Contemporary Fashion and its Artistic Values in the Fifth Generation of Technology

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Abstract

Contemporary fashion and its artistic values in the fifth generation of technology and its impact on social realism, one of the values of the art of modern fashion and modern digital art, according to the fifth generation of modern technology that supports various types of visual arts, including abstract digital arts. Fashion Figurative and deny each other and reflect it. Although both are "fashion art", they are very different from other types of arts. The main reason for this is the lack of a clear dividing line between "fashion" and fifth-generation technologies. This research is an attempt to review a different approach to uncover the profound differences between figurative in contemporary drawings and some aspects of digital arts in accordance with modern fifth generation technologies. He also examines these technical phenomena by embedding fashion in the abstract values of fifth-generation technologies. It is assumed that fashion, in all its branches, represents a special embodiment of some of the basic characteristics and values in the art of contemporary fashion and abstract values in photography. The most important thing in art is that contemporary fashion, in accordance with the technology of "communication / separation" in the fifth generation of high technology, receives "social realism". It can also be concluded that all figurative artworks share these mental qualities, which cannot be shared by "non-diagnostic" works of art.

Keywords: Fashion Figurative; social realism; contemporary fashion art; fifth generation technology

Introduction

The "optical fashion" technology first appeared in the second half of the 19th century, gradually changing the nature of optical fashion. At the beginning of the twentieth century artists were mainly influenced by the lack of observations of changes in the scientific model. The "cubism" school came as the first clear artistic movement using a different visual language. It was a complex phenomenon that evolved as a result of many circumstances. Scientific discoveries have undoubtedly contributed to the development of Cubism. These ideas were subsequently introduced into visual art by different schools and art movements such as Cubo-Futurism, structuralism, and supremacy [1-3], The Bauhaus school in Germany was the first artistic movement of the 20th century to promote the idea of combining art, technology, functions, aesthetics and research. After the closure of the school in 1933 for political reasons her ideas had spread throughout Europe and the United States of America. László Moholy-Nagy, a senior teacher at the Bauhaus School. Twenty years later, Nicholas Schofer was the most prominent digital artist and new media, who did not use the computer we know today. Only because this type of media has not yet been invented. In the 1920s, László Moholy-Nagy already used complex images and complex electrical mechanisms in his work. CYSP 1, designed by Nicolas Schöffer in 1961 in collaboration with PHILIPS, can be considered the world's first online statue [2,4].

The opening of this work opens up new worlds with visual realities that are different from our spatial and temporal expectations and projections, as presented by the fifth-generation technology technologies of imaginative potential that have been integrated with other modern developments in their intellectual and applied dimensions. In order to create artistic trends that have an intellectual and technical structure that is clearly influenced by the structure of artistic fashion and its methods of implementation, aesthetic structure or expressive purposes. This rapid development in fashion design techniques and techniques is an attempt to create visual worlds with structural elements that are subject to the laws of nature in their dimensions that extend beyond the limited visual context. This development is also an extension of the potential of imaging and its diagnostic values. However, photography is an optical art. When you start using raw image formats and other color

spaces, details of colors have not been noticed before and have become more important to people [4]. The problem of research is to answer the following questions:- Are the concepts of the art of fashion figurative values and its methods influenced by the technology of the fifth generation technology?, - How does this affect the techniques and styles of fashion and photography?, - Do fifth-generation technologies offer new areas of visual vision that have influenced the structure of fashion and its content in traditional fashion?, - Did the fifth generation of technology affect fashion figurative values, indications, spatial and temporal dimensions?

Research Goals

Disclosure of the fifth generation of technology and trends of the aesthetics of modern art photography. Discover the orientations of the fifth generation of technology through which the aesthetics of plastic art is revealed - Explain the concepts that reveal the fifth generation of technology on the trends and aesthetics of the art of plastic photography: - The detection of some of the values that affect the concepts and their imaginative values in the formation of the fifth generation of technology: - Explain the impact of the methods of the fifth generation of technology and techniques in fashion art - Clarification of the technology of the fifth generation of technology reveals the impact of the fashion architecture of art: - To clarify the characteristics of the fifth generation of technology on the fashion figurative values and purposes are affected by spatial and temporal.

First

The fifth generation of technology reveals trends in the aesthetics of modern fashion art. To explore modern developments and their impact on the "fashion figurative values" in contemporary fashion under the data of the fifth generation of technology. Through the values of the diagnostic fashion between classics and modernity, fashion figurative itself is based on an implicit understanding of the forms derived from nature. For example, Greek statues or figurative works were neither natural nor realistic, although they represented an important ring of figurative as they were of nature in their trilateral dimensions, as well as their dependence on man as an element or as a central theme. Greece has created ideal proportions of the human body as a measure of aesthetic values. Greece's artistic subjects were ideal and geometrical because they were based on specific engineering rules and ratios that the artist directed when formulating his artistic work to create the desired aesthetic effect.

Second

 The fifth generation of technology reveals the aesthetics of the art of plastic Fashion. The fifth-generation technology data reveals the trends and aesthetics of contemporary art and many of Pablo Picasso's works of art to his wife as a mirror of their decade-long relationship. Picasso was caught in love when he was fifty-five years old with Dura Mara, who was then twenty-nine years old. His vision of things was monolithic and he benefited from the achievements of the influence of color and restored the structural form of structural engineering, where he paved his ideas and technical treatments to the cubism school.

Third

The fifth generation of technology reveals the trends and aesthetics of fashion. The methods and methods of building plastic fashion reveal their ability to grasp the contents of the era in both subjective and objective through realistic values of figurative. The figurative is linked directly to contemporary visual fashions and can be called the trend. The association of artistic fashion with its counterpart carries visual facts and special social values, which may contradict another type of diagnostic image, which transcends the visual references surrounding ideal visions as can be seen In the classic business. The researcher will be interested here in clarifying the connection of the diagnosis to these technical schools based on concepts and social orientations that appeared in the twentieth century in various artistic fashion, which may vary in artistic characteristics and individual methods, but are related to the portrayal of contemporary life at different social and political levels It is conceptually related to French socialism,

Fourthly

Figurative concepts and their values affect the formation of the fifth generation of technology: Pictorial concepts fashion figurative values affect the detection of modulation and its methods in fifth-generation technologies. The characteristics of the diagnosis in American social reality can be seen in Edward Huber's work, including the Automat depicting a single woman staring at a cup of coffee in a nightly atmosphere, as is often the case in Edward Hopper's paintings, The woman's circumstances and mood are obscured, she is dressed in elegant clothes and puts on full clothing, which may indicate either that she is on her way to work where the personal appearance is important or is on her way to a social occasion.

Fifth

The influence of photography techniques and techniques on artistic fashion; During the late 1950s and early 1960s in New York City, the dominant artistic movements developed by artists, critics and galleries alike were characterized by abstract expressionism. Followed by pop art and simplistic. In the mid-1960s, with all this momentum outside the context of socialism and social realism, a much smaller movement began to emerge through the individual efforts of artists who produced realistic paintings related to optical photography as an optical reference.

Sixth

Technology of the fifth generation of technology reveals the impact of fashion architecture: The fifth-generation technologies and new areas of visual vision reveal the impact of artistic fashion architecture and its content in traditional photography. Historians believe that the term "photographic realism" is largely linked to hyperrealism or "super realism". This is a reference to these artists, whose artistic work is largely based on photographic images, both in the field of plastic or sculpture, which are often projected onto the canvas through the projectors.

Seventh

To clarify the characteristics of the fifth generation of technology on the fashion figurative values and purposes are affected by spatial and temporal: The properties of the diagnostic values and their spatial and temporal purposes can be detected by processing the fifth generation of technology. The follower of this trend can see that there is a shift from "photorealism" to "hyperrealism" in early 2000. The fundamental difference between the two movements is the chronology where super-realism has emerged from the reality of optical fashion, although the latter still live through contemporary artists. The researchers see that super realism is an evolution in the use of techniques to obtain the highest degree of realism in sculpture and plastic photography. Perhaps the difference or difference between the two schools is the artists' vision of their works of art. Realistic artists tend to include artistic work with their own feelings, visions, and biases so that realism can be interpreted with inaccurate interpretations of their work, with a focus on including a social or political message.

Conclusion and Results

This study aims to analyze contemporary fashion and its artistic values in the fifth generation of technology the research results in the following results; Simulation, real representation or diagnosis has been one of the goals of visual fashion since its earliest times, including prehistoric times. Artists sought to create the influence of illusion, that is, the illusion of the human eye in a fashion that seems to extend in the real three-dimensional visual spaces in detail and its visual signs of natural tendency are natural. And its various themes and artistic purposes within the framework of the vision of fashion and comprehensive art called classic. At other times, the pursuit of fashion values has been cheap, realistic, and fashion-conscious, reflecting an impression of social reality. In the 21st century, the figurative is represented in realistic values other than abstraction as "fashion photography. Since the end of the Second World War, we have seen a real decline in modernist trends in different forms. Different trends have emerged, which have been followed by different names, some of which have been tried under the term "fashion and postmodernism". The essence of these trends is the abandonment of the grand equation of fashion, which the classical insisted upon and confirmed by modernity, namely the insistence on considering the aesthetic value that can only be realized as a formation embodied in tangible physical work. This is the great foundation, but the strange thing is that these attempts to turn the equation upside down have already begun between the two world wars.

The decline of expressive abstractionist has not led to an immediate return to the fashion-visual fashion-visualized form. Some artists began to explore this trend in the 1960s. The fashion figurative values in fashion, photography and digital fashion developments were positively affected. Fashion is a diagnosis of artistic trends that meet the aesthetic needs of society, even in the presence of fashion knowledge and photography. The figurative in contemporary plastic painting has acquired social values and other subjective expressions. It also acquired recording values. The association of the figurative with man and the theory of simulation and its interaction with conceptual later contributed to the emergence of the art of performance. The development of digital fashion and its technological applications has led to the emergence of digital fashion and the flourishing of figurative in its realism and fantasy. This research explains the impact of modern developments on the figurative values in fashion and contemporary photography under the data of the fifth generation of technology. He also revealed the trends and aesthetics of contemporary art in the light of the fifth generation of technology. And unveiled the ways and methods of building plastic fashion and its ability to carry the contents of the era in the dimensions of self and objectivity. The graphic concepts of fashion figurative values and their methods were influenced by the fifth-generation technology of modern technology.
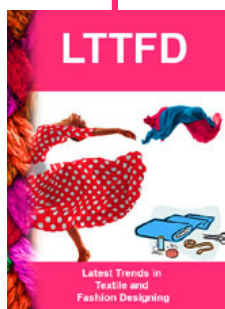
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