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II. MIGRATION

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Global Culture, Transaesthetics & Interactive Communication within the Postmodern Enlightenment Project

This presentation will explore the shifting impact of technological media on society at the close of this century and the evolution of an art of transaesthetics. Artists working with technology recognize its power to create significant cultural experiences. The new electronic generated art is open and does not carry cultural baggage. Its aesthetics are as yet undefined. Over the years, especially from the late 1970s onwards, artists with an open-ended vision of a global culture pioneered it by collaborating between North and South American, Asian and European cities to create a new transaesthetic. Increasingly the newly evolving art is not object bound but a perceived as a vehicle for communication and sharing.

Today's avalanche of powerful new representational electronic tools have created a dramatic change in the premises for art, calling into question the way we see, the way we acquire knowledge, and the way we understand it. Psychologically because no clear answers exist in this time it is an unsettling time of transformation. All of this is occurring in an era that has been referred to as the Postmodern Enlightenment Project.

The Postmodern Enlightenment Project has its own idea of progress. It is not linear but a concept of cultural evolution based on the belief that the whole human race is involved in a 'huge learning process.' This Post-Modern attitude is both a historical and a cultural category full of paradox, contradiction and divergent interpretation. This process is difficult, painful and conflicted. It cannot be reduced to simple answers or notions that the world is better or will get better. It is about learning, discovering and accepting our own reality and the reality of others. It is about discovery and a willingness to accept even radical discoveries. As in the past the Enlightenment was grounded in Western civilization's values, the Post Modern Enlightenment

Project is global transcending all borders, encompassing not only one based in the West on rational thought but also in Third World Countries, and Central Europe.

The connective tissue of this international phenomenon is shared with a Post-Modern social model based on the concept of a socially constructed reality despite the many differences shared between nations and people. As a result of the expansion of the **World Wide Web** into networks of users, who can now tap into a vast range of information directories, resources data banks, cultural archive, international library holdings, a reinvention of the intellectual community is taking place. The NET has become a lightning rod for issues raised by electronic technologies. This convergence of television and telecommunication technology with state of the art, interactive computer technologies creates an inventive form of representation that not only inhabits a virtual space but is accessible to anyone who elects to enter cyberspace. This new medium of art communication is significant because it defines a new arena of consciousness and feeling

Throughout this talk, examples will be shown of artists who are struggling to connect visible to invisible, strive to cross-global cultures and articulate meaningful communications. This electronic and Post-Modern era because of its compounded complexity has a power to disrupt. It is causing fundamental change, as once did the machine in the Industrial age. Again, society struggles at the close of this century with new technology and its transformation of culture, communication, and basic living.

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