomes a cultural instrument for living righteously by becoming worldly and resembling it, since it was given by God and via prophets. A way of living in which art plays a vital role. Schleiermacher believes that religion is not the work of thought, nor the work of the will, but is the work of feeling.

Randolph Kluver and, Pauline Hope Cheong in their essay "Technological Modernization, the Internet, and Religion in Singapore" on April 2007, tried to investigate these problems. Their study critically examined the ways in which technological modernization and religion co-exist and mutually reinforce one another within the Singaporean context. Interviews with religious leaders of a diverse set of faiths in Singapore about how they understand the role of information technology, in religious practice reveal a broad-based acceptance of the Internet and other information technologies and little sense of a danger to religious faith. Personal interviews were conducted with religious leaders from each of the major religious traditions in Singapore (Muslim, Christian, Taoist, Buddhist, and Hindu) in December of 2004. The result of these interviews was a revealer to that, Singaporean religious leader had a largely positive approach to the internet and sought to employ technology in multiple ways for both personal and congregational purposes; but in other hand, they also seeing modernization and technology as a threat to religious faith.

Also, U. Beck, A. Giddens and S. Lash, in their essay "Reflexive Modernization: Politics, Tradition and Aesthetics in the Modern Social" that published in 1997, have done good research in this field. Ulrich Beck's vision of the "risk society" has already become extraordinarily influential. Beck offers a new elaboration of his basic ideas, connecting reflexive modernization with new issues to do with the state and political organization. Lash, develops the theme of reflexive modernization in relation the aesthetics and the

interpretation of culture. In this domain, he suggests, we need to look again at the conventional theories of postmodernism; "aesthetic modernization" has distinctive qualities that need to be uncovered and analyzed. Giddens offers an in-depth examination of the connections between "institutional reflexivity" and the de-traditionalizing of the modern world.

Modernism

Modernity has given birth to modernism, which is entrenched in the heart of art. Modernism, which regards man as absolute. As a result, it regards art as absolute, nor apart from God, and it shows it on a human scale. As a consequence, there is a rise in the topic of art with limited human defects. This is where man comes to a halt, and nothing. according to Mikhail Bakhtin: ((is scarier to man than not knowing what to do.))¹

From a century and a half ago until now, modernism is a phenomenon that has invaded and permeated the worlds of culture and art, which are the most fundamental aspects of human existence. As a revolution and fundamental transformation, its impact has had several beneficial and bad consequences that cannot be overlooked. Modernity is best described as a period defined by continual change. An era in which legal forms, material and spiritual creations, knowledge and beliefs are seen as fluid, ephemeral, unstable, and unpredictable currents that must only be trusted until the next pronouncement. In this grandson of thinking, there is no principle; in modernism, no specific morality is specified. In other words, it's a phenomenological reduction, a form of unmediated and direct cognition of everything itself, where (thing) isn't an imagined totality but a unit devoid of any conventional and imposed definition. Modernism is a concept and a way of life that is concerned with institutions. Traditional superstitions and

¹ B. Bakhtin, *Last Other and Genres Speech of University Essays*, translated by V. McGee, Texas Press, 1986.

beliefs are in conflict. Modernism looks to the future as much as tradition looks to the past.

A future in which nothing is certain or evident. "Modern art does not express (or, to put it another way, it is conscious of the crucial secret that art does not express in its core) nor does it copy reality²," we may state in a few phrases. Modernism's guiding idea is resistance via expression. Modernism is related with modernity's values, as well as rationality or nationalism, humanism, and worldly understanding. In reality, in the first stage, modernism's most significant and central responsibility is to protect modernity's rationality. A discussion of rationality as it applies to all aspects of human existence. Nietzsche dismisses reason as the cornerstone of Enlightenment philosophy in reaction to this reasoning. In his opinion, reason cannot replace the uniting force of tradition and religion, and in the face of people's contradictory purposes and intents, reason is only a mask on the unique face of power; special power dressed in the garb of wisdom. Scientific ideas, for example, are illusions that generate universal moral ideals. On the other hand, if we examine attentively, we may see that the center of modernity is devoid of morality. Nihilism, according to Nietzsche, is a major element of the contemporary world. Religion provides an overview of the universe in traditional culture; but, in the contemporary world, religion is no longer the ultimate reference, and science has taken its place. However, as Nietzsche puts it, "Science is nothing more than a distinctive interpretation of the world based on a certain vision of it, and hence has no epistemic advantage over religion and the metaphysical." Modernist is one of the most merciless and uncompromising opponents of instrumental reason, and is connected with rationalism, which defends social disparities and injustices in capitalist production relations based on technical progress.

² B. Ahmadi, *Truth and Beauty, Lectures on the philosophy of Art*, Iran, Markaz Publisher 2006, p. 37.

Modernism is a powerful stream that has resulted in morality, humanism, and authority failing.

The eminent American sociologist Wright Mills argued that the painful reality of many of the Enlightenment's principal aims had been realized. That is nothing more than the rationalization of political and social structures, as well as scientific and technical advancements.

I believe that, the postmodernism is a new current that has overtaken modernity in recent decades, adding color to the disaster of modernity in human and moral life. Disbelief in the objective and definite universe, disbelief in general or universal philosophical reasoning and arguments, and disbelief or skepticism of any superstition about legitimacy are all prevalent in the postmodern world. This flow is almost shallow; not in the sense that it avoids serious investigation, but in the sense that it just looks at the surface of objects and phenomena and does not consider itself in need of a deeper and more basic reference

Dangers of anti-traditionalism

As previously said, modernism has caused the failure of authority, and technological growth has had an impact on human freedom in addition to increasing human basic reason. The tragic result of this disparity between reason and freedom, according to Mills, is the rise of Human alien to themselves or "happy human beings" who find themselves in a position where they are in charge and have no control over it or believe that they do not have it. They conform without question to the brainwashing that large organizations and powerful forces impose on them. Jameson proposes four key aspects for postmodern society in terms of positive and negative traits (catastrophe and progress): The first characteristic of postmodern civilization is its shallowness and lack of depth. The surface purifications of this society's cultural goods have little to do with the depth of meaning that permeates

these pictures. The decrease of emotion or any bias in the postmodern society is the second aspect. Alienation has given birth to fragmentation in our society. Because the world and its people are fractured, the result is a rootless and impersonal corrective impact. The third factor is that there is no post-history in postmodern society, and we cannot know the past in contemporary culture. On a personal level, a sort of schizophrenia manifests this lack of temporality and inability to discern the past from the present and the future. Events are fragmented in this person's postmodernism. The development of a new technology with postmodernism's society is the fourth aspect. In this approach, reproductive technologies such as television and computers have surpassed productive technologies such as the automobile assembly line.

As previously stated, Nietzsche is an outspoken opponent of modernity. Art, he claims, is the finest model. Art is a kind of opening that recognizes and acknowledges the deceptive character of the opening. Futurism and Cubism, Expressionism, and Surrealism are examples of mirrors. James Jovincom, Marcel Proust, Virginia Woolf, Franz Kafka, Vasily Kandinsky, Pablo Picasso, Arnold Schoenberg, Igor Stravinsky, Ezra Pound, Ranier Maria Riquelme, and others have sent letters. Elliott points out that, in its most basic form, modernism was not an artistic metamorphosis but a revolution in the foundation of sensory or aesthetic expression, as has been said. Contemporary art is a phenomenological reduction, as mentioned in the definition of modernity, therefore it makes the modern artist unsure of his sensory vibration. The influence of modernism on art robs the work of art of its structure and significance. Modern art is an aesthetic experience in the sense that it is self-awareness. According to the formalists, "art starts when we leave the familiar and commonplace world we are used to and enter an unfamiliar one". Modern art moves away from the emotional and passionate foundations of romantic art. Sense is conveyed directly via form rather than through traditional expression. According to this viewpoint, conventional visuals, or even worse, a specific image of the artist, are a ruse that the

audience eventually rejects but accepts as tale. The purpose and sanctity of this way of thought are derived from art. In today's world, art has no significance or purpose. The work's connotations, its objective referential functions, become less consistent, and only the work's form becomes valuable. As a result, art is reduced to a decorative medium or a vehicle for imparting irrational contemporary notions. Because the law of ambiguity provides the ultimate decision in most contemporary works of art, the influence of this current on art has disrupted the audience's peace, as a result of which it has been unable to form connections with many audiences, i.e., the masses. In its most fundamental sense, art communicates an epistemic component. Art is described as the application of a certain form of knowledge to the environment, existence, and man in this way. Art, in this sense, is a unique chapter among the chapters of knowledge.

We can learn about the facts of existence, knowledge, and cognition via art, just as we may learn about the world, existence, and man through science or philosophy. This is the lovely and useful concept of art that tradition supplies. The kind of thinking that modernism despises. Art, according to conventional philosophy, has its origins in the world, and the artist becomes a vehicle for communicating transcendental meanings. Whereas art involves form and technique in contemporary ideas, it becomes a method of exhibiting ornamentation when there is no modern concept, goal, or creator. Modern art communicates to such a narrow audience that its detractors have dubbed it "superior art." Because art is a topic that is linked to man's spirit and nature, and man's God-seeking nature rejects contemporary art. As contemporary art pushes back against its own ideas. Contemporary thinking and art, according to Adorno, is a protest that expresses and rejects alienation and the modern world.

Media and Education

However, modernity and postmodernity do not stop with art; modernity's ideals are carried on in the shape of media art. One of the most powerful elements of globalization is the media, which develops and reinforces the desires of social consumers. Postmodernism is coexisting with and adapting to the media sector. In many ways, the media, its primary dynamics, the spirit of the times, and its trademarks amuse, educate, and even deceive us in many ways, continually and uninterrupted. Cinema, music with lyrics, dance, and mass media are all examples of how modernity inspires and teaches the audience in a beautiful and aesthetic manner. The unusual fluidity and fragility of human relationships are referred to as states. Bauman's focus on the uncertainty that comes with instability, as well as the contradictory impulses that arise from the sensation of strengthening relationships while yet keeping them loose. Statements regarding transitory friendships, belief in repeating friends and acquaintances, unbelief in lasting marriages, and cold, temporary interactions with others were created to make this variable function. This dimension's survival is likewise divided into six categories and shown as a spectrum.

The devastating impacts of non-traditional art on the educated generation are highlighted here, as is the necessity for religion and religious and traditional components in works of art.

The traditional current supports ethics and views art as a mission to communicate truth or teach knowledge, and it is these natural forms that enhance the artist's thinking and drive him to fall into a certain school. In other words, "general mind" is what speech refers to.

Conclusion

Modernism and postmodernism are rule of thinks which have penetrated in art world and atheistic views. Today, we cannot find any type of art or any culture that, modernity has not entered. Modernity is the greatest enemy of tradition and in these all years, tried to destroy the tradition completely. However, modernity has not been able to find a strong place in the hearts of the people but, there seems to be a link between satellite use, mass media, and postmodernism and many components of postmodernism has penetrated in world society and thoughts and created a kind of alienation. Now, in these circumstances, a rethinking of artists' minds and the aesthetic elements used in works of art, using positive technological means, in order to direct works of art towards religion and tradition in a way that does not cause superstition; it can create the right balance in the psychological weapons of art, which is an integral part of human life.

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