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The Development of Postmodern Art: A Historical Overview

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Abstract

In general, modernists see the art form as a pure form independent of the art form itself. They give priority over what is shown. Or more importantly, the form or medium of representation they use is themselves. Based on this opinion, it seems that in its development the post-modern travel model can roughly be distinguished between those that are deconstructive and constructive or revisionary. Actually, one of the most prominent characteristics of modernism that distinguishes it from previous cultures such as romanticism, realism or naturalism is the existence of a systematic and amazing categorization. The energy that appears in each part is recognized for its strength. As in this case are the schools: post-impressionism, symbolism, cubism, vorticism, imagination, akmeism, and neo-plasticism. The term modernism was first used in 1890 by the Nicaraguan writer Ruben Dario to distinguish between Latin American literature and Spanish literature. Until the 1920s, modern artists managed to maintain by inspiring and integrating various art groups as a cultural force. These artists include; novelists James Joyce, Marcel Proust, and Andre Breton. In post-modernism also emerged conceptual art, a movement that attaches great importance to concepts. Often the work of conceptual artists is not shown in reality, but the work is limited to sketches and texts in which the artist's ideas are depicted. Post-modern thinkers are disillusioned with grand visions of the past such as Marxism and various religions. According to postmodernists, these visions bring only misery. These old views are being erased and replaced by more personal ideas.

Keywords: Epistemology, Modern, Post-Modern, Art, Artist, Historical Review

1. Introduction

The change from modern to post modern is something that is natural because the historical mechanism must be so. In the history of modern thought there will never be a concept that really appears in an empty space. Everything happens intertextually from the results of previous thinking. It's just that it can be felt that post-modernism emerged with a loud voice protesting the ideas of products of modernity that were established and legitimate or which had become something of a big narrative that did not want to be extinct for all time. The long debate about the transition from modern to post-modern is full of philosophical problems, especially in relation to epistemology. Too many interpretations and various interpretations of post modern make the situation crowded and frenzied, so that it feels like it only produces an empty intellectualism like a wilderness inhabited by various animals.

Starting from this opinion, it seems that in its development the post-modern travel model can be roughly distinguished between those that are deconstructive and constructive or revisionary (Sugiharto, 1996:16). The first theory was originally pioneered by philosophers, namely Gianni Vattimo and Derrida. then followed by thinkers of language semiotics such as Ferdinand de Saussure and visual semiotician Charles Sander Pierce. Constructive theory, which is in its mission to dismantle the picture of the modern world, but actually still maintains various modern aspects that are considered important, because it supports creating something that is considered new. From

this model, it tends to be dominated by hermeneutic thinkers, such as Gadamer, Paul Ricouer and David Griffin. Starting from this model, this paper can lead the reader to find out how far the journey of post-modern art is.

Modern art, especially in the West, has been a discourse since the 20th century. The general theme displayed is about various protests against works of art that are considered to have low values due to the influence of the bourgeoisie in art. In addition, there are also concerns that there will be cultural intervention that is too vulgar. Awareness of modernism in art began to be recognized by a group of romanticist painters in the 1870s who said that there was modernism in art in all fields. An international band consisting of world's creative artists emerged at the end of the 19th century and became a pioneer of the arts with a high fighting spirit, dedicated to fundamental changes in the cultural conditions at that time. Due to consideration of the existence of opposing positions that deviate from the dominant traditions contained in their various cultural backgrounds, the members of the pioneering arts group tried to create a work of art that would become pure art in the truest sense. As a result, these artists broaden the boundaries of what has hitherto been considered a work of art, often by breaking general rules to create a form of art that they perceive as new and being violated by things that they previously considered taboo.

Although in some respects it was anticipated by certain phenomena that existed in the movement in the Romantic period at the beginning of the 19th century and supported by the opinion that art was for art itself, the awareness of modernism can be said to be emergency. Charles Baudelaire in 1821-1867, was an activist of the Impressionism and as a poet he was very good at making unexpected pictures. Making personifications of abstract things or astonishing visual representations, as found in the works of *La femine-navire* or shipwoman, *L'angoisse chauvesouris* "battle restlessness" and *La, jeunesse orange* or the youth of hurricanes (Husen, 2001). :130-134).

Actually, one of the most prominent characteristics of modernism that distinguishes it from previous cultures such as romanticism, realism or naturalism is the existence of a systematic and amazing categorization. The energy that appears in each part is recognized for its strength. As in this case are the schools: post-impressionism, symbolism, cubism, vorticism, imagination, akmeism, and neo-plasticism. The term modernism was first used in 1890 by the Nicaraguan writer Ruben Dario to distinguish between Latin American literature and Spanish literature. Until the 1920s, modern artists managed to maintain by inspiring and integrating various art groups as a cultural force. These artists include; novelists James Joyce, Marcel Proust, and Andre Breton.

James Joyce asserts that by using parody, it is a strategy of recycling the past that can help find representational conventions (Hutcheon, 2002:157). Marcel Proust is a linguist with the work "*A La ecerherce du temps perdu*". In composing literary works, the time dimension plays an important role. In a certain sense, writers control time, because in their literary works they themselves form time. The work "explores the memories of the past". The work which is entirely an autobiographical story written from the point of view of a single first-person narrator, although not always the narrator's "I" is identical with Marcel Proust. This romance will entirely return to the past through awareness and reflection (Husen, 2001: 167).

Andre Breton put the theory, that super reality must be an idea even though there must be chaos. Everything that is considered intact must have a clear function, even though its presence may also be inconsistent with its place and environment. One of the literary works, namely *umbrellas and machines falling in love*, is able to change absolutes that are fake into something different. (Susanto, 2003:11). In his commentary on the world of imagination, he tries to reveal their internal world such as; pain, downturned soul, joy and love. Even in imagination, it can be developed to detail by describing the realities of the dream world, subconscious fantasy, spiritual realm and the unimaginable realm. By the artists it is developed through; metaphor, humor, tragedy, satire, and paradox.

Every national group in a country, each enjoys the work being a very short and powerful monument, making it easy for other groups to understand. In this work, segments of the traditional orientation are still met, but they still get a response from the public. Until the end of the first world war in 1938, these modern-day artists continued to seek greater recognition. The war was not able to save the desired democracy of the bourgeoisie, but it could support the development of art. The French poet Paul Verlain considered that both visual, musical and literary performances had found their own audience. Especially in a collection of poems generally shows soft, melancholic

and sensual (Husen, 2001: 142). Modernism has become the dominant cultural force in Western Europe, while in America previous political movements still supported realism or neo-classicism. The first museum was created in 1929 in New York because it was specifically for modern art, while other museums followed. At the end of World War II, the flow of modernism grew stronger and achieved recognized status, while reading materials were prepared in existing high schools.

In historical events regarding the success of modernism in the field of art which was not easily obtained in the middle of the century, it is said that the complex relationship between art modernism and the course of European history is often discussed. The adherents of this modernist school often choose the daily lives of Europeans as the subject of the success of the modernization label, so that there is a widespread use of experimental methods of natural science to give satisfactory results. Even if they did not recognize the law of certainty that often appeared in every research in the 19th century, they still tried to adopt new scientific models, such as Einstein's theory of relativity and Freud's psychoanalytic theory as well as other better philosophies. An example in this case, is Ernst Mach in 1838-1916. In his work, namely *Frottage* he feels through a series of suggestions and changes that are achieved spontaneously like a hypnotic view. The pictures appear like unexpected shadows that are very likely to cause "disruption" at least it will appear a kind of painting. He thought that the process of producing a painting solely depended on increasing the capacity of the soul to be sensitive to passion. A painter must let go of all the influences as much as possible from the chart he is playing, if he remembers the day of his birth, it becomes excited, especially by observing the stages of its development.

The attitudes of modernists to non-cultural aspects of modernization are often contradictory. The elitism they use implies the existence of "high-level art" and low-level art". By reproducing the characteristics of abuse of a free lifestyle as a modification, they feel disappointed by the implementation of liberal democracy, so they choose to solve this problem radically. A cultural and political crisis is unavoidable, both on the right and on the left. Some of them like the poet T.S. Eliot, that in modern art to use parody is to affirm convention and history. Meanwhile post modern is as a recycling strategy of the past that can be found at the same level of attack (still with compromise) on the representation convention. However, there are significant differences regarding the effect of the two parody uses. The difference is not that modernism is serious and significant while post-modern is ironic and parody, as some observers say. However, post-modern irony is an irony that rejects modernism's resolving urge on inference or at least reasoning. Both cannot be separated from complexity (Huchon, 2002:158).

Before modernism was even half a century old, new hopes for art began to emerge. The modernists prioritized elements of purification projects in their works. With this, modernism will help the development of the distinction of pure art within the reach of human endeavors such as; ethics, politics, religion, and economics. Likewise, there are indications of the echo of the motto "art for art" which causes functional art to be stifled. Evidence of the emergence of this attitude is when these modernists often despise the slow development and act regionally, so that the chronology of the course of history is considered to come purely.

What Roger Shattuck calls "the old-fashioned art of the modernists" in this case is to reposition the process of transitioning the field of art by using one of the classical approaches, expressed in the image of "an umbrella and a sewing machine on the analysis table", providing inspiration to the symbolic and surrealist schools in the same way. Imagical poets such as Pound try to remove abstract elements in their works. He sought to dispel the conceptual language of finding ways to express the various experiences of the soul that were introduced to the art world by Bergson and the British critic T.E. Hulme. The montage technique used by the Russian filmmaker Sergei Eisenstein and American novelists such as John Dos Passos expresses what is often called the modernist form of space". Cantos, Pound's or Eliot's *Wasteland* leave this normal syntactic development to opposing groups. Excerpts are found in this regard, often excavated clearly to produce a worldly effect.

This shift in artistic value can be studied from various perspectives, from the emergence of contemporary art and so on. Art is only seen as just a discourse. The term art is easier for people to use nowadays. Even though the term art is still unclear until now, art is also not arbitrary, art also has a spirit and value in it. Many artists whose art is formless and meaningful is also called art. "A new work of art can communicate fully with art connoisseurs if the art connoisseur recognizes the value contained in the work or art object" (Sumardjo, 2000: 207).

Despite all the new developments in art, traditional painting still has a place in art. In the 1970s, painting was declared dead after the emergence of new media in fine arts such as computer art and video art. Painting has now been reborn, various contemporary artists are returning to traditional painting techniques to express their ideas. However, they do not work in the same style. Figurative and abstract works coexist, as do conceptual and surrealist principles. The motto 'anything' also applies to post-modern painting.

In the eighties, a revival of abstract expressionism occurred in the work 'The New Wilds'. The hallmark of this group of artists is that their paintings are spontaneous and purely based on feelings. Baselitz and Kiefer belong to New Wild in Germany, René Daniëls is a Dutch artist who also belongs to this group. The shapes in the painting look rough and unaffected. A number of artists introduce striking contrasts in their paintings by using bold colors. Others, on the other hand, have a preference for a somber shade of gray. The themes described by New Savages relate to the past, eroticism, dreams, fear or aggression. Daniels' fierce painting consists of figurative fragments and abstract parts. 'Palais des Beauxaards' refers to the famous 'Palais des Beaux-Arts' museum in Brussels, but the title is also a play on the word 'evil'. Daniels packs his critique of traditional art in a pun. Daniels doesn't care about academic tradition, which is evident in the design neglect and deliberate mockery of the show.

2. The modernist cult of high aesthetics

Talking about high aesthetics is an emphasis on aspects of quality and technique at the same time. Since the emergence of modern art or modernism in the arts, it seems that high culture in its manifestations represents the real achievement of culture and can also represent a class of people who are educated and ogled by the bourgeoisie. Just put in this case one of them is painting. As an alibi because it is made of canvas, it allows the inscribed paint to record images more strongly when compared to other materials. Another development of this high art is also related to the aspect of price which can be expensive and gets a special portion of one of the pure arts (William, 1985: 90-92).

High aesthetics can't be understood if it doesn't have to be contrasted with low aesthetics. The enrichment of high culture has been carried out as in the course of European history which has formed an identity, so that it is representative with its high aesthetic. On the other hand, in low aesthetics, it is considered as a procedure for the needs of mass culture or subsistence objects, so that the results are considered to have no standard of cultural results that are to advance, improve and enlighten life (Gams, 1975).

The experience of Western culture during the 19th century showed that high culture became an identity that gave privacy and benefits, so that modernism tries to maintain its autonomy, including in this case the expression of its artistic works. Artwork products have reached perfection because they are pursued through a process of self-criticism and various servitude through discussion and the distribution of information in all directions with other spices of modernity values. The emergence of the modern art community gave birth to various art movements in society that declared themselves to be the Avant-garde Manifest.

In general, modernists see the art form as a pure form independent of the art form itself. They give priority over what is shown. Or more importantly, the form or medium of representation they use is themselves. For example in some modernist dramas such as "Six Characters in Search of an Author" in 1921 by Luigi Pirandela, theatrical fantasy and the involvement of the audience in existing illusions appear to be real in the drama. Therefore, most of the lectures and discussions about criticism around the modernist world are mainly people of Russian nationality, while adherents of the new American critique emphasize the existence of both personal and social work.

Although remnants of the aesthetic science embraced by expressive-romanticism can still be found in various famous creations, in general, modernist art is known as a free work, a work that has artistic values that cannot be compared with anything beyond the power of from within the work of art itself. As Eliot argues that the progress of an artist is a sacrifice of the relentless, or a loss of personality that is also relentless. Poetry is not an emotional state that begins to disappear, but an escape from that emotion, poetry is not an expression that radiates from one's personality but is an escape from one's personality.

High reflexivity, ambiguity and self-awareness of technical matters in producing works, is what distinguishes the flow of modernism from other schools. The more traditional art produced by the modernist competitors was still small. These things are seen in the era of modernism which finally creates a mainstream art that is opposite to traditional art, as was done by Lawrence Sterne, the author of the anti-novel "Tristram Shandy" in the 18th century. In this novel the post-modern narrative may be seen indirectly, namely that Marxism cannot completely characterize all other modes of interpretation. In his post-modern storytelling, there is no mediation that can act as a dialectical sense to form the relationship between narrative and social ground. The two are separate and remain separate. The contradictions that arise cannot be resolved dialectically but coexist heterogeneously. For example, in the novel by Salman Rusdhi, in fact it hinders any interpretation of the contradiction. It is thought that it is just a discontinuity, but the reality is that there is a conscious sign of an oppressive discontinuity for historical reasons or something real. Historiographical metafiction is required by Laurence Sterne in Tristram Sandy where readers and critics are considered to have the same educational background.

It is clear that as a function of this post-modern note is extratextual, connecting us to the world outside the novel, but there is still something else. Most records refer us to texts, other representations and the external world that can only be reached indirectly through the notes. In this case, parody can be used to lift the past in both art and historiography. Parody can be a politicized representation, but in a very different way. An intertextual presence can do more than cut off megalomaniac attempts at structuring and systematizing by reinforcing us to the inevitable possibility of contingency. The intertextual presence also shows the past British imperialist empire which literally shows the pride of being part of the representation of the Indian nation. And we only know when the texts are put together in a parodic pattern of relationships. Tristram Sandy, for example, is not only related to the form, but the similarities in form also point to differences that are ironed out both in form and content. It is at this point that the method used by Laurence is to articulate both his post-modern ambivalence, in terms of his cultural debt to the British aesthetic tradition both culturally, politically and historically (Hutcheon, 2004:296).

By following this logical aesthetic purification, restorative (past) as it was written at that time often suppressed excessive goals. As in creating architecture at the Weimar Republik Bauhaus School, emphasizing on geometric forms was actually less than preferred at that time. Although certain forms are still allowed to be used, at that time the preferred ones were optical values, namely clarity, simplicity, and transparency. As according to the critic Clement Greenberg in 1909-1994, said that post-modern architecture, was born as a rejection of the principles of modern architecture in the 20th century. The presence of post-modern in the field of art also shows similar symptoms of rejection. Modern architecture does not respect the styles of the past. (Connor, 1989:81). Modern people find their identity by removing everything other than themselves, so in this way modern artists say that their artwork is pure or original (there are references). The modern trend in the field of art is the same as in the field of architecture, namely univalence. Through this, the pride of modern artists is if they have stylistic integrity (stylistic identity). On the other hand, post-modern art is based on the awareness that there is a close relationship between one's own and the property of others. This is why post-modern art adheres to a diversity of styles or multivalence. If the modern likes the pure, then the post-modern likes the impure.

In contrast to painting, modernism is often defined in terms of "advanced abstraction of pure form", colors and textures that imitate anecdotal and emotional things off the canvas. This means that the flat grid has turned into a new, symbolic anti-perspective movement, which is not in line with the illusionists' attention to traditional painting. Modernist sculpture can survive in abstraction, not only from representative subjects (especially about humans), but also in terms of the cultural meaning in which buildings such as churches, palaces, or public parks are usually placed. modernist. The source of this inspiration can come from primitive tribes, especially African and Oceanian ethnicities, because it has been known to succeed in modernists' appreciation of the formal qualities or intensity of their coloring, which distinguishes them from their religious and ritual values. Regarding modernist music, especially those associated with the Second Vienna School or the music school led by Arnold Schoenberg in 1874-1951, it is known to trace musical forms after the crisis of tone. Therefore to ignore the interests of musicians, is to pay attention to the listeners or arouse their feelings. Even the most referential visual phenomena or phenomena, namely photography can develop into a type of high-level art and can survive as a symbol of pure beauty and imagery born from the talented hands of an artist through mechanical processes in a camera.

As a visual medium, photography has a long history, both in terms of political use values and objects of political suspicion. For example Brecht and Benjamin or the photomontage Heartfield. The exhibition of three Vancouver photographers in the 1980s Arni Runuar Haraldson, Harold Ursuliak and Michael Lawlor entitled *Alinear: Post Phallogentrism*, provides an example of satire's complex sociopolitical critique of dominant cultural representations. Lawlor's photomontage taken from the media is reminiscent of Heartfield's technique if not the sharpness of his attacks: *Two Queens* features images of Marlyn Monroe and photographs of Queen Elisabeth I in the newspapers. This combination implies a distinctly Canadian irony, an irony aimed at double colonization, historical colonization namely the British empire and contemporary colonization namely the American media.

Today's photography is one of the main forms through which we can see and see for ourselves. Often what is referred to as post-modern photography. This photography advances the concept of ideology as a representation by recycling known recognizable images from general visual discourse, so that it is almost like an act of revenge for his unrecognized political behavior. Starting from the universal mass media, photography allows what is seen as a representation of the work of Nigel Scott, Barbara Krugger and Richard Prince, to speak to challenge works that are more vernacular in nature and exploit image seduction. However, post-modern photography also discusses the history of the medium and the results of that discussion are carried out in a way that goes far beyond journalistic instrumentalism and capitalist persuasion. for example; the art of formalist photography victimized by the politically problematic 1930s documentary by Sherrie Levine and Martha Rosler, the referential portrait convention created and overturned in Cindy Sherman's self-portrait by taking her own poses. The pattern relationship between narrative and photographic sequences is destabilized in the work of Duane Michals and Victor Burgin (Hutcheon, 2002: 67).

Starting from this, it reminds us that Clement Greenberg's criticism of the old-fashioned doctrine is so influential that future generations of commentators are considered to have shackled the art world during the early part of the present century. For many existing modernists, differentiation and purification mean highlighting the various formal equipment as well as highlighting the media used. It is not illusions reproduced in a real medium, but actual paintings on a two-dimensional canvas or even photographs made from various images that are the main concern of modernists. Not the old building ornaments, but iron, glass, or how to make the building look magnificent. It is not the feelings that are expressed or the events described in a poem, but the words that evoke evocative memories or the forms that appear real in a picture that often gets right in the hearts of modernists.

In fact, as stated by the Austrian architect Adolf Loos in 1870-1933, that ornamentation or the addition of ornaments is tantamount to a show to provoke crime or "ornament is Crime". Therefore, modernism often considers itself as a question of authenticity and fidelity in aesthetic terms (Susanto, 2003:223). His rejection of past models is maintained as a refusal to pursue a strategy of complying with the ruling government regulations.

3. The crisis of high-level modernism

Modernism is still believed in during these three centuries, because in the interest of the emergence of a new cultural atmosphere. To borrow Jean Lyotard's term, the modern era sees itself as the embodiment of a narrative of progress, a myth that legitimizes technological invention and economic growth as a means to create a better world for mankind. At one time, this narrative was opposed by another narrative, namely the Marxist narrative which tells about the revolution that resulted in the utopia of intellectual socialism. Modern people are never completely free from the power of myth. The fighters for modernism have a growing following, although their success is not generally denied. What was once considered new, critical and rebellious then becomes a teetering force, with the appearance of something that once wanted to be destroyed.

In line with the end of the 20th century, there is no other history of civilization that can replace the era of modernism. Even the most likely possibility is only a temporary atmosphere or cultural flow. There are many opinions about the name of this school, indicating that there is no stability. From one point of view, post-modern suggests reading that is chronological according to the chronological order of time as a cultural movement, so that it can replace the flow of modernism which can no longer be called something new. As is well known, post-modernism causes a difference with other post-posts such as post-historical, post-structuralist, post-Marxism, and

post-social industry. But it is possible that post-modernism also recognizes dependence on a name and all forms of practice. Likewise, is it possible that we can get something that is always new even from the word modernism?

The quality of post-modernism may be considered as an expression of a new challenge that the British painter John Watkins Chapman seems to have followed regarding the flow of impressionism. Post-modernism can be said to have the values of modernism as opposed to the art of repetition. The art of sobriety and rebellion of the futurists. For this reason, post-modernism seems to create something more than modernism creates. In the 1980s, post-modernism was seen as a challenge to be faced and won with various projects being undertaken to agree on these paradoxes or contradicting opinions, post-modernism was considered capable of supporting the other histories mentioned above. Movements such as dadaism, futurism and surrealism can now be considered capable of erasing the boundary between art and life. As well as the techniques possessed by the German militant artist Bertol Brecht. As Bertol Brecht knows, in his theatrical work, V. Effeke, is to develop a Marxist theory of distanced theater that directs his theater to no longer be "dramatic", but "epic". Theatrical performances do not aim to involve the audience's emotions in surprising moments, but show how human life moves in line with changes in the social and economic aspects of a particular society (Camus, et.al, 1998: xxvi). Likewise for figures such as the French artist Marcel Duchamp who do not adhere to traditional or modern painting can now be considered as offerings for the purification of the visual experience. Marcel Duchamp's later work, is a rejection of beauty or formal beauty. His works are also considered to be born of extraordinary talent. Another example, the Monalisa painting, was beautified with a mustache and given the words L.H.O,D.Q or in French it means "She is Stupid Beauty".

4. Post-modernism and tainted excellence

Post-modernism is then defined as the turning point of purification and differentiation in high modernism. the existing paintings are no longer abstract, the photographic techniques are no longer symbolic. Adherents of modernism often contradict the issue of style to create beautiful works. However, unlike Joyce, post-modernism rejects the purpose of aesthetic sublimation, because the results will be random. As well as the slogan raised by Ludwig Mies "less is more". This is in contrast to post-modernists such as the US architect Robert Venturi who considers "less is something boring". Robert Ventury tells as in his story, in the 1970s there was a rapid development of design. The existence of the Arab-Israeli war resulted in industries in the West and Japan suffered a great blow. For this reason, they are looking for alternative ingredients to replace oil. From the design world, there has also been a massive shift, especially with regard to the principles of efficiency and fuel use, simple designs emerged. Soft line is practical, energy-saving and beautiful. The discovery of Digital Quartz made designs undergo further processing, especially in electronic products, watches, calculators, walkmans, self-check media, videos, photocopies and also military tools such as laser weapons, enhanced radar, guided missiles and tools. - communication tool. Some designers, one of them is Robert Venturry (Susanto, 2003:83).

Post-modernism sees indecision arise from what has been "placed" in quotation marks to undermine its basic status. As Bataille argues, the formless resists all efforts to accommodate all the various excesses. Surrealist photographers such as Man Ray are now displaying human forms in images that no other photographer had previously shown. German artists such as Baseliz and A.R. Penck is known for restoring pre-abstract expressionism. With others such as Joseph Beuys and Kiefer are grounded in more national themes as well as historical themes.

Related to installation art. The most important thing that is quite significant in installation works is where the work process is a unitary unit that also determines the size and value of the artwork. Event elements such as Happening Art/Performance Art or rather the process of occurrence of an event have been considered as representations. the contact between the object and the audience feels so heavy and this, the process of occurrence is the result of our own work. So in terms of form, installation is still an art that is experiencing development, starting from the idea and concept of expression to the level of reaction such as the use of multimedia technology effects, movements (kinetic), lights (laser), music, dance, and video in effects. an assemblage that continues to blow on the artistic life that exists today. For example, Yoseph Buys with his monumental works, such as wrapping buildings, bridges, fencing mountains, making car accidents or umbrellas for beaches and decorating showrooms with rocks.

There is also concept art or conceptualism, if before the 1970s a work of art was considered valid only if it had an outward appearance such as paintings, poetry books, songs, sculptures and others. So concept art validates that the concept notes of ideas have become works of art. This art states that even ideas can be considered beautiful and attractive. So do not be surprised if his works only contain diagrams and the mindset of an artist in producing works. Actually concept art has two sides; 1. Theoretical study of the concept of art. 2. Making the "concept" itself a work of art. It is said that the emergence of this school was due to a crisis in painting and the impasse of formalist and minimalist aesthetics. This art is also a continuation of the chest movement and anti-art. One good sign is the work of the artist, concept art is considered to overlap with performance art which, according to Yoseph Buys, uses the human body as a medium for expression.

The reinvention by post-modernists is influencing existing art institutions. Movements such as those carried out by the Bauhaus, Surrealism and Futurism are directed to the realization of artistic values. Furthermore, in order to strengthen existence or existence by overcoming the differences of bourgeois society, most post-modernists lose their allegiance to pre-existing beliefs. The spirit of the constructivists was replaced by the spirit of deconstruction which shifts the difference with what Jacques Derrida calls "difference". In this case a new use of the word implies postponement as well as the meaning of difference, because the need for various rules and a total restoration of meaning, the mockery posed for modernists, is a reflection of a return to their golden age that never existed (Derrida, 1982). : 2). Even though they attempted to subvert their opponents, they never actually succeeded. According to post-modern architecture magnate Charles Jencks, an American, the end of that hope was on July 15, 1972. At that time the Pruitt-Igoe housing project in St. Louis, Missouri was blown up, so the goal of providing mass housing through what the French architect of modernism Le Corbusier called a "machine for life" had to end (Grenz, 2001: 25).

Charles Jencks, is a historian with another theory who wants to apply the ideas of biological evolution to the object of his study. In his book *Modern in Architecture* 1973. He put all architecture from 1920 to 1970 in one of 16 which he called "tradition" or "movement". The six species are; logical, idealistic, self-aware. He stated that the latter 80% of the environment formed. The basis for this classification seems to be the ideas and attitudes of the architects. Jencks presents a diagram or "evolution tree" which in fact represents various species as large and narrow streams, sometimes flowing from one another. Within each architecture the labels of various architectural styles and types appear along with the names of famous architectures in chronological order and in large typography to mark their relative importance. Jencks recognizes the dangers of comparing the evolution of plant and animal species and recognizes that unlike the latter architectural movements never become extinct simultaneously because they can always be resurrected. Although Jencks's very different classification scheme is questionable at least it allows a comprehensive approach to the field, his plural approach provides a more complex account than the previous one, namely a single-branched history.

Charles Jencks as an architectural historian has criticized Pevsner's book, *Pioneers of the Modern Movement* 1936, because he presented a single theory about the development of architecture from William Morris to the Groupies combining futurist and expressionist movements, then presented it as a 20th century style. Jencks even characterizes Pevsner's approach as "historical" in the sense of the definition of four. This criticism appears in the introduction to *Modern Movement in Architecture* 1973, a book in which Jencks presents modern architecture as a tradition of plurality (Jecks, 1984:9).

In fact, the idea of the pioneers of art in preparing a new culture was rejected by post-modernists. This widespread denial at the end of the twentieth century which claimed that it was driven by communist-Leninism became increasingly strong. They are criticized for their arbitrariness by not enforcing today's values. It was during the general intellectual period, as Michel Foucault called it, that led to the end of the synthetic meta theory. So for post-modernists, certain pioneering art techniques can no longer be placed here. The goal of full transparency can no longer be achieved and indeed visual priorities have actually changed.

Although arts institutions lost their special status, their incorporation did not come at a high cost. If life is to be incorporated into artistic values, then art does not have to be all about modesty. Simulacra or something similar to one another, according to Jean Baudrillard, has no clear origin. Post-modernism includes multiple and manifold

transient traits. As a result, they reject art without media and consciousness without ideology. Oscar Wilde asserts that art can appear sophisticated if it is metamorphosed into "significant forms", so that it lives again even though it is not known (Camus, et.al, 1998:77).

Sometimes post-modernism seems to contradict all liberation projects. Urging to rise again after the failure experienced in the 1960s, one is taken over into a new expression, a cynicism, a turning point towards a less critical nature or meaning, or the acceptance of various consumers who do not have sharp feelings. In Germany, where the memory of the anti-modernist movement is still not very deep, rejection of what Jurgen Habermas calls the "incomplete modernist project" is everywhere. Other critics also warn of the failure of modernism and repeat the same demands on modernists as they did in the previous century.

What existed in the 1960s was known as "Pop Art" or popular art, is an art development that is influenced by popular culture phenomena that occur in society. This style was born because of the touch of the "dada" which influenced the next era. Pop Art began in London in the mid-1950s by an independent group or the Independent Group consisting of artists and intellectual figures. Then this expanded to the United States. The birth of "Pop Art" was more or less influenced by the hustle and bustle of the development of mass communication media and the trade industry between developed countries, especially in Europe and America. In America "Pop Art", is a reaction to abstract or non-object art. Saturated with abstract forms, the artists of "pop art" present to the public forms that are familiar or popular in the midst of people's lives, especially those related to daily needs. Richard Hamilton in 1956 made a work entitled *Just What is it makes Today's Home So Different, So Appealing?*. When the art of "Pop Art" was influential in the United States, then Andi Warhol appeared who was successful and achieved a reputation even though without turning a blind eye that the influence of industry brought art to dwarf the ethics of art production (Danesi, 2012: 252)

Indeed, the distinction between art and merchandise which has been the main product of the West since the time of Romanticism is so thin that it angers observers of the rule of art, both aesthetically and politically. Although an idea that remains in the early modernism era, is still often used, it is a kind of revelation without any hope of an unveiling of such revelation after the destruction of the old rules. It is often said that history has returned to the era of post-modernism, but it still exists in a chaotic form and has no historical process of emancipation. History, is containing the meaning of irony for various significant developments.

It would be misguided to think that all artists and critics who identify with post-modernism are seen as controlling political passions. In certain ways the spirit of high modernism did not completely disappear, even if it was opposed to the modernist pioneers it did not necessarily disappear. Modernism itself is believed to be developing in the popular culture that surrounds it as; newspapers, books, catalogs, advertisements, and perhaps music. Unlike the post-modernists, because they prefer to question the hierarchy. Possibly, they argue in the created discussions, as in postmodernist novels such as Umberto Eco's *The Name of the Rose*. This work is considered to be able to combine metaphysics and riddles of language texts with medieval theology. This book is a complex enigmatic masterpiece, multi-layered and offering a variety of open interpretations. It can be read as a detective story, a historical story, a semiotic game, a text experimentation, a parody of a philosophical adventure seeking the truth or whatever. In fact, this novel as a whole is a manifestation of what is called freedom of interpretation or to borrow Derrida, is the interpretation of the interpretation of existing texts, including religious sacred texts. Eco's recontextualization process was able to produce a new interpretation of the situation of monastic life in the Middle Ages. However, the freedom of interpretation offered by Eco can lead us to an open interpretation space (Haft et al., 1999: 12).

Furthermore, it is related to the creation of art which is always in the process of recycling, which cannot be tolerated. There is a slight difference between the original and the imitation, so that it can become an important pillar in the intuition of art, whether distinguished or sacred. In literary terms, the distinction between a quoted text and the original is very vague or indistinct. Even the difference between the real body and its imitation remains to be questioned by modernists who observe the world in cyborg Art.

When Walter Benjamin's critique of being a German Marxist was erased in post-modernism, commercial-minded performances became a major concern throughout the period. New technologies such as television encourage the emergence of new inventions such as cinema and vinyl records. Some post-modernist artists work to prevent art from becoming a trade that the modernists failed to do before. The case of a Van Gogh and Monet because they had an alibi to buy materials, resulting in the jargon of "art that harms itself". Starting from this, Post-modernism is considered close to the capitalists. This has led to a very scathing critique by Herbert Marcuse, that art has been predicated on a "repressing purification or desublimation".

5. Libido alternative between feminism and multiculturalism

In modernist art, some critics admit that its aesthetics open up possibilities for discourse to become extinct. After the modernism era was enlivened, gender issues occurred which later became more developed after this modernism era. In the late 19th century, society was depicted as a woman; irrational, unable to control themselves, and do not have high cultural values. this was illustrated by literary critics such as Hippolyte Taine in 1828-1893 (factors such as climate are absolutely accepted. Using biological factors including race and heredity to explain the character designs of certain people. In his case, racial factors are modified by two other factors; environment (milieu) and momentum. Despite the suspicion that while racial theories were generally used the theory of biological determinants still seemed to support English-type discussions of British art and design. Taine discovered that human nature is determined by the laws of universal determinism which exist therein. regulate biological and physiological characteristics, especially heredity, psychological states are influenced by physiological). Novelist Emile Zola 1840-1902. (Zola was originally a romantic writer and at first hated realism because there was no poetry in realist work. Later he discovered that exact science could be used as capital by writers. Novels can be considered as attachments to life sciences and medicine. His writing method is based on observing elements of reality. what happens in life is based on experimentation by utilizing what is around the environment in which the characters he writes about. Thanks to experiments, the mechanism of facts and laws that govern realities can be explored. In addition, Zola emphasizes the role of instincts, especially animal instincts. the character is a man of impulse, whose every action is driven by a bodily impulse, so that it often has fatal consequences.

It is not surprising that the culture of the community has experienced the same thing, so it is often compared to the spiritual values of the elite modernists. In this regard, many modernists remain in a discriminatory opinion against women who are considered culturally inferior as well as the culture of society which is considered to be backward or regressive and low in degree. Meanwhile, men are considered as producers of culture, capable of carrying out various reforms, and women are considered as consumers (users) of culture as sentimental fiction, according to their inferior status. Even as there were changes to gender in the 19th century, modernists such as the English novelist D.H. Lawrence and adherents of sur-realism still hold to this orthodox view.

Post-modernism that emerged at the time of the criticisms that were raised by feminists about post-modernism, it is impossible to ignore it, has lost its sense, not only for the narratives of its accomplished artists, but also for the narratives of leading artists of various kinds. masculine gender. Because they often make fun of or parody about the appropriateness of the cultural image held by women, some feminists in the post-modern era such as Cindy Sherman (United States) and Barbara Kruger consciously seek to undermine a form of power which is also referred to as the "Point View". or the yardstick of men". With the support of the post-structuralists, they can develop all forms of practice that can win the demands of the modernists for their existence. By emphasizing aspects of feminism, the crossover of which has been negatively assessed by modernists, they raise parody, simulation (disguising human thoughts and feelings), and plagiarism to the level of cultural norms.

Post-modernism also requires the merging of work as did post-colonial artists, some of whom lived in what was once European rule, while others settled and assimilated with the natives. The spirit of magical realism possessed by Latin American novelists such as Gabriel Gracia Marquez who is famous for his Chronicle of a Death Foretold (Marquez, 1982) seems to be an affirmation that is not only for the joy of novel metafiction but also a historical and political act. It is highly suspected that this novel was able to inspire the Pakistani-born writer, namely Salman Rusdhie. One of his works is best known for his outrageous "Verses of Satan", which attacked not only the sensibilities of Western modernists but also the Eastern modernists and anti-Islamic modernists he left behind

when he headed to England. The post-modern era's fondness for change, difference and novelty reflects the new reality of Europe's increasing multi-cultural struggle to accommodate novelty, to adapt to the long-awaited process of Western decline and hopes to politically forge a post-Marxist school of thought. which is now fragmented.

Because post-modern schools consciously seek to eliminate the gap between aesthetics and non-aesthetics, some thoughts such as thoughts about gender (sex differences), ethnicity, and multiculturalism (many cultures) . enter the world of discussions around the issue. Efforts were made to link it to the broader modernization process. As is the case in modernism, the effects or effects of new technologies such as airplanes, cinema, radio, and now computers, glass lenses, and video are believed to be accompanied by a process of revolutionizing cultural images such as cyborg, cyberspace and cyberpunk, all of which are words easy to grasp or accept that reflects changes in artistic products.

For less interesting things which commentators call the information model and not the traditional production model, the post-modernist era can be considered as an expression of the latest capitalist developments. One analyst, British geographer, David Harvey tries to tie it into a transition from an economy based on broad-scale "Fordist" accumulation to a more flexible one. Meanwhile, the American literary critic Fredric Jameson (1991) relates it to the relentless and tangible completion of the modernization process which means the loss of the very strong resistance in the form of the lowest class society that existed in Roman times.

However, although post-modernism as a cultural condition has been created, its origins are explained in a wider variety of social fields, in economic and technological forces, and the urgency of this school is understandable. Of course, it is still too early to write a balance in post-modernism itself, and other results could still emerge if this school continues to maintain the use of multiple narratives, diverse subject-matter positions and if this school will not use perfectives or methods. a holistic look at its golden age. We certainly stand between these two things and try to explore or examine the cultural paradigm to be able to imagine what will happen next. The so-called incomplete project of post-modernism is still being discussed in various spheres of discussion.

6. Conclusion

Post modernism in art emerged as a reaction to modernism. The boundary between elite culture and mass culture is disappearing. The two extremes actually combine in post-modern art. An artist is no longer someone who creates original work, he is now a 'bricoleur', someone who combines various elements into a new work of art. Art-historical styles and different art disciplines are combined by the artist in a single work of art. In post-modernism, ideas, concepts, are central. So it's no longer about good technique or good drawing, but about the idea behind the work.

In post-modernism also emerged conceptual art, a movement that attaches great importance to concepts. Often the work of conceptual artists is not shown in reality, but the work is limited to sketches and texts in which the artist's ideas are depicted. Because there is no one-size-fits-all style, post-modern art is sometimes labeled with the predicate: 'anything'. Post-modern thinkers are disillusioned with grand visions of the past such as Marxism and various religions. According to postmodernists, these visions bring only misery. These old views are being erased and replaced by more personal ideas.

In post-modernism, art is often not created on the basis of a particular assignment. Artists give shape to their own ideas without having a buyer for the work first. Post-modern art works are generally autonomous works, autonomous works of art that stand alone and have no special function. Many works of art are sold through galleries and auction houses. Prices can be high, in the millions, when it comes to the artwork of famous artists. However, only a handful of artists can actually make a living from art.

Based on the discussion of the truth of art in the post-modern context above, it can be concluded as follows. This shift in artistic value can be studied from various perspectives, from the emergence of contemporary art and so on. Art is only seen as just a discourse. The term art is easier for people to use nowadays. Even though the term art is still unclear until now, art is also not arbitrary, art also has a spirit and value in it. Many artists whose art is formless

and meaningful is also called art. "A new work of art can communicate fully with art connoisseurs if the art connoisseur recognizes the value contained in the work or art object".

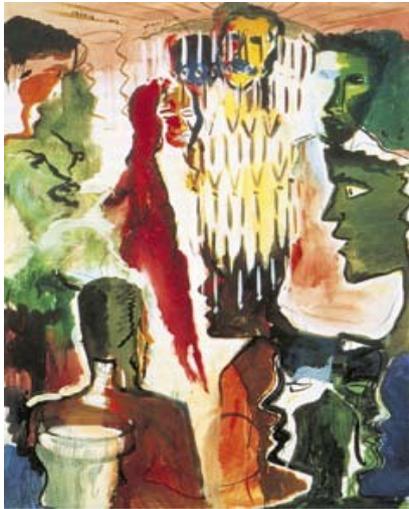
The idea of the artist as a genius and the work of art as something authentic that characterizes modernism is now abandoned in a post-modern perspective. As stated by Jencks in Piliang which states that Post-modern art is more eclectic or double coded. The power of the code is getting stronger in the post-modern human mind. Visual arts take precedence over the value system it contains. In the Post-modern era, it can be said that all forms of art are returning to values that were previously forgotten in the modern era. However, because of this flexibility, many people find it increasingly difficult to judge and find meaningful art because every artist is increasingly making strange works of art. Art is wholly the satisfaction of selfless beauty. "In relation to morality, art aims to discover and reveal the beauty of the universe, because there is something sublime and noble in accordance with an appreciation of the cosmos.

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Figures



René Daniëls: *Palais des Beaux-aards*, 1983



Bergson Art, Spin Art



Molenaar & Van Winden *architecten* / WAM architecten: Inntel Amsterdam-Zaandam (Zaanstad), 2008-2010



Ossip Zadkine: stad (De verwoeste stad), 1953