INTRODUCTION

Public's taste for art changes continuously. We are part of this changing and we also feel it deeply, being determined ourselves to accept this progress, this development on the fly. Contemporary art is directly influenced by the radical technological developments which have opened the way for a global community Contemporary art reflects these unexpected changes trough a great diversity.

Styles and tendencies come into being and dissolve themselves within the speed of informing era. Art critics have put an end to artists' spontaneity and natural knowledge, compelling the creators to follow a new compromise named evolution, more or less supervised. The contemporary artist is roughly criticized when he is ordered to paint, but she is being annulled if he cannot make part within our era's tendency, accepting modernity as over necessary religion.

It is often said that we experience a full post digital era contemporary art relies itself basically on the new media, the computer being part of the artist's current set of tools. In the past twenty years the interactive outfits belonging to visual arts have shown to festivals and exhibitions and they have been very popular among the visitors.

More than that, this new form of made its entrance trough the curators debates and disputes. Up to now, museums and art galleries have neglected the process of building up some systematic collections of these works of art. It is planned and designed a system to protect and stock the digital works belonging to some well-known artists as Jeffrey Shaw, Paul Sermon, Jenny Holzer or Christa Sommerer, artists who have exposed their works throughout the world but, up to nowadays, they seem to be unknown, just for the most favorable conditions.

The curators tend to keep a distance from those works that are difficult to be kept and maintained in the best conditions, because they don't want for the visitors, the public to exclaim:" I have seen it, but it won't work."

Such a situation is unacceptable for a respectable museum. There are a few museums, for example George Pompidou Centre, which have engineers well trained to butt in different cases. Due to the fact that this specific art depends completely on digital technology the methods of stocking and operating system-which change and develop themselves continuously- are submitted to a great risk. Many works of art cannot be older than 10 years and cannot be exposed to be admired by the public.

Nowadays, art becomes transparent, invisible, -a king of the display. For Ghiu, art has been "taken over its own features, which were generalized disseminated and socially methaforized. " So, art must re- create with itself, to rise from its own ashes- trough his hunger for reality, inside the human being appears the ardent wish to create reality, meaning virtual reality

Accepting computerized art doesn't imply giving in to classical artistic activities, on the contrary, it implies taking part inside the aesthetics' problems trough which the scientific community becomes conscious of its creative tryings and possibilities. This fact doesn't mean that involving the computer may offer not only artistic creativity, but also, more than that, a whole creative potential. The example of computerized art wants to show that, the computer can be used to produce masterpieces.

People are fascinated by visual; the field of vision dominates and enforces itself. TV addiction derives from television ambiguity: the images that we watch through teleporting are not necessarily what we find in the real world, but it is often imitated (manipulated), to produce a scene (movie) or even unreal (cyberspace). What we see is considered to be real because the perception system, is the same with the one used when you see close by and it is (relatively) easy to supervise its authenticity. Telereal is equidistant concerning virtual aspect and life perception of real scenery and of that rises only for filming is the same, and in the same way our imagination works. The entire huge world of virtuality has been enlarged from the reality because the cyberspace is, from the visual point of view, the same with the proper space.

The words dialogic and dialogism appear very often in pages of literary and philosophical criticism, but very little has been said about the meanings of these words inside the visual arts. When we speak about visual arts, these terms become figures of speech being similar with their homologous in the literary theory, metaphors which support the analysis of cultural products with their own substantial contents (books, paintings) and therefore, incapable to create dialogues of some real experiences.

It is important to identify and to emphasize the signification of cultural field we refer to as dialogical art. It is also very important to us to make and see the difference between dialogical art and interactive art- all the dialogical works are interactive but not all the interactive works are dialogical ones. The dialogical aesthetics is intersubjective and is based on the complex, contrast with the monological art, which on its turn is based on the concept of individual expression (painting, sculpture, drawing, graphics), Provided the help of media allowing real dialogues, electronic art is in its unique way adequate for exploring and developing dialogical aesthetics. On the whole, all these concepts inform us about the identification and studying of what we can call" electronic dialogical art".

While the art dialogism is not exclusive for those purposes based on media, clearly proved by some works of Lygia Clark and some of the social projects of Suzanna Lacy, creation of dialogical art is based on media is very important. Works which open or release the way of using telecommunication media are representatives for the risk, adventure, dialogical courage within the electronic art. Accepting the differences between monological and dialogical modalities within art we can recognize the unique contribution of those

considered promoters of the new aesthetical values, as an interaction inside the real time, intersubjectivity and negotiation of meanings. It is a fact that digital technology and our time language, but inside art has been used unidirectional in agreement with traditional convictions about models of production, existence and reception.

Remarkable examples of interactive art forms are wooden sculptures created by Gyula Kosice, the uttered paintings created by Diyi Laan and Arden Quin. The artists suggested that art should pass over its fixed form in order to make the viewer to participate within the process of active participation and transforming. Electronic art should become less readable and also to permit the mixture of opposing ideas: private and public places, natural and artificial forces, organic and inorganic contents, judgment and emotion.

"Children and Communication", Robert Whitman's work was realized within the E.A T project. "Projects Outside Art" written by Billy Kluver and Robert Rauschenberg- create a series meant to emphasize how E.A.T.can go beyond the contributions of art within the society.

One of the characteristics of visual art is the fact that introduces the observatory inside the image of space of 360 grades which is temporarily and spaciously homogenous or at least fills up the entire visual field of the observatory, in order to create the impression of immersion, deepening inside the image.

It is about an illusory space, determined by the rule of perspective, the definition of image, real colors, light, proportions. More than that, other senses than those concerning the visual field are offered to the audio-visual and even to smelling sense. Inside the landscape of rapid changes of media, the idea of "image of 360 grades" remains an unchangeable phenomenon within art and media history until and up to 21st century. Almost without any exceptions, each new image with a "surround" of 360 grades gets a maximum effect.

To the same effect, Florin Maxa sustains: ... we believe that the 20th century has proved deeply that painting can suggest more. Painting can be required for more and can offer more, because painting remains a fundamental way of existence, but not essential, informative, semic..."

The quantitative style, utterance of microstructures becomes valid when the data are being transformed on the computer. Therefore, this concern inside our contemporary society is perfectly legitimate even if it doesn't aim at the achievement of a computer art, this one, even nowadays; within the visual arts the three-dimensional programming seems to be absolutely necessary for modeling some huge ambient ensembles. It is a fact, "it has been debated diversely upon the difficulty of determining a small number of minimal units inside painting, units that can work as an alphabet".

Fine art is a naked king of western culture, placing itself in the line with other forms of arts, such as: theatre, opera, and orchestral music. All these, desperately try to survive within centers sustained financially by rich persons or

by some" feeble" governmental funds. The development of technique has allowed the explosive increasing of art consuming. The 21st century has witnessed the many-sided development of "mass-culture"- with its thousands of styles, tendencies and competitive types but, unfortunately, witnessed also the increasing of subculture and phenomenon of "against-culture'.

Synthesis is the main concept for digital art. Synthesis is that specific event produced by computers- they can do this better than any outfit manipulated by human hands; the exception is only the human brain, the part which inspired the computer. Digital art is an art of synthesis. This is the area, the field where we can combine everything discussed up to now: originality, authenticity, objectiveness, photography, structures painted at random, materialized, recreated to infinity, oil and water, Impressionism, Superrealism, Cubism. Digital art has become an essential part of contemporary art. The new outfit, tools revolutionize the way the way in which artists think and create and this way, images that couldn't have realized traditionally are now possible through the new method of computerized interferences. The artists of the future won't accept o world without technology and for them the tools of creation, it is possible, to be those digital ones.

We are aiming naturally to a quick evolution of an external artistic life which is going to develop itself logically until the exhausting of all methods, until people can find something better. Speed is the current rule and if we search to the near future, we can find a collapse. Diversity of art forms- especially the ways of communication and media enterprising "are forced to adjust themselves and to increase, to evolve, in order to survive within a changeable medium. In the 2000's art they insist upon the concept of moving, relativity but, in a strange way on relationships because the last one intensifies the result. "If I, you or anybody else have the same perception upon things, we have to combine our views, taking into account our possibilities", said Luigi Giussani in his work "The Ego, power, works" (page 84), because trying to stay altogether means collaborating more, means interposing more within our society.

In the 80's, certain radical essayists have raised the problem of painting having been dead, relying their judgment upon the statement that "advanced painting seems to represent the signs of an internal exhausting or, although it has established some limits that cannot be passed beyond. When saying this, these essayists had in front of their eyes the paintings by Robert Ryman- completely blank or white, or maybe Daniel Burren's striped monotonous paintings. And even this way it would be hard not to see their common point, being a kind of critical judgment addressed to those certain artists and also to painting in general. Therefore, as for Belting's idea about end of art, the existence of an extreme powerful art and showing no sign of internal exhausting is not in contradiction with the idea that the era of art has ended.

The underlined problem aimed at the way in which a currency of practices created a blank space for another currency of practices, even if the structure of

this new currency was still unstable and probably it remains the same. There is no plane to be unfamiliar to different artistic realities, and these realities themselves are not so sent away to one another. The third millenium has taken a continuous change on the stage of art. We cannot be sure that the coming scene is going to be better than the last one.

Since 2001, The Transmedial Festival included "artistic software" as one of its own categories and gives itself a significant space inside the symposiums of the festivals. Another important "rocket launcher" for this software becomes Whitney Museum from New York which organizes a number of important exhibitions on-line and not only. Starting with 2002 software art becomes the increasing topic of a new small scale but significant one, namely "Readme Festival" organized in Moscow (in 2003 in Helsinki). In the present days this festival offers more than 60 categories which develop a conceptual map of what the term software means- significance, diversity and creative activities existing altogether at the intersection of culture, art and software Due to the fact that "Ars Electronica" owns much more significant resources than any other media festival or new media art from all over the world, it is brought forward for discussion the developing of software art and of culture to a higher level.

If nowadays everybody working inside cultural fields uses digital media and computer networks, we ask ourselves what exactly we have seen into the exhibitions "Ars Electronica" in the past few years. What exactly is the phenomenon "software art" or "digital art" or "new media art" or even "cyber art". The contemporary artist becomes the journalist searching for and presenting various signs due to the different media including the text, the photo and the video.

There are also artists who create symbols, allegories or plots. The typical contemporary artist having been trained in the past two decades, doesn't make paintings or photos or even videos, but projects. Art collectors buy up traditional objects and not projects.

Although contemporary art logic differs from that of digital art, the software artists and digital ones inquire new possibilities offered by computer and networks in order to be able to present, communicate and cooperate.

In the past decades a great amount of energy has been lost with the inquiring of new fundamental languages in visual communication, new forms, and new artistic concepts for time and space. Computer science and digital art play their own role extremely important: searching for new methods, representative and communicative techniques. As for the contemporary art, it has its certain role. In conclusion, contemporary art and digital art have different roles but if these two fields can borrow from one another, the final result can be promising.

The forms of success of the new media, created like new species, do not appear spontaneously, out of nothing. All these need links with the past. We can find out from the same source that: "... all forms of communication media

coexist or coevolve inside a complex system adaptable and continuously extendible". In proportions as each new form appears and develops itself, it influences the development of all other existing forms of art. When new forms appear the old ones tend to adjust themselves and try to evolve not to disappear.

21st century is a mixture of ideas, tendencies from futurism to retro, the subtle business of excessive underground. They do not try to create a certain style. Our society tends towards a constant commercial direction which influences contemporary art. Painting changes its form, content and point of view continuously. Explosion of creativity and critical judgment which used to characterize New Media Art from the half of 1990's and first period of 21st century doesn't show signs of weakness, even if painting and sculpture make distinct note as pure traditional forms- now revived. The same as Dadaism, Pop Art and Conceptual art have reciclated as movement, as tendency keeping on to exist as style, tendency- a mixture of ideas, sensibility and methods which combined unpredictable with variety.

The great revelation of the third millennium in art is that:" we are small, but magnificent", learning rapid the "art of camouflage". Camouflage is a kind of cunning; therefore we have to be cunningly, slippery and to be capable to wear many masks.

Initially very many artists have done their best to use the capacity of art to get attention, to shock, but this process ended in boring the public. It is known that – due to human nervous system's capacity to adapt itself, the most eccentric object, the most exaggerated session of performing art can become an average one: the continuous whipping of peoples feelings is going to produce monotony, the public has got used to see the unexpected, the unconventional has become rapidly the conventional, the object has become a good, an object for being consumed, a kind of indolence, a passing entertainment on the same plan with the other means, possibilities of entertainment.

Painting is not predisposed any more to offer "pleasure" to the receiver, to the viewer, but to itself, respectively to the painter who, with great satisfaction, intrigues and rapes his potential amateur viewer. Roger van Grindertael notices: "painting is not, once and for all, it is made, it is being remade while times change and artist live different experiences." In October Saatchi Gallery noticed that: "painting keeps on being the most relevant and vital way of which the artists choose to communicate."

The Stuckist group of artists founded in 1999 endorsing "pro-contemporary figurative painting" with ideas and non conceptual art, they consider it boring and unnoticeable and more then that, in July 2002 they exhibit a coffin in front of White Cube Gallery, pointing out the death of conceptual art.

The work of art doesn't have to wait for the moment of "perception" in order to accomplish itself as a sufficient entity – notices Florin Maxa, being urged by his condition of a creator who theorizes. He also notices that this type of indolence of art towards the moment of perception has, inside of it, something

royal. This something is given by the artist's luminary concerning, the creator feeling the fulfillment of his work as a real work of art, being "a main game" it doesn't become "secondary game" but for its receiver.

The 21st century has brought on problems of national identity, of racism, poverty, terrorism, environmental problems, and the artist is mainly anxious about these problems and does his best to offer something in return. The artist wants to escape this state of things because he feels the holds ambition and power of decision. It is possible for the today artist this God of last centuries to be useless – both in the problem of life and the problem of art where creation isn't a divine gift but an intellectual good made by himself. God doesn't belong anymore into the work of art, not even as a serious and responsible topic. It is mandatory to keep in our minds that the artists of an era couldn't be radical, all of them, because an outfit of hereditary aspect or some gained ones, of education and social context, can determine you to be a past-ridden, calofil, synthetic and not radical, hermetical or experimentalist. To add more Luigi Giussani noticed: "nowadays youngsters have their own weakness but not an ethical one, but one that creates energy of consciousness". (The Ego, Power and Works-page 39). There is a lack of dynamism inside this generation; it is tired of communism, of revolutions, of media, of subculture, of many different systems which try to include it. We need a generation capable to produce energy, having a new mentality, we need a cultural revolution in which really everybody to take part. We need a new consciousness different to our egos.

Art of the years 2000 is imitation, imitating the expression and even imitating feelings. To imitate yourself or to repeat yourself means to accept the risk of elaborating a tendency through which you can be recognized and classified. The 21st century artist is not anymore the bohemian of last times who used to feel what he created on a certain surface, who used to show himself off on that surface. The work of art was genuine, its creator was genuine. The artist has become an actor, a very good one – sometimes even a mime. He wears the mask of frenzy; he doesn't forget to take his dose of "can-can" because the 21st century artist has to be the man capable to socialize, to be capable to assume a pose, to be good at publicity and to be subordinated to the society to which he is a servant. The act of telling, Ghiu notices mandatory: "we have to tell stories, we have to tell ourselves (as) stories", the one who doesn't tell stories, doesn't communicate, he cannot enter the social field just as a story, "the art of telling is a social method used to adjust society".

We live in a very complicated world, full of permanent changes, and what used to represent the standard in the past; nowadays it's only something common. Suzi Gablik says that "everything takes place uninterruptedly". The today's overwhelming show of art is misleading not only for the public, but for professionals and students too, Gablik notices with accuracy. In other words, today's art has to be reinvented, recreated inside its own world, because it has no sign of being percepted as an act of originality otherwise. In these days,

everything is incidental – events, like periods of inactivity – seem to be out of our control and life goes on leeway, towards no goal.

At the end of the 20th century a great change has taken place in the Western Europe. Everything has been torn apart. Art has been buried under an avalanche of invaluable images. Art schools have given up teaching painting and drawing. Subjects that have grown up in the same with the mankind were put aside, becoming thus hobbies. As an answer to these facts, The Stuckists have released a proclamation which used to impose the idea that: "Those who do not paint are not artists!"

In the 21st century the abstract painting appears through "a bang", Big Bang. This term refers to the moment when our world has been given birth, has been created explosively from a very hot and dense point. Used metaphorically Big Bang describes the explosion of aesthetic tendencies through which the new generation of artists renews, revives abstraction through paintings,; this work are relevant formally and conceptually, for the artists intellectual concerns. This group exhibition emphasizes some artist's works – graphicalness shown in their works is inspired by contemporary doubtfulness. In spite of persistent references to science and digital field, each work is conceived in the old style, meaning it is painted traditionally by hand, on a classic support, the linen.

Figurative art which has been put aside without any chance to be seen at Paris and Dusseldorf, it has never lost it's control in Leipzig. Under the name of "The new school of Leipzig", Eitel, Baumgartel and others of their colleagues – among which Mathias Weischer, David Schnell, Cristoph Ruckhaberle and Martin Kobe – have gathered into a group phenomenon. Although their works and styles are different in context and quality, they share the same artistic skill, devotion for figurative art and boundnes for melancholic topics.

The web page of the exhibition at Mass Moca, "Life after death: New Leipzig paintings from the Rubell Family Collection", presents artists from Leipzig as being the first valuable phenomenon of the 21st century. This interest is realized by the many young artists who are trying to imitate the individual idioms in ways that include specific common problems as though technology proliferation or the commercial status of art or even the false denial of both.

In 1992 the Post Human Tendency is given birth in the same time as Jeffrey Deitch's wish to emphasize the abyss between the man and technology. Human evolution can experience a period which Charles Darwin never imagined himself. The potential of genetical rebuilding impels us over the Darwinian evolutionism, towards a place of artificial development. Our society is going to have, in a short period of time, access to bio-technologies which allow us to choose by ourselves our way of evolution. Our children's generation could be the last of "the pure blood humans". This new possibility given to a person, to control and, if wanted, to recreate its own body, has been accepted with open arms; but there is a significant part of society who is profoundly troubled by the future implications. In the future the artists won't be involved only in the

creation of art but also in that of life. Isotrop Academy (1996) was conceived as an experimental teaching environment based on a democratic definition of classes, on student-teacher relation and exhibitions. Adopting freely a tendency confirming the Expressionism the high efficiency of Isotrop group showed an alternative full of dynamism and adrenalin opposing the formalities of Leipzig School.

The Group of Anonymous Artists was formed during the period of studying at the Art University in Berlin in the class of professors Georg Baselitz and Stan Douglas. They formed one of the most successful artistic groups in the last few years. The paintings of this group emphasize themselves through the using of detail and color and simultaneously through the new and experimental style influenced by the edited images of the computerized software. A favorite technique is the color reversal, a chromatic reversal of the natural tones; other effects specific to this group of artists imply digital manipulation transposed inside the painting.

I have realized a survey of the largest contemporary school arts, but the School in Cluj and contemporary Romanian art has retrieved its handicap. From his position of promoting the European artistic values, Lefever feels the potential of Romanian artists and local artistic market compared with the European context. He talks about a certain place of the Romanian contemporary art. Critics value the young artists who studied after 1990's these artists having been intended on external events. The interest for Eastern Europe concurs with painting recreation, this interest being set upon the figurative painting. The works of artists in Cluj make use of the same photographical effects of successful artists in Western Europe. This School from Cluj produces valuable art, both figurative and abstract. It is well enough if the artists in Cluj not to use and produce a kind of an art that repeats itself. Abstraction is an increasing concept for many artists, they emphasize modern roots. Nowadays, a great importance is granted to a new tendency in art, named narration.

Artist Alexandra Gonzales noticed that what viewers especially want to see inside this type of art is spontaneity and quickness, reaching the conclusion that what really matters is not the perishable mural painting, but the message. The message must keep up with the latest events, being in use even to cover the same surface with another mural.

Cooperation is an important part of street activity, live pictorial events realized by groups of artists, combining complementary styles, joining elements and bringing outstanding characters to one another.

In 1973 the sociologist Hugo Martinez, professor at City College in New York, intuited the great potential of these street artists, and founded the Union of Graffiti Artists, aiming to promote the gifted artists in the world of graffiti through exhibitions organized by the Union. The article published in 1973 in New York Magazine, entitled "Graffiti parade", and written by Richard Goldstein was a clear recognition of these street artists potential. This form of

art hasn't been denied as being an original, authentic one because of its lack of structure or aesthetic elements. Resistance to graphite art appears mainly because of the location and the daring, unexpected modalities of presentation. But its presentation and even its illegal location do not deprive it of its title of art.

When street artists evolved with the help of the art galleries, they had the tendency to break the rules and to create a great and strong impact upon the art going public - a kind of public who classified this art a being inspiring and accessible. What it's worth to be taken into account within these art festivals is the fact that certain type of art can be admired inside its environment – exactly where it was created and where we cannot see any gallery and where collectors' money cannot destroy its traditional context.

It is interesting to emphasize the idea that the art market, represented by galleries and museums is, in a certain way, a recognition and acceptance of styles and graffiti forms. Graffiti art shocks us, provokes us, it is a live phenomenon. Daring, insolent, sometimes profound, graffiti is an artistic tendency which has no fear to break up all the prejudices.

Many artists tend to keep the distance between themselves and graphite-word, because they don't consider it as being contemporary anymore, referring to those images of vandalism and destruction. Therefore, many artists prefer-to make the difference- to consider their works as "art with sogasoid", post graphite, 'neo-graphite' and "street art".

Beyond the academic debates, graphite is a reality of our time, "of transition", or "of crises". Graphiters' works are organic chaos having a touch of technology inside of their disorder. Public space is not an institution, but a position. Is art capable to energize a public functioning inside the urban space? Can it produce open communicative relationships? More or less intense, more or less transparent- still, only such relationships help art to become public.

Realism rebirth was impelled by the coming out of digital era. For the first time in two centuries, an artist or an illustrator can earn his living making art. A historical fact. Realistic art won't die, especially now, when photography have merged with traditional painting. Through the coming out of digital media, realistic art capacity has gained endless limits. Abstract art, computerized art and realistic art continue to be distinct schools of art, but they can also merge with each other or among themselves to create new horizons and digital art really offer completely new horizons for the 21st century artists; but it doesn't mean that traditional art ends here. On the contrary, it offers secondary ways to keep these traditions like they used to be.

Painters, sculptors, writers, composers, dancers, musicians actors, public, curators- everybody has to encourage the image of ideas through the only way of touchable representation, other than the science-respectively art.