CRITICAL ANALYSIS OF SELFIE IN NEW AESTHETICS ENVIRONMENT

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Abstract
Contemporary Selfie has become an important method for examining a new cultural and social trend. In this paper we will trace the evolution of the influence of contemporary Selfie and examine the aesthetic characteristics of contemporary selfie. While Contemporary Selfie is regarded as a symbol of visual culture and can view the role of society as an important socio-cultural instrument. Selfie phenomena is a kind of comprehensive aspect of contemporary portraiture, thus gaining a better insight into the contemporary Selfie 's aesthetic journey. We have gone through an overview to get understandings from photography history perspectives, internet and digital humanities growth, and media aesthetics studies. Our focus is primarily about the extension of the esthetic study and the selfie discourse of contemporary society. This question not only concerns esthetics but also the effect of technology on aesthetics. Our focus is primarily about the extension of the esthetic study and the selfie discourse of contemporary society. This question concerns not only aesthetics but also the effect of technology on aesthetics, selfie aesthetics and its effects on social and cultural characteristics, as well as the influence of technology on selfie's digital culture. Selfie took a journey from modern photography to the de-specialization of the field of photography in the age of new aesthetics. It was a great paradigm shift that our phone is fitted with a multi-purpose camera and multiple devices that are both linked to social networks. New Media offers an optical distance de-composition to selfie. Contemporary selfie has many social complexities, and has characteristics of position and connection. Since contemporary selfie exists in a very dynamic environment, a new Virtual Aesthetic Art-Form and a New Artistic Existential Form have been born as well. The future impacts will be examined later, and also the aesthetic patterns will analyzed.
Keywords Self-Image, Selfie, New Aesthetics, Popular Photography, New Media Aesthetics, Visual Culture

Introduction
The # Selfie, an image that is normally taken using a camera phone and posted via social networks, is called a selfie "(Paul Frosh, 2015)-has become a venue for debate on social media. Selfie is a growing media genre for self-expression, and as a picture narrative in the online branding process (Belk, 2013). Selfie has become an indispensable part of our lives with the rapid development of technology, practicing taking selfies also offers some fun and self-perception. These are inseparable from the support of advanced technology in the Internet age society of today, and also give life through visual means to the new means of communication and self-representation. As defined by Gunthert (2014), "Online Photography is the product of the connection between the social network and the smartphone (Gunthert, 2019)." The selfie is a critical blended method of communication, since the question of knowing how to interpret the self-portrait (selfie) ultimately stems from the conclusion that either the sum of the communicated message is embedded in the selfie photograph, accompanied by captions, or the mixture of the both text and image (Eagar &Dann, 2016).

Indeed, taking selfie is a process of creating a new reality and a new identity through the world of image technology, the portrait could be reflected in representations of a person's personality and social wonders. Hence, in many cases, the "screen" relationship mediated between people and information flow all involve different connotations. Like this, it is important to analyze the photosensitive images and the virtual images, the difference between the aesthetic experience will be observed, particularly with regard to self-portraits and selfie tale. Although the self-portrait is very difficult to fully array from any area of the analytical framework, a look at the historical origins of photography, careful observation will find this self-portrait image-building

style a surprisingly evolved into the wide range of media and related technologies variations and their development and prevalent influence. "Networked photography is the product of the mobile-phone and social media networks' partnership" (Gunthert, 2019). The selfie prominence communicated through social media networks enhances its circulation and increases growth toward its own customs. Thinking pictorial means makes one understand a reinvention of the practice of daily self-taking.

Background
Throughout selfie culture, in the form of portrait-paintings and sculpture-portraits, the practice with self-expression of a tradition found in art schools. Painting-Portraits normally shown to others, but the selfie is a kind of portraiture of modern-day consumers. The picture is the cornerstone of today's culture, it has become a large-scale means of contact, so the center of daily life is; humanity has become "homusphotographicus". About everybody in today's society has mobile cameras and is linked to social media networks. Such photos are all used by all to express their thoughts, beliefs and views regardless of their complex existence (Farías, 2015). The image is defined generally to mean peoples. In other words, A Selfie in today's society is a mode of the interpretation and comprehension of an object's mental representation. In this context, as projected on temporal and spatial abstract things, Flusser (2001) wrote: image as a container within the meaning of meaning. Since earliest humanities and societies, make a replica of the entity to be given by the ownership entity on behalf of other individuals or groups. We created a depiction in this way. The notion of sending images, or even knowledge of the means, is also a cultural commodity, because it is a visual contact foundation. When a piece of artistic expression (two-dimensional art or sculpture) is due to the artist or producer's imitation of some distance between the talents and practices, this is also very unique in art practice.

Most of us live in a world filled by pictures. With the faster progress in creating, showing and viewing the images (it's not a question using feeling or experience, it's about parallelism. Art critics and philosophers VilémFlusser (1920-1991) have started researching and delegating the common theory of photography, typically based on long-standing concepts and techniques. Today, photography covers all physical media, and thus needs a new form of theorization that its writings provide an exemplary model for understanding the state of photography today. Besides introducing Flusser 's inclusion in the photography discourse questions that the digital revolution recognizably precipitated the photography. Photography also advocates the fusion of photography scholarships with media studies and the visual culture field. In addition, by highlighting the fact that different discourses of photography predominate on different continents, Flusser 's example contradicts the notion of a universal theory of photography. The peripatetic life of Flusser and his migratory approach to philosophy argue for methods that are not fixed in one language or place, and for greater fluidity between media and ideas (Schwendener, 2016).

Social media selfie, and its Aesthetic Characteristics and their Critique:
Contemporary Selfie has the potential to share it with a friend or group of people right away. During the starting period of contemporary self-portrait, smartphone image quality is retrogressive compared to compact cameras taken. Under certain conditions, using a smartphone, the consumer has an advantage in networked photography. The inadequacy, the cumulative capacity attributable to the practicality of the current picture activities and, in particular, the cumulative capacity to share it on social networks (Gunthert, 2019).

- The self-portrait of social media form is often called "selfie," obsessed with the formation of a culture, particularly of particular interest to teens and young women of the early twenties of their self-image strategy. The selfies are available on Twitter,Linkedin, Flickr, Instagram and on other social media sites. It has become an powerful way of self-expression, promoting their selfies to share in the form of artistic interaction closely related to their life and private moments while in a while self-fashioning. Selfie is widely viewed as a narcissistic form of network narcissism, all of which are valued by the people, but certain people are cast aside.

- On social media sites the conversation about a self-portrait portrays various moods and colors about life is not considered solely because of its aesthetic values as it used to document any aspect of life and contribute to the self-representation process and fulfill its contextual purpose.

- The new age of de-specialization is changing the ways of photographic practice traditional methods, value, medium and design. The digital revolution (the combination of camera-phone and a wider

network of communication has settled several new developments, the contemporary picture taking practice being a powerful activity in this evolving and widespread world of globalization).

- The de-specialization revolution transforms conventional photographic archetype founded on traditional photographic practice techniques, importance, medium, and nature. Whereas, techniques for the capture of images once established an autonomous, deeply recognized area. Its incorporation into versatile organisms makes this dynamic system more revolutionary. This groundbreaking convergence of camera technology and communication technology was a game-changer in promoting the practice-taking of contemporary selfie photos. This advancement has allowed photography to become a niche in the world of information technology and communication.

- We can analyze the clock industry's minimisation process that has an impact on industry between the 15th and 19th centuries. That miniaturizes the timepiece of the church-clock up to the pocket size. This was a momentous revolution. The same thing happened with smartphone, which not only integrates a tiny multi-purpose camera but also integrates lots of amazing Applications that can distribute these self-portraits within fractions of time to our desired groups of people. Nearly everybody holds this minimalized smartphone camera and is creating a groundbreaking change in the communication world. Two decades ago that wasn't even precisely thoughtable. It allows every person to fantastically share their happenings, feelings, ideas, with their pictures. The minimalized gadget created a new culture of vision.

- Internet has long-term aesthetic patterns, one of which is "Network vilify, or Internet meme," a style not previously called, in the community of several different networks, mainly via mem material. The Internet may be created by amateurs who vilify no specific artistic intent; it may also be intended by the creator as a characteristic personality phrase. Because of the peculiar bottom-up media system, and its distribution across the Internet. In the case of strong public opposition to such manipulation, the participants will always react, or simply give up this form of co-opting into the new edition. Internet meme represents many of the core values of network developers and community; thus, it is important to recognize this association of aesthetic meaning for any society.

- "Selfies have changed facets of social interaction, body language, self-awareness, anonymity, and humor, affecting temporality, irony, and public behaviour. It's developed into a modern visual genre — a formally distinct style of self-portrait from all those in history. Selfies have their own control on the system. This is an enormous art deal. (Salzes 2014).Selfie creators and consumers on social media or any other online site today find themselves to be local and Relational Selfies. Selfie as a Media-specific Photographic Patois genre. Selfies are later continued to reflect social and moral connections to believe the tradition of patois self-making for arty and ethnographic representation, implying that a method of categorizing as virtuous should be followed (De Seta, 2015). Chinese social media sites WeChat is a perfect example of a forum for sharing relaational and local social media selfies. In transmedia artist Michael Beets' works, "WeChat" in particular, are similarly important. While working on the production of SELF – A Smartphone Theater Experience in Shanghai, he explains the impact on his own creative practice of locational social media: "WeChat had just come out, or rather became increasingly popular. Everybody downloaded it and talked about the "People Nearby" function and how easy it was to find people, or how easy it was to find you within some distance. It blew my mind that people would share their personal information in such a free and, to some extent, unregulated way. (De Seta, 2015)(Michael Beets, personal correspondence 2014)

- Selfies have changed our social interface dimensions, our gestures, self-consciousness, confidentiality and absurdity, changing temporality, irony, and social behaviour. The selfie has the status of a new genre – which distinguishes it from the previous versions of self-portraits made in history. Modern self-portrait (selfie) has a peculiar supremacy of organisation. That's always seen as a huge deal for selfie's art and aesthetics (Saltz, 2014). Contemporary Selfie Genres itself is a true genre of vernacular photography. Which is rear show in art exhibits and galleries, but via our social media they are widely shared with our social circle (Rettberg, 2014).

- Unlike traditional art forms, a selfie is a popular art form in new media art, where non-existent features and effects can be created randomly by the intuition and imagination of humans with the New Media Technologies by means of software mixing and techniques generation. Selfie 's digital presentation has the characteristics of homogeneity with which data, images, human bodies, light and temperature generate and deliver information. These characteristics split the conventional esthetic values and shape categories of virtual aesthetics. -- Aesthetic sense or objects appear earlier than the other, aesthetic sense can push the objects to get a certain esthetic charactristics.

- On the level of contemporary photography aesthetics, the internet has created a multimedia genre with a new standard of communication methods (i.e. something that incorporates and blends different media of text,images, video, graphics,and sound). Digital technology has also made the current international cultural tradition of making multiple versions of the same idea much simpler for different outlets, different delivery networks and different audiences to adopt. If one may make drastically different representations of the same art object, the traditional clear link between the recognition of an art object and its medium is broken.

- In traditional self-portrait art aesthetic practice, viewers are in a passive situation; minimal media knowledge may draw them spiritually to the subject of the artwork. The audience will experience the true mean of the artwork's subject. At the same time, only using limited resources can the subject of the medium meet the aesthetic needs of the general public. But the world of Digital Media Art is in two-way contact, which makes the esthetic subject (Selfie) both designers and recipients so that they can gain artistic development and leisure experience. Feedback and appreciation of art are very dynamic, at the same time. With active feedback and appreciation Selfie becomes the subject of a wide range of audiences. The world, compared to the conventional art world, is two-way but more fluid and quicker.

- Anyone may become an art-creator or artist within the New Media Aesthetic climate. "Artist" is by definition a social character, it can be any artist, the reason they gain fame is not only individual talent and opportunities but also their social status and educational level. Despite all this, they rely on the communication channel which is the reason for their popularity as well. The networked media becomes a compelling model of communication when selfie and selfie makers come into the new media environment, which makes it possible for everyone to become a "artist." This environment is a bit different because without an artist's name and rich media and environment. Many amateurs get the chance to become an artist and own their identities online, their work and their audience. Even by their self-portraits, they can make their strong identity in a short time as opposed to the traditional art setting.

- Self-portrait becomes very popular with the emergence of modern network. Computer-based digital selfie and the internet has become a new art form for producing and communicating. It has become the most convenient method in the post-internet era, and a compulsory part of modern lifestyle. In a society full of digital imagery, professional self-image creation doesn't require a patent. On the other hand, Selfie-makers create selfies, which are using modern media technology technologies and techniques according to their own aesthetic ideal. The art of self-creation has become part of contemporary life in modern high-tech society through the ongoing process of conflict, integration and mixture.

Conclusion
Selfie's Future of Aesthetic Trends: Although the portrait is not a new art, it was a very skilled work, but later de-specialization in photography made it possible for an average person to do photography. The picture is generally fiction; no one disputes the potential of its subjectivity and its manipulation. Nevertheless, the processing meaning occurs over the entire linear period. The still picture, the moment had been a caught time before the incident. It's happened in the past this is the witness's memory. Historical reconstruction of personal storytelling is possible; however, viewers have the right to recollect some memories. However, this is the post-modern culture tradition of creating and eliminating fast and mass image from personal visual story-telling and its ramifications. Selfie allowed the discovery of these aesthetic experiences; time is

important to discern some of the problems that vary in different layers of context. It also reaffirms its appreciation of the surreal phenomenon of quality and demand posed by society. Selfie evokes deconstruction through social media verification, seeking the construction of self-portrait, and even different social roles and identity interpretation.

Future Trends of Selfie: Our topic is primarily about expanding esthetic analysis and selfie critique of contemporary society. This question concerns not only aesthetics but also the effect of technology on aesthetics, the effect on social and cultural institutions and the influence of technology on the selfie's digital community. In this effort, we're exploring selfie with 20th century self-portraits (selfie) users to create a software-driven network, selfie early photographic art, engineering, and other aesthetic historical selfie links. When asking what remains of inventions and habits, which has become more normal and vanished, we may also add variance query. Quickly taking, editing, and sharing images, whether to offer greater visual diversity? Instead, will this result in more repetitions, cohesion and social imitation just as the vast majority of food, cats and other common selfie items will drown? To what extent can these technologies improve the characterization of our own aesthetics? Will our present development of selfies become an outdated and outdated school of the future?

The self-portrait has always been a form of self-representation throughout history, developing across various styles and techniques of the medium. Contemporary selfie is part of Modern Media Photography, is there a danger that this genre will vanish? Fully antagonistic. For example, if there is a combination of photography equipment and some smart communication device, it would be unlikely to be considered a photo-capture device-exclusive interconnecting instrument. Embedding camera with a communication system for multipurpose, the object of photography is always a sovereign. Smartphone has built up global adaptability as well as appropriation to gain wider image-making acceptability. The incorporation of the photographic tool declares this original feature to be extremely functional. It sets tremendous revolutionary trends of its newer and newer usability in modern society, away from the extensive fabrication of social imagery as a self-representing portrait.

Predictably speaking, self-images on social media are useful for "Future Existence." Recently, digital media in this modern world are moving towards the picture making of individuals and their acts into the institutions. Even so, people can be deliberately linked. New media can turn the images into meaning carriers, and in this undertaking procedure turn the folks into the "meaning- creator" (VilemFlusser, 1989).

Selfies and future trends of Self Representations: Our self-aesthetic review explores how individual selfies and self-representational media interrogate these constructs and create alternatives, opening up new potentialities for self-constitution and self-reliance through new aesthetic paradigms. Usually, selfies are presumed to be solely concerned with the person, as well as showing how the visual language of repetition may work inside self-representational art to assert themselves as often inherently relational. The self-representational art is observed, and technologies can invoke plurality rather than individuality, articulating multiple, relational, and networked ways of being. Their obviously solipsistic individuality is not the only assumption surrounding selfies. Selfies are viewed socially as devices that can put the reality of cultures that have been marginalized into prominence. But at stake here is a more ambivalent form of visibility. When each Self-image repeats, overlaps, and obscures other self-representation iterations. It has shown how the instantaneity of photography not only preserves what is recorded but at the same time opens up gaps in the record that provide the grounds on which alternate narratives can be created, replicated and imagined in an esthetic sense. Many prospects that are being presented by the modern digital world challenge and transform the idea of self. Many aspects of change in the early 21st century, and its consequences, depend on the digital environment, emerging innovations, and their ownership. Modern self-extension prostheses are being used, but future cyborg or post-human predictions can develop unique photographic technology. Using 3D manufacturing technologies, for example, it is reasonably possible to imitate digital assets, and omitting their virtual or real parts. Correspondingly the definition of extended-self and its interpretations must be modified. Meanwhile, in this modern world, there are many new horizons to discover which can improve the perception of the digital extended-self (Belk, 2013).

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