

# Contemporary Art, Twenty-First Century Utopia or Mirror of Everyday Life

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## Abstract

Contemporary art is an art of everyday life. It is an art of current reality. It exposes people's daily life experiences and transgresses aesthetic rules for more freedom, not for libertinage (Sevänen, 2008). It advocates the conceptual idea. Is there any hope of making a career out of it? What is its real place in this rapidly changing society? Can we resolve current environmental problems by referring to contemporary art? Problems such as the economic crisis, global warming, environmental protection, and sustainable development. Would it be controversial to elevate art to the rank of choices to be made to resolve problems relating to peace, development, and the well-being of all humankind? Contemporary art with a new policy and new perspectives would make its element the actual wake-up call to this declining world. However, the question is whether, in the twenty-first century, there can still be another form of art that would meet the demands of modern (contemporary) society. Since museums and galleries of so-called contemporary arts only offer the public what has already been seen; a severe marketing problem arises, so much so that only some are those who make a profession out of it (Tobelem, 2007). The innovation proclaimed in the precursor era is only a current utopia. The mirror of everyday life we refer to is this art of experience and reality. In this way, the culture and history of the society cannot experience transgressions. On the contrary, they (culture and history) remain inexhaustible sources of inspiration. This dissertation is intended to analyse artistic production in D.R. Congo and criticism of many artists who create various artworks. In this dissertation, we highlight the problem of creating contemporary artworks and the dialectic of the philosophy of art and aesthetics issues.

## Keywords

Contemporary Art, Artwork, Work of Art, Object, Element, Utopia, Mirror, Content, Beauty, True, Virtue, Concept, Conceptual, Analysis, Understanding, Value

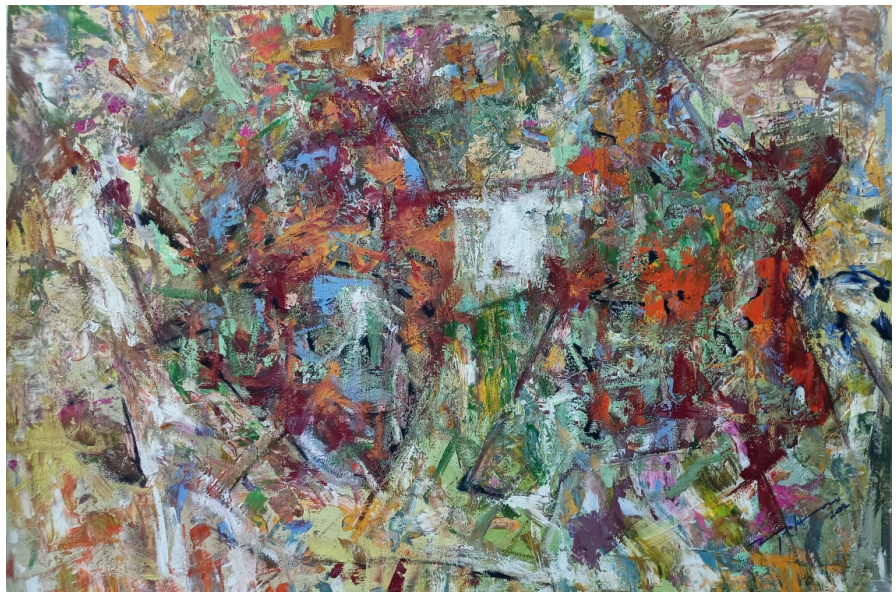
## 1. Introduction

The contemporary era in the history of humanity has considerably impacted the human spirit, which continues to evolve towards “perfection.” (Kottler, 1974) In his evolution since prehistoric times, man has distinguished himself from animals because of his quest for perfection, which allowed him to rule a part of the nature. Today, we can read differently this quest through his enterprises and his unbridled desire to build an ultra-modern environment (Küng, 2004). Indeed the modern and contemporary technology is predominant in societies’ various development projects.

Since the beginning of the twentieth century, modernity, or contemporaneity, has been an identity label for all development. Modernity is a concept held in conformity that integrates all areas of life (Anderson, 1984; D’Arcy & Nilges, 2015; Smith, 2014). Based on the change in the world’s major cities, modernity or contemporaneity is displayed like a giant screen towards which all eyes must be directed. This is how architectural constructions, new inventions, technology, electronics, urbanization, pharmacy, trade, commerce, fashion, education, and art have the modern and contemporary identity as a label (Montgomery, 2017; Sklair, 2017).

As for what art is, painting in this case, since this is our field of research, the modern or the contemporary has merged with art so that the idea as the object of the art now has an essential meaning. This means that the break with the aesthetic norms of traditional art has somehow opened the way to several forms of art (Shiner, 2001). As it becomes a hybrid, art can exist in any wished way (Figure 1, Figure 2). A legitimate insurrection wants public opinion not to abuse the meaning and the value of art by making it lose its content.

Contemporary art, in its beginnings, advocated a break with the past. Create



**Figure 1.** Hidden stars by Akonga J. Theodore.



**Figure 2.** Tracey Emin.

by no longer having as references the studies of aesthetic canons and the rules of traditional composition. This ideal was taken as a principle while having the concept as an object in the creation of the artworks. Today, contrary to what we know, this hybrid art is without content, without object, without ideals. And this state of things is visible in certain artworks.

Modern society rooted in the development process is defined today based on the basis of the criteria of globalization (Friedman, 1995). Each country adapts its development policy according to its capacity for integration into the globalizing or universalizing system. Consequently, the stake is flowing towards scientific and technological research, economic growth, trade, etc. Their elites are trained according to the type of society that would meet the needs and requirements of sustainable development (Ghaus-Pasha, 2005; Zafarullah & Huque, 2017).

Art, for its part, is one of the capital-generating strategies. It contributes to development to the extent that it is a branch of culture which characterizes the way of life of individuals in a society (Komarova & Velthuis, 2018). Furthermore, we will understand that a cultural policy adapted to modernism gives art more value and space with a view to its development and not its decadence. The existence of art without standards could not be the subject of discussion during this time at the risk of poorly defining contemporary art.

The objectives of this research article on contemporary art depend on the educational intentions and interests in learning the fine arts. We have defined three within many others. It is important to note that these objectives may vary depending on the specific context of each research article and the interests of the author. As for ours, here is how we arranged them:

- 1) Put in the hands of each artist a tool for analyzing and evaluating contemporary artistic tendencies and movements;
- 2) Give the artist the means to examine social, political and cultural issues in

contemporary art;

3) Contribute to the critical and academic dialogue on contemporary art.

The importance of this research article on contemporary art lies in the evolution of this art and its expansion. By writing this research article, we contributed to the documentation and understanding of this very dynamic artistic field.

“Contemporary art, twenty-first century utopia or mirror of everyday life” is the title of our research article which is intended to be an open and perfectible reflection.

## 2. Historical Overview

Contemporary art is an artistic movement that emerged during the twentieth century and continues to evolve to the present day. It is difficult to summarize the history of contemporary art in a single research article, but here is a brief introduction to its origins and development.

Contemporary art has its roots in the artistic movements of the early twentieth century, such as Cubism, Futurism, Dadaism and Surrealism. These movements challenged established artistic conventions and sought to explore new forms of expression (Galenson, 2009). They rejected traditional ideas of realistic representation and introduced concepts such as abstraction, image fragmentation and experimentation with new materials.

In the 1950s and 1960s, contemporary art experienced a period of radical upheaval (disruption) with the emergence of the conceptual art movement. Conceptual artists questioned the primacy of the artistic object and emphasized the ideas and concepts behind the work rather than its materiality. They used mediums such as performance, installation and photography to explore philosophical, political and social ideas (Smith, 2010).

In the 1960s and 1970s, contemporary art was also marked by the minimalist art movement. Minimalist artists sought to reduce art to its essential elements, using simple geometric shapes and industrial materials and preferring all subjective expression. They challenged the notion of the work of art as a single object and explored ideas of seriality and repetition (Alexander, 1995).

In recent decades, contemporary art has diversified and encompassed a multitude of movements and tendencies. These include postmodern art, which challenged grand narratives and cultural hierarchies; feminist art, which explored issues of gender and power; and digital art, which used new technologies to push the boundaries of artistic creation (Alexander, 1995).

Contemporary art is also characterized by a great diversity of mediums and artistic practices. Contemporary artists use not only painting and sculpture but also video, installation, performance, photography, sound art and many other forms of expression. They explore varied themes such as identity, globalization, the environment, technology and politics.

## 3. Content of Contemporary Art

Contemporary art is that art which spontaneously appeals to the eye, interests it

and reaches the imagination. Although the canons are relegated to the background of judgment, our aesthetic attitude never ceases to perceive this dimension of beauty. Every existing work of art has within it the idea and intention of the artist, which expresses beauty (Heidegger, 2017). Apart from the laws of composition to bring a work into existence, the artist, in his approach, does not completely turn away from beauty. This is reminiscent of Marcel Duchamp and his urinal (Figure 3). The taboo in the open air took on another aesthetic meaning accordingly the interpretation given to it.

Contemporary art, whose quest was noble to elevate emotion, has seen the birth of other forms of art. Abstract painting, free from any idea of the image, abruptly breaks with the cubism of Braque and Picasso (Galenson, 2009). We will no longer talk about clear representation as an approach. Kandinsky (Figure 4) marks a clear break; he considers painting detached from representation as a means of expressing the purity of shapes and colours, the means of expressing the content of the soul. He then greatly opens the door to enter the world of ideas with the absolute “Good”, which he considers to be the highest quality of the soul. It makes the public discover the possibility of a certain autonomy of art since it is no longer a prisoner of the system of representation but expresses, from now on alone, the sensual and intellectual relationship of the artist in relation to his work but also of the work in relation to its audience (Figure 5, Figure 6).

### 3.1. Analysis of Contemporary Art

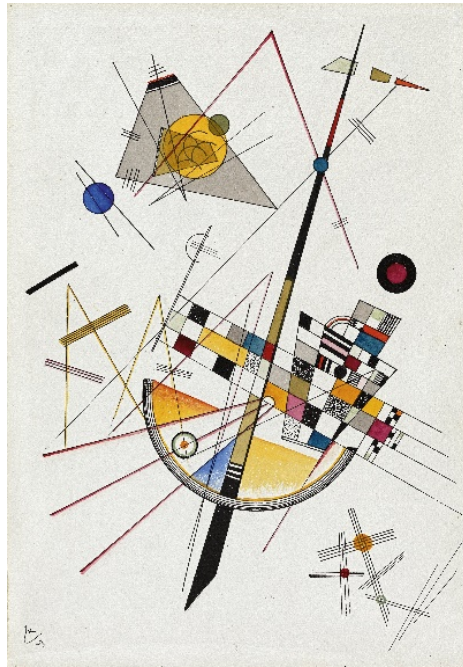
Contemporary art is a broad and complex field that comprises many styles, techniques and concepts. Understanding and appreciating contemporary art requires an analytical approach and an open mind. This research article explores different methods for analyzing, creating and understanding contemporary art.

1) Historical Contextualization: to understand contemporary art, it is essential to know its historical context. Contemporary art emerged at the end of the

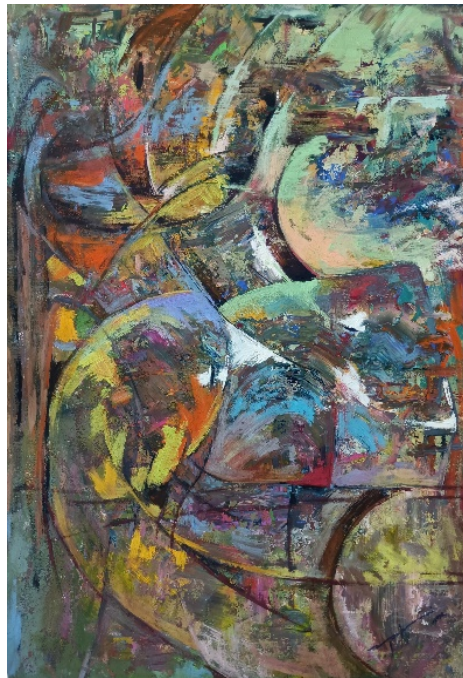


Figure 3. Urinoir.





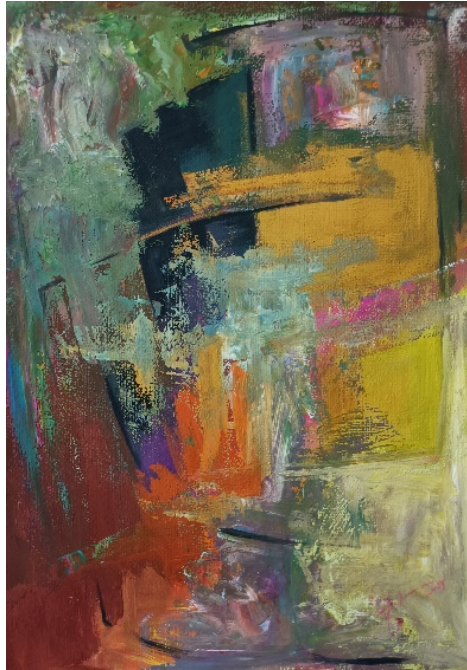
**Figure 4.** Delicate Tension.



**Figure 5.** Caresse.

ninetieth century and is characterized by its questioning traditional artistic conventions. By studying art movements and cultural events that have influenced contemporary art, we can better understand the motivations and ideas of artists.

2) Formal Analysis: formal Analysis involves examining the visual elements of contemporary artwork, such as composition, colour, texture and form. By carefully observing these elements, we can detect the aesthetic choices and intentions



**Figure 6.** Enigma.

of the artist. It is also essential to consider the context of the artwork, including the exhibition space and possible interactions with the audience.

3) Conceptual Analysis: contemporary art is often characterized by complex concepts and ideas. Conceptual Analysis involves understanding the messages, themes, and underlying ideas in a work of art. This may require additional research into the philosophical, sociological, or political influences that shaped the artwork. Reading art critiques' books and holding interviews with the artist is also helpful to gain additional insight into their creative process.

### **3.2. Creating Artworks (Contemporary)**

A stamped contemporary art cannot exist in any wished way; we will get to that later for a suggestion of the rules, but in the meantime, what follows below is of a flawless logic.

1) Experimentation: contemporary art encourages experimentation and questions established rules. Exploring different techniques, mediums, and artistic approaches is essential to create contemporary art. This may involve stepping out of the comfort zone and trying new ideas and methods.

2) Critiques: Creating contemporary art also requires critiques on one's work. It is essential to ask questions about the artist's intentions, messages and aesthetic choices. Critiques can be facilitated by sharing one's work with other artists, participating in group critiques, or seeking feedback from experts in the field.

### **3.3. Understanding of Contemporary Art**

There are works of art, for some unknown reasons, are certified contemporary

even though nothing would qualify them so. Therefore, we believe that despite the controversy aroused by the opinions and judgments of various critics, the works of art in the contemporary era must undergo unprecedented rigour before being considered such as. Otherwise, due to a lack of understanding of what art is, objects with a nauseating stench will proliferate in the galleries. So, to understand contemporary art, we must consider:

1) Art education: to better understand contemporary art, it is beneficial to get involved in continuing art education (after graduation). This may include reading books and articles on contemporary art, visiting museums and galleries, attending lectures and workshops. A thorough knowledge of art history and art movements can help contextualize and interpret contemporary art.

2) Dialogue and exchange: contemporary art is often open to interpretation and initiates debate. Participating in discussions and exchanges with other contemporary art amateurs can deepen one's understanding and broaden one's perspectives. Meetings with artists, art critics and curators can also offer valuable insights into the intentions and ideas behind the artworks.

### **3.4. Errors Due to Misunderstanding the Content of Contemporary Art**

Misunderstanding contemporary art can have consequences on the art profession and the art market. Here are some reasons and arguments that can be put forward:

1) Difficulty of understanding: contemporary art can often be perceived as complex and challenging due to its experimental nature and unconventional forms of expression. This misunderstanding can lead to a certain reluctance or confusion among contemplators, affecting their appreciation of contemporary art.

2) Devaluation of contemporary art: the misunderstanding of contemporary art can lead to its devaluation. Some may view contemporary art as needing more technical skill or artistry, leading to underestimating its artistic value and cultural significance.

3) Impact on artists: contemporary artists may need help when seeking to present and sell their works. Misunderstanding their artwork can limit opportunities for exhibition and recognition, negatively impacting their artistic career and motivation.

4) Effect on the art market: misunderstanding of contemporary art can also influence the art market. Collectors and investors may be less inclined to purchase works of contemporary art if they do not understand their artistic value or are not convinced of their potential for capital appreciation. This can lead to lower demand and prices for contemporary art, which can economically impact artists and art galleries.

Additionally, contemporary art has a significant economic impact as the global market expands. Art galleries, art fairs, auction houses and collectors play a vital role in the valuation and marketing of contemporary artworks. The con-



temporary art market is dynamic and constantly evolving, with emerging artists gaining recognition and artworks achieving record prices at auction. This creates economic opportunities for artists, galleries and art professionals while contributing to economic growth.

Note, however, that the contemporary art market can also be subject to criticism and controversy. Some question the value and authenticity of contemporary artworks, while others point out the economic inequalities in the art market. Additionally, contemporary art can be perceived as elitist and difficult to understand for specific groups of people in society. This raises questions about the accessibility of contemporary art and how it can be inclusive and engage a wider audience.

It should be noted that the misunderstanding of contemporary art is not universal, and many art amateurs, industry and professionals actively support contemporary art. However, persistent misunderstanding can create challenges for contemporary artists and influence the art market in different ways.

Still, in the same order of ideas, when we discuss on how contemporary art is misunderstood, we must also examine the skills of artists who call themselves contemporary artists. One has to visit the galleries and participate in art symposia to realize the lack of imagination in recent creations. Not understanding contemporary art leads to superfluous creations, with content executed with gestures supported by vain philosophies (Eisner, 2002; Harries, 1979). However, the need of the society in which we live is all the more striking as the contemporary artist: the painter, the sculptor, the installer, the designer, the architect, must, in a quest for reality, express the true, the beauty and virtue. According to a transcendental aesthetic, they must use new contributions to establish the link between human and the environment.

However, there are fewer contemporary artists with a true desire to innovate. Could this not be due to the failure to consider cultural factors? In Congo Kinshasa, for example, making contemporary art would be synonymous with mindlessly following Western trends. However, in China, more precisely in Beijing at the contemporary art galleries zone 798 (Figures 7-10), we notice Chinese



Figure 7. 798 Main Entrance.



**Figure 8.** Inside the 798.



**Figure 9.** One of the 798 Galleries.



**Figure 10.** 798 Exhibition hall.

identity in almost all of their contemporary creations. The contemporary Chinese artist reconciles his culture with new contributions. He demonstrates through exceptional genius his vision of the change that his society is experiencing on various levels. Thus, he analyzes the mix of culture, the effects of politics on the Chinese mentality, and the effects of development on traditional Chinese culture.

### 3.5. Glance at Painting

Painting in a contemporary dimension is both rich and poor. Rich because, apart from traditionally used materials, we bring others which are sometimes not worth of it, such as wire, collages, and fabrics other than canvas (Barrett, 1994). It is poor because it finds itself increasingly detached from the laws of composition and devoid of academic rules. Representation, a determining element of classical painting, is constantly ignored by contemporary artists. Furthermore, photography calls into question the function of painting, that is, its capacity to reproduce reality. Contemporary painters are now content to take more into account in their creations, the atmosphere, and the values of the entire composition rather than sticking to the actual representation (Gibbons, 2007). They emphasize colour and not shape, playing with light. The search for resemblance in representation is no longer their concern. This attitude marks an absolute detachment from the values established at the time deemed “academic”.

## 4. Utopia of the Twenty-First Century (Artistic Approach)

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As visual artist and teacher, based on the laws of aesthetics, we do not claim to demonstrate objectively that contemporary art would be the utopia of the twenty-first century. Since opinions on art and aesthetics are subjective and can vary from person to person.

However, we can give some clues for reflection on contemporary art and its link with utopia. Contemporary art is often characterized by exploring new forms of expression, concepts and techniques. It challenges established conventions and can be seen as an attempt to push the boundaries of traditional art.

Some critics argue that contemporary art provides a platform for questioning social, political and cultural norms and can be seen as a form of utopia. It can also be interpreted as an attempt to create new perspectives and stimulate critiques thinking about the world (Bloch, 1989; Hohendahl & Silberman, 1979).

However, it is crucial to know that appreciating contemporary art showing that it is utopia can be subjective and statements vary depending on individual points of view. People may have different interpretations of contemporary art and its role in society.

Indeed, the idea that contemporary art would be the utopia of the twenty-first century according to the laws of aesthetics is a subjective perspective that is most of the time supported by artists who exploit realism in their artistic creations.

### An Art at the Odds with Aesthetic Rules

Contemporary art is often considered to be at odds with the rules of traditional

aesthetics due to its experimental nature and its questioning of established rules. Here are some points which illustrate this opposition:

1) Rejection of traditional canons of beauty: contemporary art challenges preconceived ideas about beauty and perfection. He explores unconventional forms, materials and subjects that may be perceived as disturbing or shocking. This break with traditional aesthetic rules can be considered at odds with the laws of aesthetics.

2) Exploring Conceptual Art: contemporary art often emphasizes ideas and concepts rather than technical execution or aesthetic appearance. Contemporary artists may focus on abstract ideas, political or social messages, or sensory experiences rather than creating visually pleasing works according to traditional aesthetic criteria.

3) Use of new media and techniques: contemporary art often incorporates non-traditional media and techniques such as video, installation, performance, virtual reality, etc. These new forms of expression can challenge aesthetic expectations and question the boundaries of traditional art.

4) Absence of strict rules: unlike classical aesthetics, which can be defined by rules and aesthetic principles, contemporary art is characterized by great freedom and an absence of strict rules. Contemporary artists are encouraged to experiment, push boundaries, and challenge established conventions, which may result in aesthetic results that do not conform to traditional standards.

Thus, we believe that contemporary artists especially those who paint need a new vision of art according to the evolution of human society and specific principles to observe, not to create “the non-existent”. Make art in any wished way.

Therefore, instead of laws, we suggest that art, now called contemporary, follows its rules.

The “rules” of contemporary art are not strict and universal rules but principles and values that guide artistic creation. However, specific ethical and practical considerations can help avoid abuse in artistic creation. Here are some suggestions:

1) Respect for human integrity and dignity: artists should avoid creating works that undermine the dignity or integrity of individuals, particularly concerning issues of race, gender, religion or other forms of discrimination.

2) Consent and respect for copyright: artists must obtain appropriate consent when using the identical or others’ artworks in their creations. They must also respect copyright and intellectual property rights.

3) Authenticity and transparency: artists should be transparent about their intentions and creation methods. They should avoid deceiving the public or misleadingly presenting their work.

4) Social and environmental responsibility: Artists can consider their work’s social and environmental consequences. They can avoid using materials that harm the environment or promoting ideas that could harm society.

5) Dialogue and openness: Artists can encourage dialogue and exchange ideas by creating works that provoke thought and debate. They can also be open to

constructive criticism and different perspectives.

We are in accordance to point out that these suggestions are incomplete and that contemporary art is a field that often encourages experimentation and questioning of established rules. Artists have great freedom of expression, but they must also be aware of their work's potential impact on others and on the entire society.

## 5. Mirror of Everyday Life

Contemporary art is often considered the mirror of everyday life because it can reflect contemporary society's realities and concerns. Contemporary artists often draw inspiration from everyday life, current events, and social, political, and cultural issues to create their works.

Contemporary art explores themes such as identity, globalization, inequality, the environment, technology, and many other subjects that are part of our daily lives. Artists seek to represent and interpret these realities through their work, using varied mediums and techniques (D'Arcy & Nilges, 2015; Sevänen, 2008).

Using innovative forms of expression and pushing the traditional boundaries of art, contemporary art seeks to capture the essence of our times and provoke critiques on aspects of everyday life that may be overlooked (Smith, 2010).

By showcasing and highlighting these realities, contemporary art can also provoke debates and discussions on important issues in our society. It can challenge established rules, conventions and preconceptions, providing an alternative perspective on the world around us.

However, one must understand that the interpretation of contemporary art as a mirror of everyday life can be different from one person to another. Each individual may have a different experience and understanding of contemporary art depending on their cultural environment and their perspectives and experiences.

### 5.1. Some Famous Contemporary Artists and Their Masterpieces

The Contemporary artists are creators who have emerged in recent decades and who have made significant contributions to contemporary art. Among the most famous contemporary artists we quote:

1) Banksy: An anonymous British street artist known for his politically engaged and satirical works. His murals and installations are often provocative and thought-provoking about social and political issues (Paley, 2023) (Figure 11, Figure 12).

2) Jeff Koons: An American artist known for his shiny stainless steel sculptures depicting everyday objects. His works are often grand and captivating, exploring themes of pop culture and mass consumption (Maltby, 2008) (Figure 13).

3) Yayoi Kusama is a Japanese artist famous for her installations and sculptures that explore themes of obsession, infinity, and repetition. Her works, notably her famous "Infinity Rooms," create immersive and captivating experiences



for viewers (Bell, 2018) (Figure 14).

When it comes to contemporary masterpieces, we must know that contemporary art is often characterized by its diversity and experimental nature. Contemporary masterpieces can take many forms, from traditional painting and sculpture to multimedia installations and performance art (Figure 15, Figure 16).

Some examples of contemporary masterpieces include Damien Hirst's "The



Figure 11. Throwing flower.



Figure 12. Girl with Balloon.



Figure 13. Balloon Dog.



**Figure 14.** Infinity rooms.



**Figure 15.** Francis Mampuya, abstraction.



**Figure 16.** Eddy Ekete, Hommes canettes.

Sunflowers,” an installation of thousands of plastic sunflowers, and Jeff Koons’s “The Kiss,” a giant sculpture depicting a kissing couple.

The contemporary art is an ever-changing field, with new artists and masterpieces emerging regularly. It is, therefore, important to stay updated with current developments in the contemporary art world to discover new artists and their remarkable works.

The works illustrated above were all created by contemporary artists like:

**Jenny Saville**

A renowned artist, she is known for her large-scale portraits and self-portraits. Like Lucian Freud and Francis Bacon, she painted women who did not conform to social standards of beauty in warm tones but reflected the great diversity of female beauty (Brand & Devereaux, 2003) (Figure 17).

**Cecily Brown**

A bit of an abstract tendency, Cecily Brown is immersed in almost pornographic eroticism. In her style, there is a mixture of baroque and abstract expressionism. She suggests barely visible human forms and offers a purely sexual spectacle hidden in the mixtures of lines intersecting with textures flooding most of her paintings (Powell, 2019) (Figure 18).

**Njideka Akunyili Crosby**

At a crossroads, she encounters American culture and benefits from a double experience, which she shows in her creations. Hence, we can read in her works



Figure 17. Gagosian.



Figure 18. Girl on swing.



the traits of Nigerian culture and the influence of American culture, which she had immediately embraced. For her, contemporaneity is the quest for common traits of these two cultures (Stokes, 2021) (Figure 19).

#### **Louise Bourgeois**

A sculpture with a height of 30 meters displays a giant spider. In memory of her mother, who died when she was only twenty-one, Louise Bourgeois titled the work Maman. One of his emblematic works. Moreover, it exists in various versions, made with various and varied materials. This artwork is exhibited at the Tate Modern (Lopez, 2020) (Figure 20).

#### **Lucian Freud**

The artist is the grandson of the psychoanalyst Sigmund Freud; many consider him an artist who brutally depicts his subjects. It thus offers the public a glimpse into their minds and their world. Lucian Freud often painted live models posing in front of him, except for his self-portraits painted using mirrors. This work shows the artist's style in the minor details of strokes, brushstrokes, and lines (Hoban, 2014) (Figure 21).

#### **Dorothea Tanning**

“Half Past Noon” is a work by Dorothea Tanning that suggests an attempted mix of figurative surrealism and more abstract compositions made with less marked, varying lines and bright colours. Her most emblematic works are Birthday (1942) and Eine Kleine Nachtmusik (1943) (Shaw, 2004) (Figure 22).



Figure 19. Portals.



Figure 20. Maman.



**Figure 21.** Girl with closed eyes.



**Figure 22.** Half past noon.

## **5.2. What Should We Know about the Contribution of Contemporary Art to Society?**

The contribution of contemporary art to society is a complex and vast subject, but several essential aspects must be considered. Here, we address some key points to understand the impact of contemporary art on society.

In short, contemporary art is essential for expressing and reflecting on current social, political, and cultural issues. Contemporary artists often use their work to challenge established rules, provoke debate, and stir emotions in audiences. Their art can address inequality, identity, the environment, technological innovations, etc. By showing these issues through works of art, contemporary art encourages critiques thinking and stimulates dialogue within society.

## **6. Conclusion**

In this research article, initially intended to be open and perfectible; open to Cartesian thought and dialectics with the sole aim of enriching the scientific palette, we gave a brief presentation on contemporary art. Two significant aspects were highlighted: the utopia of contemporary art characterized by its exploration of new forms of expression, concepts and techniques and the consideration that it is the mirror of society because this art can reflect the realities and concerns of contemporary society.

We have established our reflection on these four major points: the historical overview of contemporary art, its content, the utopia characterizing the artistic approach and the mirror of everyday life.



In the historical overview, it was shown that contemporary art is an artistic movement that emerged at the beginning of the twentieth century and continues to evolve to the present day. The rejection of established artistic conventions characterizes the contemporary art; this very movement integrates a diversity of mediums and artistic practices, as well as an exploration of varied themes. Contemporary art reflects the concerns and questions of our time and continues to influence and shape the current artistic landscape. This historical overview allows the artist of this era to know the evolution and expansion of this art throughout the world, its roots in different cultures, and to establish new perspectives to shape his style and vision of the world.

The content of contemporary art, which is always the subject of incessant controversies, was the point of this reflection and spanned several concerns. We, therefore, demonstrated that the analysis of contemporary art to elucidate its content should be done in a historical context and be both formal and conceptual. Analysis in a historical context will allow the artist to study the artistic movements and cultural events at the origin of any artistic movement. This way, the artist will better understand the motivations and approaches of his peers. The formal analysis will examine the visual elements of a contemporary work of art, and the conceptual analysis will elucidate the messages and the themes. In this case, there is a need for additional research on the influences of philosophical, sociological or political in the space of artistic creation. Following the analysis of contemporary art, the concerns below were methodically discussed. We had demonstrated that the creation of contemporary works of art was just as subject to experimentation and generates critiques and debates; that the actual understanding of the content of art depended on artistic education and exchanges; and that errors due to misunderstanding of the content of contemporary art is at the origin of the difficulties of analyzing art content, the devaluation of contemporary art, and have a negative impact on artists and the art market. “The glance at painting”, as the last concern of this point dealing with the content of contemporary art, did not meet our expectation. We had criticized the tendencies that make the painting to be technically poor; despite the rejection of specific aesthetic laws as the tendency dictates, its rich palette must always be noticed since the contemporary painter cannot get rid of it.

The utopia characterizing the artistic approach, here in the title in written form: “Utopia of the twenty-first century (artistic approach)” is where we exposed the different opinions on this consideration, which is increasingly spreading in the art world. We had demonstrated, in fact, that the idea that contemporary art would be the utopia of the twenty-first century according to the laws of aesthetics is a subjective perspective which would be supported by visual artists who practice realism. However, at the same time, others think that it would be utopian to maintain that contemporary art would be able to offer space for reflection to question social, political, and cultural norms. We emphasized here that the appreciation of contemporary art and its link with utopia is subjective

and can vary depending on individual points of view. People may have different interpretations of contemporary art and its role in society. We then list some aspects that make contemporary art be at odds with the laws of aesthetics. Among others, we cited the rejection of traditional beauty canons, the exploration of conceptual art, the use of new media and techniques and the absence of strict rules. Given the above, we suggested some rules that will line the path that leads to the creation of authentic contemporary works. We quoted the respect for human integrity and dignity, consent and respect for copyright, authenticity and transparency in the creative process, social and environmental responsibility, dialogue and openness to criticism.

Moreover, the last point is the mirror of everyday life! In our research article, we demonstrated that contemporary art is the mirror of everyday life because, through the different creations, we can read the realities and concerns of contemporary society. Daily life, current events, and political and socio-cultural issues inspire these works. We also demonstrated that themes such as identity, globalization, inequalities, the environment, technology, and many other subjects that are an integral part of our daily lives inspire contemporary artists.

Thus, in all its forms, so-called contemporary art must not exist or be made in any wished way. If we cannot adhere to this vision, then the academies of fine arts, the universities where we find art majors or even workshops and art training centres have no mission to accomplish in education.

This reflection, which we initially wanted to be open and perfectible, serves as a means for us to challenge art critics, collectors, gallery owners, auction companies, and art and media professionals to reconsider their approach in considering what should be certified as a work of art, especially in contemporary space.

We also invite any artist to express their point of view, contrary or not, on what is said. Our dissertation on contemporary art does not claim to answer all the questions that affect societies, but it is a question in this rapidly changing society. We encourage artists to imbue themselves with the actual value of their role in human society, which increasingly ignores contemporary art elsewhere. Moreover, after reading this dissertation, we hope that every contemporary artist, mainly the painter, will think more than once about his work before putting his signature on it.

To perpetuate the spirit of research and welcome more criticism, we recommend that researchers, teachers and students do:

- 1) Research to deepen the question of the creation of works of art and carry out studies on the conceptual theme of contemporary art.
- 2) Research in the future, mainly that which will be centered on teaching art (the visual arts) to address the educational aspects of learning art. This would protect students called upon to practice the art profession from nonsense.
- 3) Research to explore the exchanges that take place between arts institutions and between cultures and integrate questions of cultural intersection.
- 4) Research or any other study carried out on contemporary art to attempt to

elucidate this concept, which still needs to be understood to this day.

5) Research in contemporary art and make it oriented towards new forms of emerging artistic expression and digital media as they continue redefining contemporary art's boundaries.

6) Research that should explore issues related to identity, diversity and inclusion in art, examining how contemporary artists approach these topics and how they can be represented authentically.

7) Research that should study the interactions between contemporary art and society, analyzing how works of art can spark debate, influence public opinions and contribute to social change.

8) Finally, research should also look into the ethical and legal issues linked to contemporary art, particularly concerning intellectual property, censorship and the protection of artists' rights.

### Conflicts of Interest

The author declares no conflicts of interest regarding the publication of this paper.

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