

The End of Art - The Subjective Objectification of DIKWP Philosophy

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Abstract

We proposed a modelling of art expression space including objective content and cognition in the form of data, information, knowledge, wisdom composition driven by purpose/intent/goal analysis (DIKWP modeling and analysis). Thereafter in the unified DIKWP expression space and interaction space, we analyze the motivation and creation of art both in conceptual language expression level and in the semantic level beneath the conceptual thinking crossing subjective category, objective category and the bidirectional transformation between subjective-objective transformation. We identified through reasoning that the completion of the existing creation patterns in terms of covering the main creation patterns in terms of the location and interplay between subjective-objective representing mind, process, and physical world based on the DIKWP reality and DIKWP anesthetic conformation and composition. We also foresee the art creation in the background of the future human evolution towards human-machine/AI integration.

The End of Art - DIKWP Philosophy's Subjectification of Objective Existence/Semantics

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DIKWP as a technical computing and reasoning philosophy, do not worry about dealing with Miguel De Unamuno y Hugo (Miguel De Unamuno Jugo) and Wang Hao (Hao Wang, author of "Beyond Analytic Philosophy") dreads the dilemma: navigating a narrow strait between the precipices of dogmatism on one side and the sinister eddies of artyism on the other. And don't worry about reliving Luitzen Egbertus Jan Brouwer 's intuitionistic opposition to David Hilbert.

Friedrich Wilhelm Nietzsche believed that art and beauty are the most important values in life and make people attach and love life. If art serves life, then what is a person in the digital age and how will a person be defined? In ancient Greek philosophy, man was defined as a speaking animal. Hegel described that in ancient fables, people are constructed from clay (Humus), and they have to worry about (Cura) to live. Clay people realize all possible free existences in the process of care, that is, perfection (Perfecti).

Immanuel Kant divided the basic question of philosophy "what is man" into "what can we know", "what should I do", and "what can I hope for". Since there are different opinions about what a person is, we propose that the components of a person in the digital age can be completely mapped to data components (Data Property), information components (Information Property), knowledge components (Knowledge Property), wisdom components (Wisdom Property)), Wisdom Property - DIKWP digital human, and realize dialectical development in DIKWP's intent-driven DIKWP component transformation (Transformation (D-I-K-W-P)). By defining people as DIKWPized people, we will obtain more specific DIKWP objective authenticity and DIKWP interactive meaning confirmation for the meaning of people from the existential sense than selecting various human concepts. As for the development and division of human beings, the acquired nature of men and women may be the main one. Simone de Beauvoir (Simone de Beauvoir) directly proposed that "women are not born, but shaped". Then the DIKWP human process, from the DIKWP machine learning chain "data learning->information learning->knowledge learning->wisdom learning->intention learning" includes: from the perspective of a third person, the baby's growth process The main part of it can be described as the data learning based on the commonality of human beings and beasts; then it develops to the information learning based on the differences between men and women; and then to the learning of individual knowledge and wisdom creation of individual people. Starting from phenomenology, Wang Hao proposed the goal of describing philosophical phenomena in the face of "what should philosophy do?": faithfully reveal the truth of what we know, believe, and feel, and focus on proper selection and ranking. This is exactly the goal of DIKWP's technicalization. With the help of P-driven, DIKWP turns the selection and sorting from the impossible coordination for the public and the difficulty of adapting to changes to the functional arrangement based on P and even the trade-off deployment and efficiency optimization.

Art is a means of communication between people or self-expression through the medium of artworks. The development of modern digital technology is not only a copy of traditional art and the art market, but also various subversions.

(1) The innovative expression of art development space is closed and the form of change is completed

DIKWP digitized people will face the reality and reality of DIKWP, covering: Data Reality/Truth corresponding to the same semantic abstraction, Information Reality/Truth corresponding to subjective difference semantics, and completeness Knowledge Reality/Truth of semantics, Wisdom Reality/Truth of indirect semantics (Wisdom Reality/Truth) corresponding to (value-driven) association and conversion across data, information, and knowledge types, and presenting problem input Purpose Reality/Truth and Output Semantic Pair: DIKWP Digital Reality/Truth Chain.

Friedrich Wilhelm Nietzsche pointed out that most of people's inner activities are unconscious, and the conscious part, including thoughts or emotional states, cannot be fully expressed by language concepts. Furthermore, the expression of words and concepts loses the personalized part of thoughts and emotions, and simplifies them based on the same semantically homogeneous data.

However, in the process of cognitive subjectification of the objective content of understanding, everyone will understand according to their own experience. We believe that it should be understood according to their respective DIKWP systems. We think it is from subjective information to objective data. We believe that subjectivity is information-based, and objective is data-based. Furthermore, we propose to classify artistic expression modes according to the interactive expression mode of subjective (SUB) vs. objective (OBJ) as follows:

Pattern<SUB, OBJ>::={(OBJ-SUB), (SUB-OBJ), (OBJ-OBJ), (SUB-SUB)}

(OBJ-SUB) Objective to Subjective Sense-Semantics-Emotion Expression, Conversion and Transfer of Subjectification of Objective Existence/Semantics. Facing the true meaning of DIKWP, (OBJ-SUB) basic correspondence: objective to subjective sense to semantics and emotional expression, conversion and transfer (Objective to Subjective Sense to Semantics-Emotion Expression, Conversion and Transfer).

(SUB-OBJ) Subjective to Objective Sense-Semantics-Emotion Expression, Conversion and Transfer of Objectification of Subjective Existence/Semantics.

Facing the real meaning of DIKWP, (SUB-OBJ) basic correspondence: from subjective to objective semantics and emotion to feeling expression, conversion and transfer (Objective to Subjective Semantics-Emotion to Sense Expression, Conversion and Transfer).

(OBJ-OBJ) Objective to Objective Sense-Semantics-Emotion Expression, Conversion and Transfer. Facing the true meaning of DIKWP, (OBJ-OBJ) basic correspondence: Objective to Objective Sense-Sense Transfer.

(SUB-SUB) Subjective to Subjective Sense-Semantics-Emotion Expression, Conversion and Transfer. Facing the true meaning of DIKWP, (SUB-SUB) basic correspondence: objective to objective emotion to emotion transfer (Subjective to Subjective Emotion-Emotion Transfer).

Honoré de Balzac concluded that open-minded people like to empathize with the sunset. We analyze from the fusion of subject and object, use inner light to ignite and dominate the objective world, and it is a process of expansion and integration from subjective to objective, which represents the expansion of the free subjective space (OBJ-SUB) accompanied by the same experience; and People who are pessimistic at the bottom of their hearts will be affected and eroded by the ablation of external objectivity, reducing the space for subjective freedom (SUB-OBJ).

Starting from intuition, DIKWP digitizers will actually construct DIKWP digital works in the face of DIKWP.

In the real world of DIKWP, the D system is the fixed perception existence system, the I system is the relative subjective essence system, the K system is the subjective existence assumption, the W system is the fixed essence system, and the P system is the system that drives them to get through DIKWP.

As beauty is a cognitive medium for real feelings and communication, the evaluation of beauty comes entirely from the qualitative, comparative and quantitative analysis of the degree and efficiency of DIKWP's true discovery, excavation, expression, and communication. Among them, the characterization of the basic components of beauty will correspond to {(OBJ-SUB), (SUB-OBJ), (OBJ-OBJ), (SUB-SUB)}.

When Charles Turner made semantics the goal rather than entities or concepts, what was subverted was not only color and light as objective goals, but actually a shift from (OBJ-OBJ) to (SUB-OBJ): (OBJ-OBJ)->(SUB-OBJ).

Pablo Picasso (Pablo Picasso) once painted what he knew rather than what he saw, to achieve objective and subjective cognition from objective data to subjective information and knowledge, and from subjective cognition to subjective presentation of information and knowledge. Transition from (OBJ-OBJ) to (SUB-SUB): (OBJ-OBJ) -> (SUB-SUB). In the true sense of DIKWP, this also realizes the transformation of aesthetic cognition from the real aesthetics of objective data to the real aesthetics of subjective information.

Edgar Degas may have realized that the (OBJ-OBJ) method pursues the objective presentation of the true perfection of the objective world at an aesthetic cost or sacrifice that is outweighed by the loss, and then abandons constraints and even the principle of perspective centering, etc., based on Affirming the beauty of objective reality based on the universal reality of imperfection.

Oscar-Claude Monet (Oscar-Claude Monet) used subdivided colors to replace the pursuit of objective truth in data details, and did not continue to bear the continuous challenge of objective precision, which is the limit of objective data truth. The dialectical opposition of unobtainable or unreachable pursuit is transformed into subjective abstract substitution, realizing (OBJ-OBJ)->(OBJ-SUB). This (OBJ-OBJ)->(OBJ-SUB) opposite transformation realizes the aesthetic switch from objective data truth to subjective data truth. Edgar Degas actually practiced the challenge of objective perspective selection brought about by the optimization of selecting the objective optimal perspective with random or even randomly framed perspectives, not only avoiding the selection of perspectives from crossing the limit due to avoiding the inevitable subjectivity. The narrower enters a cul-de-sac. This kind of perspective strategy gives up the unreachable avoidance of subjective SUBJ due to the pursuit of the objective optimal OBJ. Instead, by greatly increasing the randomness of perspective selection, it has obtained a general sense of objective authenticity of data in the audience's cognition, and won. This strategy corresponds to (SUB-OBJ) the expansion of aesthetic cognition space accompanied by objectivity. combination of perspectives.

Paul Cézanne used multiple viewpoints and even directly removed the spatial structure, practiced the externalized data aggregation and abstraction of information combination, and realized the transformation from the objective and true representation of reality data (SUB-OBJ) to the information of reality. Authentic aesthetic transformation for authentic reinvention (SUB-SUB).

Mary Cassatt (Mary Cassatt) took the initiative to combine (SUB-OBJ) perspectives, further expanding the two-dimensional plane picture vividly in time and space, presenting the subjective feeling of the real information and the real interactive cognition knowledge of the target characters, combining the real beauty of data, the real beauty of information and the real beauty of knowledge in a variety of cognitive interactive ways, including (SUB-OBJ) and (SUB-SUB).

Édouard Manet (Édouard Manet) migrated the objective and real aesthetic orientation of Japanese prints that lack perspective and the light and dark anti-stereoscopic space of mid-tones, explicitly abandoning the objective reality in reality, and presenting it in a plane and the subjective aesthetic reality of bright colors instead.

Eugène Delacroix considers the true expression of information that color and its combination have on people's psychological influence in the use of color, and expands the aesthetic category from objective data to the true expression of subjective information. Georges Seurat not only adopted Charles Henry's systematic psychological knowledge of color and line, but also combined objective science and subjective aesthetics through experiments based on optics and color theory.

Oscar-Claude Monet developed from the pursuit of objective truth in painting to the pursuit of subjective truth in his later period, gradually departing from the content and meaning of the category of data truth and focusing on the form and texture of information truth, creating non-figurative art. What he actually pursues is from the subjective truth to the direct perception of the subjective truth and the direct recognition and communication of emotion, the accuracy of the directness, the efficiency optimization of the relative indirection.

Fauvism pursues a more subjective and intense artistic expression, and even proposes the healing of the soul through painting and communication. From Georges Seurat, Paul Cézanne to Vincent William Van Gogh, based on the breakthrough of the real objective data and the subjective informatization of objective data, the Post-Impressionists further realized the subjective and subjective from information to information. The communication and presentation, and even the expression and creation of subjective objectification.

Vincent Willem van Gogh also experienced subjective objectification (SUB-OBJ) from the authentic expression of interest in objective data he saw to the understanding of subjective information and

abstract knowledge such as emotions, darkness, and power The change of interest in expression even inspired the pursuit of expressive effect and efficiency of the subjective subjectification (SUB-SUB) of life, death and infinite feelings.

Friedrich Wilhelm Nietzsche believed that modern scientific activities as a means in modern civilization have been barbarized due to the loss of goals, and pointed out that the disappearance of culture as an end is the fundamental reason. According to the DIKW philosophy, modern scientific activities as a means for the DIKW system that lacks the purpose (Purpose) construction and purpose drive (Purpose Driven), the supply and demand relationship is externalized and objectified by independence and intention to determine the value of all things in isolation. Within such a DIKW system, only an objective and mechanized interactive society lacking in subjectivity can be built. Even if there will be a certain degree of commercial "prosperity", but based on such a business that only focuses on consumption and isolates people's real needs, it is accepted by the market. In a price-dominated culture, the real inner value of people cannot be truly concerned by the whole, but becomes a victim of the fragmented and even blind interaction between externalized objective value and price. In such a culture, any thing or activity cannot establish a real connection with subjective humanity, including human care, that is, the essential connection between the objective physical world and the subjective spiritual world, corresponding to (SUB-OBJ) or (OBJ-SUB). From the perspective of the DIKW culture chain "data culture->information culture->knowledge culture->wisdom culture->intention culture" is the isolation of "data culture->information culture->knowledge culture" and "wisdom culture->intent culture". This separation of objective and subjective will inevitably accumulate and eventually manifest itself in the form of accumulated conflicts in society and the unreachability of the unity of individuals and people in each society, which also hinders the development of social civilization to complete DIKW Civilization chain "Data Civilization -> Information Civilization -> Knowledge Civilization -> Wisdom Civilization -> Purpose Civilization". In the later development, although Peter F. Drucker and other remedial proposals for target management appeared, target worship is still limited to the transaction-oriented value and price objectification fragmentation space, so it is impossible to break through the company to make profits Chaos intensifies as the only goal.

Wassily Kandinsky (Wassily Kandinsky) further removed the objective reality of (OBJ-OBJ) data as an obstacle to expressing the true beauty of the inner spiritual world. He does not refer to any data that can be seen naturally, and even excludes descriptive and associative information that is related to the data, hoping that the beauty of art can directly reach the spiritual reality of the viewer. He shows the relationship between intuitive representations and intentional abstract forms, oriented towards non-objective objects or (SUB-SUB) delimited intentional representations (including mental responses or decisions) without an objectively real subject.

Faced with the opposition between objective and subjective truth in expressing personality, emotion, and soul, symbolism denies the objective and true aesthetic purpose of the re-presentation of the objective data and the real world through the media from the extreme meaning, and then faces concepts, meanings, and hints At the same time, it abandons materialism and realism, and turns to the direct display of subjective information and knowledge that returns to human nature, correspondingly changing from (OBJ-OBJ) and (SUB-OBJ) to (SUB-SUB) and (SUB-OBJ): ((OBJ-OBJ), (SUB-OBJ))->((SUB-SUB), (OBJ-SUB)).

Although Odilon Redon (Odilon Redon) emphasized that the source of art comes from the observation of objective reality, he believed that the painting process does not depend on the direct communication and reproduction of vision, but shows more subjective imagination, and then devotes himself to Look for the common objectified subjective spiritual reality hidden behind the objective material reality of objective and observable data, and actively cut off the connection with the real objective data to explore the expression of the subjective creation (SUB-SUB) independent of the real objective data.

Encouraged by Paul Gauguin's refraining from following the principle of representation of what is known after objectification, Paul Serusier experimented by combining lines and colors with the presented subject based on the experience of subjective objectification. The ideal collocation realizes the comprehensive high-level subjective presentation of the subjective interaction between the painter's own individualized subjectivity (SUB-OBJ) and the objective and subjective results of the presentation object (OBJ-SUB), corresponding to: ((SUB-OBJ), (OBJ-SUB)).

We believe that since the invention of language is a process of subjectivization and re-objectification of the object: from (OBJ-SUB) cognitive internalization to (SUB-OBJ) semantic conceptualization and abstraction, there is an inevitable gap between the concept of language and the expression of semantics The tradeoff between range and efficiency loses its immediacy. Georg Wilhelm Friedrich Hegel, Friedrich Wilhelm Nietzsche, Ludwig Josef Johann Wittgenstein (Johann Wittgenstein) complained and fought against the inadequacy of language, but based on the inner use of conceptualization of language, there is no solution to this (OBJ-SUB) to (SUB-OBJ). Picasso explored the beauty of the change of cognitive efficiency from subjective to objective and then to subjective.

Unity of painting and music:

During the period of Plato, music has gone through the process of being recognized and discovered from (OBJ-OBJ) to (OBJ-SUB) to (SUB-OBJ) to (SUB-SUB), and it has been continuously entrusted with education, even saving and guiding human beings duty of. From the perspective of modern neuroscience, music, as a wave of a certain frequency band, is undoubtedly comprehensive in its direct participation in the communication and socialization of physical people and even digital DIKW people. In a broad sense, all controllable, predictable, or regular interactions with human perception and cognition are music, as are paintings, sculptures, dances, sports, literature, and even mathematics.

If traditional beauty is the subjective and objective authenticity and efficiency of DIKW's subjective and objective truth expressed and conveyed through media. From the effect point of view, painting is music that can be seen, it is music of vision; music is painting that can be heard, it is painting of hearing. Paul Verlaine embodied the practice of equating the sound of words with the color of paint in emotional effect.

(2) The necessity of the existence of external art is replaced by the creation of subjective feelings

The brain-computer interface will provide a huge digital enclosed space for artificially generating digital vision, digital touch, digital smell, digital hearing and their comprehensive feelings. In the face of the development of brain-computer interface, the communication method of objectively externalizing the subjective content of artistic expression space will bypass language and concepts, digitally combine inner feelings and external actions, and gradually approach artificial cognition or artificial consciousness. The form of knowledge is objectively transformed and realized with the help of electricity, magnetism, biology, chemistry, DNA/RNA and other methods of materialization of cognition and materialization of spirit.

Brain-Brain Interface OR Cognition-Cognition Interface (Brain-Brain Interface OR Cognition-Cognition Interface) will emerge as a visible artificial art (Artificial Art), which will transcend the subjective and objectified brain-computer decoding process and the objective and subjective computer-brain coding process, to achieve subjective to subjective two-way direct communication. In the end, this development will gradually abandon the ambiguity and inefficiency of concept-based language, and will eventually bring beyond concepts and directly face the connection and communication between cognition and even the unconscious or subconscious.

This kind of Artificial Art will be different from artificial intelligence art (AI Art), which still belongs to the digitization or DIKWP of traditional art (including data art->information art->knowledge art->wisdom art->intent art), it goes beyond the art spectrum Transmitting communication is an all-round way to customize, feel and adjust directly to the cognitive nervous system, and it is the ultimate art technology.

Not only is the current art as an intermediary doomed to be abandoned, but the definition of people who can speak in Greek philosophy will also be subverted. Of course, the rationality of people as "rational animals" will also be reduced to one corner.

Furthermore, the necessity of the existence of art as an external physical medium of objective presentation that triggers subjective feelings will be negated by the directly generated digital results that serve subjective feelings. In the future of the metaverse in a broad sense, this digital art experience service provides wisdom preparation and DIKWP governance support (including "data governance -> information governance -> knowledge governance -> wisdom governance -> intention governance") that requires human values and ethics. Tackling digital drugs, digital supremacy, digital violence, digital justice, digital equity, and more.

(3) The Last Corner of Art Innovation-The Last Corner of Art

It is a place where "being that does not exist" meets "non-being that exists" and where uncertainty is determined.

If you're reading this and are interested in the space of possible artistic innovations, read reference [9] from Inaccurate, Incorrect, Inaccurate, Inconsistent to Inaccurate, Inconsistent in Input to Inaccurate, Inaccurate in Output. Correct, imprecise, inconsistently defined problem P:

$P::\{<Input (inaccurate, incorrect, imprecise, inconsistent), Output (inaccurate, incorrect, imprecise, inconsistent)>, Purpose Driven\}$

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Conclusion

Art is so moving and brilliant, but innovation will never come back. With the retreat and desolation of art as an intermediary, the inevitable rise of DIKWP will unify subjectivity and objective integration, and we will also usher in a new human being in the process of deconstruction, reconstruction and change.

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