

Editor's Note

Dear readers,

Concerning the characteristics that represent socio-cultural transformations, specifically, we always consider themes that can approach art in its practical and theoretical scope in our editions. Contemporary culture and society have – as their leading reference – art through its ideas, forms, and functions, since it is in the arts that the representative features of our times are found. Experiences are transforming representation's models – like movies, songs, or artworks in any of their formats – building and representing our history, our perceptions, our understanding, and our sense of belonging through what represents the heritage of humanity. Thus, in digital cultural heritage, Hans Dieter Huber shows us what must be preserved for posterity and the conditions between what is analogical and digital in its preservation processes, especially regarding media preservation.

At its limits in representing imagination, ideas, and thoughts, art is always seeking greater understanding, knowledge, and – above all – a better way to communicate and relate culturally and socially, often revolutionizing the entire system! This is precisely what is in this edition of interest – an approach to this transformative scenario, often not assimilated or understood, which is, through its various forms and shapes, intrinsically related to cultural changes. To this end, Dominique Berthet presents his article entitled “Montage and Assemblage: an Aesthetic Shock.” In retrospect, he bases the primary aesthetic reflections on modern art and avant-garde movements in their effects, mainly to represent the visually perceived universe of the constructivists, cubists, futurists, dadaists, and surrealists, configuring images through collage, montage, and assemblage to the techniques of film editing. He shows in his article the methods and theories of significant Russian filmmakers in the development of film editing effects, still in use today. We can learn even more about cinema in its current techniques with Russian researcher Alina Temliakova in her article “To See the Cinema: Human - Sight - Reality.”

However, by focusing the image on its transformative force, – as well as its effects as a result of technological advances and media convergence – the art universe increasingly presents the complete capacity of what we understand as *Gesamtkunstwerk*. Natasha Marzliak, in this sense, offers readers of Art Style Magazine artworks in their mutual interference between new digital technologies, cinema, video, sound, literature, dance, and performance in the immersion of environments of a space-time conceived as “transmedia art of instauration” in her article, “Transmedia Art of Instauration and Art Discourse: Moving Images and New Technologies in Contemporary Art Spaces.”

But what do we know about visual and written languages in their meanings? What are the references in our history of image and theory for social, historical, and technological development? Martina Sauer, in her article "Framing Emotional Perception: Affect and Effect of Aesthetic Experience, or Extensions of Aesthetic Theory Towards Semiotics," explicitly guides us through how the public perceives a work of art or an image, the viewer's aesthetic experience, and its effects – and, consequently, the influence of this effect on actions concerning the perceptions of forms in motion and space forms of the world, the rhythm of shapes, colors, and light, in both art and design. Martina takes an approach between classical aesthetics and semiotics.

Indeed, since figurative art, the evolution of representation techniques and modification of perception is due to the influence of two revolutionary visual systems that emerged in the Renaissance. The first is based on images, with paintings on flat surfaces capable of leading perception to illusion through illumination, colors, and linear and aerial perspectives; then there is typography in the sequential ordering of information and space. However, to think about art today, in a global dimension, is to think about the relationship of the human being not only in their respective societies and cultures at a given time but in the digital time-space relation and cultural diversity. Therefore, it is essential to remember that the way we perceive the world can vary from culture to culture, especially among Western and non-Western countries, because, primarily, our ways of thinking and perception derive from the systems of visual and written languages. Thus, in the West, the development of writing conditioned us to individualism through the sequential and linear notion – from left to right as a sense of progress and evolution – of logic and knowledge formation.

It is also clear that we are conditioned to the limits of our environment, seeking beyond other discoveries through the technological evolution of our senses. It is on this path that we end our edition with a subject of little knowledge in the Western art universe, entitled "Toward an Aesthetics of Inter-space: From Microgravity Environment to Multi-gravity Environment" by Akihisa Iwaki, using the term "interspace" to examine a situation where relatively closed space environments artificially coexist in the universe. Finally, we conclude another edition with the contribution of significant and original articles for those interested and researchers in art and culture studies.

Enjoy your reading!

Christiane Wagner
Editor-in-Chief