CONCEPTUAL DIMENSIONS OF FANTASY IN CONTEMPORARY DIGITAL ART ACCORDING TO MERLEAU-PONTY'S PROPOSALS

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Abstract

The purpose of this paper is to identifying conceptual dimensions of fantasy in the digital art of sinful advertising in the light of Merleau-Ponty's proposals. Due to the breadth of the research, it was not possible to count it statistically, so the two researchers used what is available on social networking sites, as well as on the international Internet, and to benefit from them in accessing the digital artistic productions and identifying them in line with the objective of the current study. The two researchers chose a sample for the research; rather, they were (2) intentionally, according to the following encyclopedias. The two researchers used the qualitative content analysis method as a method for the current research. One of the most important results reached by the researcher is that: Digital art is represented in accordance with the presentation of a fantasy style that depends on the metaphor of forms, which may be unfamiliar, have been placed in a familiar context, or their forms are familiar and have been placed in an unfamiliar context. On a specific meaning by combining the image and truth, reality and imagination, subjectivity and objectivity, these methods astonished and aroused the receiver's insight and insight towards enriching him intellectually and making him in a state of contemplation, induction, and moral and semantic referrals, as in Models (1) and (2). The art of fantasy advertising was manifested through the creativity of the designer artist in combining the aesthetics of the photographic image and the professionalism of the drawn image to combine the objective and subjective, imaginary and reality to reveal a dialogic discourse that represents hidden conflicts that reveal the tragedy of reality trying to mitigate its impact (2) It was rich in content and psychological dimensions. One of the most important recommendations recommended by the researchers is that: It is necessary that it be a subject dedicated to digital design in the Department of Art Education because contemporary arts and mostly thanks to technological developments are the most popular and employed, organizing workshops and educational seminars for students, and taking care of holding exhibitions specialized in digital arts, to increase the students' visual taste and spread their thoughts and knowledge

Keywords: Digital. Art. Conceptual. Proposals

Research Problem

Art arose since man existed because he prepared a basic means to express his needs at the time, and despite the fact that art was associated with a utilitarian function at the time, it was not without its aesthetic and semantic functions. Through it, he translates a language of communication that expresses his needs with others, so the trend of artistic expression can be traced through history through the transformations and cognitive fluctuations produced by man, which appear through penetration and the search for the values of

beauty and significance. An organized thought and construction is not devoid of the art of the design structure, which carries in its content an amazing fantasy dimension, which was demonstrated by the formative construction of the artistic achievement, which was represented by panels and cylinder seals, as well as the aesthetic of the structured structure of architecture that flourished at that time such as ziggurats, temples and palaces, so the technical developments that occurred Throughout history, which grew with the artist's imagination and awareness, as the developments of artistic currents were of great importance in bringing about a turning point in the aspect of art and Both design. Romantic art has contributed to enriching the imagination until the mind prevailed and the voice of the self-became louder than the voice of logic. It also formed the impressionism school, which contributed greatly to how the artist implemented the structure of the formation surface in an elaborate scientific manner that contributed to showing an evolutionary leap that showed the aesthetic of plastic structures that became the artist's self. It constitutes a major role, which later became a basic basis for the artist's excessive imagination in his creative work. Cubism, it excelled in presenting an elaborate aesthetic of professional formation that reflects the artist's fertile imagination that shocks and surprises the recipient and this is what we notice in the artist's works (Picasso, Braque) Surrealist art also played an important role by raising the imagination and dropping the mind, which gave birth to plastic structures abounding with unbridled imagination, which represented the fertile ground for the fantasy that came through the accumulation of developments and intellectual fluctuations that preceded it, so the artist became freely expressing his imagination. Accordingly, the art schools constituted a major turning point in how the artist dealt with his buildings in an elaborate manner that is not devoid of its aesthetic aspects, such as expressionism and abstraction, which heralded the birth of postmodern arts, whose frameworks collected the values of beauty and significance. His creative work by combining photography and drawing within the plastic achievement in the production of creative works with a purposeful significance bearing a high fantasy color, so the design became the basis for the production of contemporary arts until postmodern arts became an advertising art and here lies the importance of the relationship in how to approach rather interconnected Art by design according to an artistic aesthetic vision, and since advertising represents one of the aspects of art and is a purposeful human message that expresses aspects (social, indicative, marketing) it carries a purposeful message that is not devoid of its aesthetic dimension, and today we are witnessing the era of

digital technology that has invaded various fields of life, including the speed of technological developments that have been of great importance at various levels, including the technical level, as the scientific and technological progress of the various means of communication has become an important necessity, so work has become The artist is a design building implemented through digital media, and the computer is considered the basic starting point in the implementation of his works. The executor in an elaborate digital manner, which gave the structure of the artwork a stream of expressive symbolic connotations that affect the recipient's self when reading it at first sight and work to attract his attention and this is of course consistent according to the proposals (Merleau-Ponty), which combines reality and imagination, image and truth, the familiar and the unfamiliar, stressing the importance that the creative output be characterized by the semantic discourse that expresses the living reality in aesthetic formulas that move away from traditional simulation to transcend reality and rearrange it again in an orderly and tidy manner, and since digital advertising depends on fertile mental forces that the artist works on projecting with visual images that carry a human message that addresses various social aspects, therefore, the artist worked on employing the fantasy method in his plastic structures in order to enrich them with strangeness and astonishment and work to attract the attention of the recipient towards the goal of the message itself through the relationships and systems within the digital design structure and to bring it out in a manner consistent with the goal of the message to be presented to the community, and from this point the problem of the current study centers on the question The following: What are the conceptual dimensions of fantasy in contemporary digital art in the light of Merleau-Ponty's proposals?.

Research Importance

- Getting to know the concept of fantasy and how to employ it in digital art to capture the artistic aspects in which the artist/designer deals with his subjects.

- It sheds light on the fantasy within the digital art of contemporary advertising and its creative, expressive, and purposeful contents.

- A contemporary topic keeps pace with technological progress and development, as contemporary arts depend on digital design art in addressing their plastic structure.

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Research Objective

The current research aims to identify (the conceptual dimensions of fantasy in the digital art of sinful advertising in the light of Merleau-Ponty's proposals).

Research Fields

• Objective fields: a study of the conceptual dimensions of fantasy in contemporary digital advertising art.

• Time fields: The research is determined by the time period (2000 - 2020).

• Spatial fields of digital advertisements made in countries (Europe, America).

Conceptual Fantasy

The creative transformations witnessed by the literary and artistic arena, came as a result of the civilizational transformation, which has become an urgent necessity that meets cultural, social and civilizational needs that were produced by scientific developments in various fields of knowledge, and until artistic experiments with their various contents express a new reality that you persistently pursue to record its events in situations and personalities in Spaces and times depicting and classifying reality[1]. Fantastic art emerged as a new artistic vision that worked to restore texts their self-value, which makes them a focus of distinction from other discourses in terms of function and their relationship to reality and ideology [2].

The creative work accordingly is represented in the fact that it is designed to translate the aspirations of its society in a symbolic manner filled with full of significance. Therefore, the beauty of creative work does not lie in the beauty of its subject matter but rather lies in the aesthetic expression of it [3]. Therefore, fantasy art does not retransmit reality literally as it is, but rather has become a field rich in moving the perceptions of the conscious image of the artist, in addition to that it seeks to arouse sensations in the recipient so as to push him towards rational thought and behavior, and this is done through questioning and rejecting reality by jumping on the boundaries of traditionalism [4]. The familiar through his employment of forms within the structure of the artwork and his interest in formulating them in a precise and creative manner [5], Therefore, a person needs to embody his fear between reality and imagination - presence and absence - origin and image - person and ghost - light and darkness, so there is a link between form and content [6].

Fantasia is characterized by a set of elements, including fear, and surprise, which results through the narration of its events and the plot of its construction that generates that tension, as well as the realistic function, so its texts are based on two logics: the first is related to the intellectual content, while the second, is associated with the extent of its connection to reality, and this is what makes art The fantasy is closely related to reality, despite its begging of artistic tools that seem unreal [7]. Accordingly, the constructivism of the fantasy formation presents events that are more coherent and harmonious, and at the same time presents a purposeful message that expresses the contradictions of reality. [8]. Camouflage, modification and manipulation in the structure of work is according to a set of dimensions, namely the natural physiological count (physical, organic) as well as the social dimension in the sense of environmental influences and the resulting economic, political, social, health conditions, as well as the psychological dimension, all of these dimensions constitute a starting point. It greatly affects the embodiment of the image of the characters of the artwork. Each of these three aspects has its own effect on the shape within the structure of the work. If these factors appear, this creates a state of deformation, transformation and distortion to a high degree, and here the elements of the strange and the miraculous have met at their maximum climax within the structure of the artwork [5].

Approaches to Fantasy in Merleau-Ponty's Proposals

(Merleau-Ponty) acknowledges that every action has a meaning associated with it, so any creative activity includes a language that comes out of the same product to go towards others, so the creative discourse is not at the heart of the tangible world and thus the creative discourse is not immune to thought, but rather is to include and the presence of thought is centered at the heart of the tangible world. Thus, the artist, but rather a representation of the lived reality that the speaking subject adopts in the world of meanings do not consider the discourse.[9], Thus, (Merleau-Ponty) has risen above the objective world when he acknowledges that the truth lies in it through the artist's intervention in it and subjecting it according to his perceptual processes and his fertile imagination in dealing with the topics and events of lived reality [10].

The artist, according to his opinion, when he accomplishes his creative work, is not isolated from his societal reality. Its geometric forms are closely related to life, so the artwork always carries a discourse that reveals a truth, and that is not through traditional simulation of things, but rather according to a new system of equations that delegates traditional relationships and reveals

new systems that are more honest and expressive. [11], Art represents a true representation of the vision, that is, the artist's vision through his insight and conscious imagination, which he drops in his depiction in a manner that makes his artwork summed up with intense significance and abundant sign [12]. Therefore, art is an implicit language. The artist is keen to generate discourses according to his own style, so the work comes characterized by the presence of depth, a real movement that the themes of the work disclose to serve as a signifying discourse not only about the artist himself, but also about the society in which he exists, so (Merleau-Ponty) refused to be art. A tool for immersion in private subjective worlds, art is a rhetorical language that expresses societal issues that serve as its appeal [9]. It is a message that carries multiple discourses loaded with thought, knowledge and awareness, emphasizing the importance of the link between communication and the psychological dimension, which is based on the delivery of semantic meanings and knowledge of epistemological topics. Therefore (Merleauponte) higher than the effectiveness of the communicative aspect [12], as he sees that the expressive power of the sign is centered its effectiveness through its presence within a relational system of signs, and thus, the language with its influential power and the extent of its rolling employment activates through the presence of man and his interaction with others. [11], He demanded that the meaning be centered within the structure of the artwork, as it represents a coherent organic unit that combines meaning with the tangible and the aesthetic significance with its physical subject, and thus the artwork combines the intentions of the artist and the reader at the same time alike. [11], therefore, the artwork includes aesthetic-objective dimensions, emphasizing the importance of the encoded semantic dimension, as the text must include a torrent of iconographic and symbolic signs, which makes the artwork rise to a perceptual level. Its semantic and aesthetic dimensions [12], Therefore, the creative work, according to Merleau-Ponty's vision, includes a direct indicative language that emerges according to a ready-made meaning template, while the other is an indirect language, as it hides the meaning in an expressive gestural style, and emerges through the birth of a new language with new meanings and connotations expressive speaking characterized by creativity meaning that is implicit. [11]. the aesthetic of his artistic expression is characterized by being a primary and not secondary or prior expression. The work accordingly does not mean that it is a translation of preconceived notions, fantasies or meanings, but rather that it is a creation of a new meaning creative [13].

Aesthetic of Digital Art for Contemporary Advertising

Digital art is defined as an innovative creative method implemented through computer programs and is formed and configured according to a virtual space through organized mental processes that contribute to activating the communication process to convey functional, aesthetic, and expressive dimensions of the artistic achievement [14], Therefore, the aesthetic of digital art, which includes elements, images, drawings, fonts, colors, is composed with each other to merge with the content of the advertising idea in a way that suits technological progress and digital tools for various electronic programs [15], Where the technical treatment is taken by the designer to complete his creative design, according to the requirements of the advertising idea and the habitat that the design needs, the techniques are distinguished and diversified according to the method of their use from basic, including tools, panels, layers, including productivity that includes scanning of the image, as well as effects and color processors For the image, so there are advanced techniques that the artist employs in the installation of images that reveal open fantasy worlds and enchanting gelatinous atmospheres [16]. Digital art emerged according to two types, the first, fixed digital art and the second, mobile digital art, while the first provides an artistic vision that is characterized by simplicity compared to the other mobile type, which depends on the skill and feelings of the artistic task by digitally processing the image, where changes and processes take place in the temporal components while maintaining On its complete components, this creates an atmosphere of movement on the image so that it appears precisely and aesthetically [17].

Animated Digital Art is divided into

A- The art of 2D digital design stands out through the effects generated by the design elements and the resulting structural relationships, and the ways the designer handles them [18].

B - The art of 3D digital design, 3Dimantion, is characterized by the aesthetic vision and the perfect skill of the artist, as he works to communicate the content of the message easily and achieves an aesthetic vision by showing it to more than one angle [17] Among the most important programs that the designer works on to produce three-dimensional artistic products are:

• 3Ds max.

• Adobe Illustrator.

• Auto CAD software [19] In addition to the Adobe Photoshop program, which is considered one of the basic and important programs that have received a wide response from its users due to its high flexibility in the

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implementation of designs and in a variety of forms. High and great speed [20] , with its technological developments that have added to it high flexibility in implementation, as Adobe systems (the image processing and editing feature with Bitmap technology and Vector technology enabled the designer to be able to integrate written text into the image [16].

Therefore, electronic digital advertising is defined as a communicative process that includes thought and provides services, the purpose of which is to affect and change the behavior of the target audience so that the recipient becomes complete mental and psychological satisfaction when exposed to the advertising message. Therefore, it provides information using digital techniques and according to digital technological means, which results in direct interaction It is continuous between the sender and the addressee [21] Accordingly, it is an innovative process that depends on the skill of the designer and his perfect creative ability, as it is a hybrid activity that blends science, art and design. [22].Therefore, among the most prominent features that characterize electronic digital advertising are:

1. The content of the digital design includes diversity and comprehensiveness of the content as it consists of a mixture of texts, images, colors ... etc.

2. Achieving the spread and the possibility of reaching the largest number of people in the world, so that the advertising design became a message that reached the widest segment of society, transcending the limits of time.

3. Freedom and ease of access and access to information in a timely manner [23].

4. The rapid spread of the web throughout the world, as well as the availability of free computer programs, created an interactive and attractive media field, which is no longer limited to users only, but publishers have a leading role in the network, so new types and various topics have appeared on the Internet, this spread has been helped by factors Several of them are low cost of publication.

The wide spread in addition to the possibility of linking to other sites related to the advertising image, as it has a relationship on the web, if any advertising text on the network can be a rich source that leads the interested reader to other complex networks of related details [24].

Indicators of the Theoretical Framework

1. Fantasia is a term that presents an innovative artistic vision that reflects the aspirations of society according to expressive aesthetic/semantic formulations, so it is considered a compensation for artistic discourses that work to convey reality in a literal automatic manner.

2. Fantasia presents an art full of expressive symbolism because it is the result of a dialectical moment that reflects the struggles of society and is mixed with the artist's conscious imagination.

3. Fear, astonishment, camouflage, alteration and the plot of the subject are essential elements of the fantasy production, which emerged according to three main aspects: the physiological aspect, the social aspect, and the psychological aspect.

4. The artist/designer wanted, through the combination of the photographic image and handcrafted plastic painting, to remove the veil and reveal conceptual fantasy facts based on the principle of stylistic hybridization and Spatio-temporal overlap that transcended the boundaries of the traditional and the classic to reveal beautiful worlds that are not devoid of intellectual knowledge acceptable from a reading point of view.

5. The highest Merleau-Ponty of the objective world, recognizing that the truth lies in it the artist's intervention according to cognitive processes and his fertile imagination in treating his subjects, so he called that the creative output should not be isolated from reality and at the same time not be a simulated copy of it.

6. The creative product according to the theories of (Merleau-Ponty) must be a true representation of the vision, meaning his insightful vision and inspiring imagination, which earned that artistic work abundant connotations and meanings, as well as refusing that the creative output is an immersion of private subjective worlds, but rather it is a dialogue discourse that reveals societal issues.

7. Technological development has contributed to the expansion of the circle of pious creative digital design work. The recipient is no longer only a connoisseur, but an active participant who lives the creative life in a fantasy life that eliminates space-time limits and elevates the interpretive reading that enriches the recipient's action and knowledge.

8. Digital art, including advertising, is no longer a mere scientific and artistic application of human subjects, but rather has become an existential philosophical position that uses technical media as a tool to formulate a modern aesthetic, so creativity seemed to break the traditional vision and style.

Research Community

Due to the breadth of the research, it was not possible to count it statistically, so the two researchers used what is available on social networking sites, as well as on the international Internet, and to benefit from them in accessing the digital artistic productions and identifying them in line with the objective of the current study.

Research Sample

The two researchers chose a sample for the research, rather, they were (2) intentionally, according to the following encyclopedias

• The trends of electronic digital design art, which are specified within the time limits of the research

• The sample was characterized by stylistic and performative diversity, as this enables the two researchers to understand the conceptual dimensions of fantasy

Research Methodology

The two researchers used the qualitative content analysis method as a method for the current research.

Sample Analysis

Model 1

Work name: campaigns that make you scream (Figure 1).

Advertising Agency: Endorphin, Baku, Azerbaijan Azerbaijan Agency Network, Endorphin Advertising

Publication date: 2019

Link: https:/www.ads of theword.com/media/digital/go sport scream

Description

An electronic advertisement that was shown on a group of social networking sites, which had a great response and a high impact under the name of some campaigns that make you declare "Go sport Baku" announcing a 60% discount with its potential to distinguish its position in terms of quality and durability throughout the Azerbaijani market.

The idea was inspired by the painting of the artist (Edward Munch) (The Scream) completed in (1893), which embodied the suffering and pain experienced by the artist, represented through the psychology of color represented by red and blue to suggest the fluctuations of the self. Through the expressive idea (borrowing the creative work space) and the change in the form of the woman and its replacement in the veil according to an elaborate style through the artist's digital treatment through manipulation of the form employed through the feature of modification and change, so he seemed closer to the basic form through understanding, which appeared as if she was speaking to be the other cry In the world of high fashion and the offers it offers that attract the recipient and penetrate its competitors, the design form worked to amaze and arouse his interest.

Fantasia manifested itself in digital advertising by placing a familiar form in an unfamiliar context with the manipulation of the characteristic of the form and the change in its basics through the mechanism of modification and distortion. Fantasy astonished the recipient and enriched his perceptions through a visual reading of the work of art. The recipient can seek a psychological dimension of fantasy generated by the work atmosphere in its entirety through constructive treatment through the adoption of the designer's painting (The Scream) and how it was placed in a creative manner that increases the astonishment of the recipient to serve the content of the advertising idea.

The work revealed a fantasy dialogue that transcends the exotic discourse, which came as a result of the art of merging the material elements represented in the plastic structure and what it produces of discourses and semantic
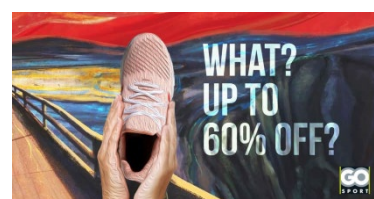

Figure 1: Figure shows the Model 1.

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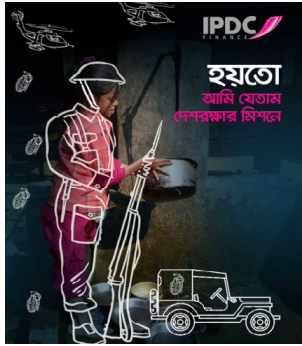
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Figure 2: Figure shows the Model 2.

references that were synthesized in an interactive communicative relationship that brought together computer-drawing software and plastic drawing. Its ability to express, which resulted in a design art that escalates the expressive value and digital accuracy.

Model 2: Work name / Children's Day in Bangladesh (Figure 2).

Publication date / 2019

https://www.adsoftheworld/media/digital/iRdcfinancegirlchildday

Description

The distinction between the classes of society according to race, color or material level is due to a lack of awareness and culture on the part of many weak and tyrannical souls, so great attention must be paid to the child and the world of childhood and to compensate them with the best ways and give them comfort to live their childhood because they represent the builders of society.

The artist was creative in embodying fantasy concepts by merging the photographic and drawn image, if the artist/designer adopted the dire reality and was mixed with the dye of imagination, as he presented a fantasy style that was born from the core of reality, so the atmosphere of the artwork seemed to be a style fantasy through the black color and its gradations that filled the space The artwork represents an indicative reference to the melancholy pain and terrifying life that childhood suffers from on two sides. The first is poverty which kills children by taking responsibility for work and not living their childhood as it should be. A fantasy that reflects the pain and suffering of war that threatens the world of childhood.

Therefore, the fantasy picture was manifested through the elements of plastic structures represented by lines, colors, drawn shapes of planes, explosives that surround the space of the girl as an indicative icon indicating the line staring at the world of the child, as well as the weapons represented by the rifle, the military vehicle, so placing the drawn shapes represented by military tools in a context It changed its familiar context and generated a kind of fantasy image that aroused the audience's attention towards the artwork, where the artist, the designer, was creative in formulating his creative work through the photographic image and digitally processing it, as it mixed and overlapped the digital processing of an expression to express the content of the graffiti to reveal a dialogue loaded with fears but with an aesthetic identity. The arousal of the recipient according to the advanced stylistic treatment.

The artist employed his imagination to include meanings and indications in his design work that refer to cases of horror buried deep in humanity, threatening the whole of humanity, including the innocent world of childhood, so the digital advertisement represented a fantasy with a realistic atmosphere that is not without a tinge of imagination to reveal fear, anxiety and dread from a reality that cannot escape And sublimation of the consequences of sin and darkness.

As for the objective aspect of the conceptual dimensions, the artist/designer has invested in technological software, including digital tools, in which the designer has maintained the realistic accuracy of the forms. Therefore, cognitive fantasy is based on technological capabilities to express the artist's intention, establish meanings, and transfer semantics to references that are more honest and transparent in expression. About the harbingers of self and society, so the artist was creative in employing the photographic image and processing it digitally by inserting the drawn image into it to appear more exciting and expressive in expressing marginalized citizens. The artist created through the aesthetics of his fantasy work and through its plastic elements, collecting the scene in an intertwined unit that presents an existential idea, revealing terrifying hidden aspects of the unknown that awaits and stares at oneself.

Results

After the two researchers finished analyzing the sample, they reached a number of results, which they state as follows

• Digital art is represented in accordance with the presentation of a fantasy style that depends on the metaphor of forms, which may be unfamiliar, have been placed in a familiar context, or their forms are familiar and have been placed in an unfamiliar context. On a specific meaning by combining the image and truth, reality and imagination, subjectivity and objectivity, these methods astonished and aroused the receiver's insight and insight towards enriching him intellectually and making him in a state of contemplation, induction, and moral and semantic referrals, as in Models (1) and (2).

• The art of fantasy advertising was manifested through the creativity of the designer artist in combining the aesthetics of the photographic image and the professionalism of the drawn image to combine the objective and subjective, imaginary and reality to reveal a dialogic discourse that represents hidden conflicts that reveal the tragedy of reality trying to mitigate its impact (2) It was rich in content and psychological dimensions.

• In his digital designs, the artist revealed a psychological, subjective, fantasy dimension that aims to be liberated from any material or conceptual constraint. This gave his product a flood of liberation and freedom to make it adorned with an aesthetic of surprise and exoticism, different from its original reference while preserving its radical basics, aiming to express his self-attitude towards reality. , which made the artistic production full of psychological, subjective, and cognitive dimensions, full of expressive fantasy continuity, a fantasy that can deconstruct, symbolize and restrict the construction of the recipient's feelings as in models (1), (2).

• The conceptual fantasy manifested in the art of digital advertising through the contributions of the artist's imagination, as well as the employed digital technologies that brought the creative work out of its traditional, static function into an aesthetic structure that distinguished the world, while maintaining its connection with the societal reality, as it emerged from it to address it, despite the fact that it was presented Any creative work through digital tools and media, but it is creativity in fueling the emotionality of expression to amaze the recipient and raise his feelings in a striking way of the theory as in models (1), (2).

Conclusions

Conclusions After reviewing the results of the research, we conclude the following:

• Digital art: Electronic art is an art replete with ideological discourses, as it is not concerned with the aesthetics of visual reading only, but has become interested in raising societal issues that carry meanings and connotations and raise issues that do not die of aesthetic impact events as much as it is interested in presenting an art laden with semantic discourses announced at times, and at other times, to enrich it. of the recipient's taste and stimulate his cognitive perceptions.

• Technological developments and the development of digital tools have had an important impact on the creativity of the artist/designer in building his artwork and crystallizing his advertising idea, which has become more skewed and exciting than before, and the development and diversity of presentation methods and electronic presentation increased the mechanism of interaction and transcend the space-time limits, making the recipient He is not only a connoisseur of the communicative process but an active participant who contributes to building the artwork.

• The digital/electronic art designs were presented according to an expressive/semantic formulation rather than a visual aesthetic.

Recommendations

• It is necessary that it be a subject dedicated to digital design in the Department of Art Education because contemporary arts and mostly thanks to technological developments are the most popular and employed.

• Organizing workshops and educational seminars for students, and taking care of holding exhibitions specialized in digital arts, to increase the students' visual taste and spread their thoughts and knowledge.

Suggestions

• The psychological dimensions of fantasy in the art of contemporary digital advertising in the light of the proposals of Susan Langer and Cassirer.

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