

# An Analytical Investigation of Relation between Modern and Postmodern Art: A Comparative Study

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**Abstract**— The huge revolutions in the fields of technology (such as invention and evolution of photography industry and art since 1839 and evolution of communication systems), science and philosophy, and economy and politics during second half of nineteenth century were deeply affected worldview of artists. These revolutions changed economic condition of artists and affected their spiritual values and goals. The new regime of promotion, offer and sales of artworks brought a new found freedom for artists. Now, after centuries of dependence to supporters such as kings, monarchs, pops, bishops and nobles who are art lover and patron of art, artists are feeling freedom and standing on their feet but freedom is always adjacent to responsibility. Today artist is not similar to those artists who is lived in palaces of Medici, Philip, Charles and Louis and or relied on his/her benefactors at church and government organizations, followed the evolution of art using achievements of past artists and imitate "beautiful nature" with as high experience as possible. Now, artist should be looked at his/her ecology, searched his/her inside and discovered new horizons of external arena of life using his/her newly found information and freedoms. In such space, artist will search and invent new issues and find elegant notes in forgotten layers of personal and social life. Moreover, artist will feel he/she is deeply needed to search and grow up a new language and explanation.

**Index Terms**— Modern Art, Graphic Design, Art, Graphics, Modern Attitudes, Photography Industry, Artists, Photography, Postmodern Attitudes, Modern History, Postmodern Art

## 1 INTRODUCTION

Artist, especially visual artist, should left constraints of past customaries and integrated regulations of classic and academic art behind and challenged these criteria and norms [1-10]. What is saying and how is saying, both should be renewed. Although this debate rotation was resulted from huge revolutions in the fields of philosophy and science, technology, and economy and politics and social relations, some persons among artists and out of art society have been played a special role in basing and forming of it. Niche, Croce, Bergson, Dostoyevsky, Oscar Wilde, Walter Peter, Goya, Courbet, Turner, Rodin and finally Freud are among these elites [11-21]. However, it should be noted that Clement Greenberg, well-known American critic, believes that the root of modern art is in Kant's philosophy and especially in his third critique and believes that this is the main foundation of teachings such as originality of aesthetics, art for art's sake and art autonomy and etc [22-29].

Whether we believe that the decade of 1860 or the first decade of twenty century is the beginning of modern art history, or more certainly, believe that impressionism and post impressionism are modern art or accounting these as bases of modern art have not very effective on this preliminary discus-

sion [30]. In many cases, determining historic sections for beginning and ending of art movements are performed based on application and or education points of view other than aesthetics criteria [31, 32]. For example, culture ministry of France, in dividing the duties of major museums of Paris, regulated that painting and sculpturing artworks until the end of classic period (in its general form), i.e., end of first half of nineteenth century maintained at Louvre museum while impressionism and post impressionism artworks related to the second half of nineteenth century maintained at d'Orsay museum and modern artworks, i.e., artworks since 1905 until the current time maintained at the museum of Centre Georges Pompidou and Paris City museum [33-37]. Norbert Lynton, the author of the current book, also is relatively followed this order; i.e., meanwhile noted painters such as David, Constable, Turner, Goya, Ingres and Delacroix as messengers of modern art, he briefly looked at painters such as Monet, Cezanne, Gauguin, Van Gogh, Seurat, Hodler and sculptor such as Rodin and then followed its discussion, in detail, with painters such as Matisse, Rowe, Velamenk and Kirchner and others who created their artworks after 1900, i.e., at twenty century. It seems that he accounted modern art as art of twenty century [38-43].

However, the important characteristic which prefers twenty century from past century is huge volume of changes and revolutions in this century [44-51]. Time units such as millennium, century and decade are of various meanings in various historical periods [52, 53]. In western historiography, the most prevailing time unit for determining important historical sections is century [54, 55]. However, historians of human culture and civilization started their studies from periods that their time unit is millennium [56, 57]. Paleolithic period, which the first identified artworks have been created in this period, is

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started since about forty thousand years B.C. and continued until ten thousand years B.C. Venus of Willendorf statue, Austria and Bas-Relief sculpture of Venus of Laussel, France are estimated to make between thirty thousand to fifteen thousand years B.C. In addition, images of bulls at Cave of Altamira, Spain, and Chinese horse at Lascaux cave, Southern of France, have been made between fifteen thousand and ten thousand years B.C. Mesolithic period is started since about ten thousand years B.C. and followed until eight thousand years B.C. while Neolithic period is started since eight thousand years B.C. and followed until four thousand years B.C. Ancient art of Egypt and Mesopotamia is began since about four thousand years B.C. and followed until one thousand years B.C. In these periods, century is so little that has not important effect in historical investigations [58-71].

In Hellenistic period, time units are reduced from millennium to century mainly due to increase in volume of events and more possibility of recording the events. Art and culture of ancient Greece between 750 and 480 B.C. is known as Archaic (old or ancient) [72, 73]. However, the important period that is known as classic art and culture (Greco-Roman) and its revival and renovation has been performed by artists of renaissance period involves nine hundred years between fifth century B.C. and fourth century A.D. Medieval and renaissance are lengthened for about ten and two centuries, respectively. Each art movements between renaissance and twenty century are survived for about one to half of a century [74-79].

Such a very brief review of historic peaks may be suggested that by closing to current time, life of art movements become short and shorter and the volume of changes and revolutions increase in time units. In twenty century, number of changes and their rate and quality are so high that there is not possible to extract and deduce stable and repeated characteristics from those and to satisfactorily define those; a definition which can be comprehensively restate important characteristics of modern art similar to previous art definitions. Difficulties of art definition in twenty century can be observed in definition provided by two major American philosophers and art theorists, namely Arthur Danto and George Dickie, who are ignored family resemblance of Wittgenstein and separated and multi-conditional definitions of Tatarkiewicz and provided a definition based on institutional theory. Some of experts stated that change and renovation are the main characteristics of modern art. It means that art creativity is equal to creating any new, different and inventive thing. However, change and alteration which are of both positive and negative charge and are not equal to progressing in art revolution way, cannot be accounted as representative characteristic and hence, cannot distinguished between art and non-art [80-83].

However, some art critics of twenty century believe that some characteristics of modern art are more important than other ones [85-89]. First is that visual artist of twenty century is not satisfied only by change in method and in addition to using traditional tools and materials, new tools and materials are used by he/she. It leads to not only change in method but also alteration of concept of painting and sculpturing and their usual definitions. The next characteristic is emphasizing on autonomy of art and following the goal of art for art's sake [90, 91].

Art wants to be his end not a tool for making propaganda and promoting and stabilizing the political, religious and ethical teachings. Modern artist, following to the trend of freedom from political and church dependencies, wants to be free even from constraints of identifiable external subjects and themes and be emphasized on his/her inherent internal art abilities as much as possible. Developing formalistic tendencies and theories provided by Clive Bell and Roger Fry for stabilizing formalism in visual art are in this approach. Although visual artists have been largely rotated from figuration toward abstraction in initial decades of twenty century, this approach is not stable and abstracted art cannot be accounted as premier genre of modern art [92-95].

The third characteristic is challenging, insurgency, aggressiveness, nippiness and (in the gentlest form) criticism of modern art. It seems that Nietzsche and Freud are the most effective persons on world view of modern artist and forming their thoughts. Modern art is not willing to show greatness and to be reflection of "beautiful nature" and "awesome human characteristics". It wants to remove masks and to show concealed homeliness. It wants to attack to organizations and to challenge traditional references and values. Instead of emphasizing on agonistics, gallantries, ennoblements, generousities and iron will of humans, it wants to show demoralization, privation, anxiety, weak-minding, animalism, and fall of human. Ignoring futurism, which praises new world of industry, speed and brutality, and socialistic realism, which praises the greatness of worker and his role in construction of communism, and a few other cases, modern art is not familiar with praise and worship and reverence and glorification. In most modern artworks, there are footprints of disbelief, gradation and ridicule [96-99].

Another characteristic of modern art, particularly during its recent period, is mixing of various art disciplines such as painting, sculpturing, photography, graphics, and even music and dance and theater and literature and or in other words, is corruption and removing the traditional and established borders between them. Conceptual art, performance art, earthy art, layout, found - selective, arte povera, other art events and cases that mainly emerged during fifty, sixty and seventy decades exceeded borders of painting and sculpturing and these cannot be simply categorized under usual art topics. This characteristic of modern art can be very interested in the field of art ontology, which is one of the main topics of art philosophy and aesthetics [95-100].

The last and maybe one of the most important characteristics of modern art is inspecting cultural and civilization fields other than western one. As we know, one of the inspirational resources of impressionists at the beginning of their activities has been Japanese painting and particularly Japanese publish-paintings. Many Japanese publish-paintings were represented in the Paris Exposition Universelle of 1867 and hence, Japonism, a French term for Japan aesthetics, was interested among art societies of Paris. Japanese publish-painting were considerably affected impressionist painters in France, America and other countries. Ignoring Gauguin and the effects of Tahitian lifestyle and culture on him, the tradition of being under effects of non-western cultural fields has been followed in twenty century by inspiring elite artists such as Henry Ma-

tisse and Pablo Picasso from African masks and statues and art of primitives and therefore, world interested on art and cultural values of unidentified people around the world and their special art language [99, 100].

Each of the mentioned characteristics, which will be extended by punctilious and informed reader during or after read of this book, is of more effect on a certain period or genre of modern art and as previously mentioned, change and variation of genre and language and media of art in modern art era is so extended that finding its general major characteristic(s) is nearly impossible [90-100].

The history of modern art is written when it was happening, i.e., its historiography has been simultaneous with its showing [50-53]. It may be necessary to distinguish between art criticism and art history [54, 55]. If there is a useful separation from past, it doesn't work for twenty century [56, 57]. Critic consider both inherent characteristics and the possible historic role of modern art while a historian who follows a program to represent a real story of event do not needs long time to encounter with this situation that he/she should either accept preferences and assessments of critics or accept other criteria, not necessarily based on approved historic reasons, as his/her base for work [58-63]. I am a historian with long time experiences in criticism and I think that the only criticism approach which should not be accepted by historian is supporting accompanied by fanaticism about an approach; i.e., a criticism approach which placed itself, reasonably or unreasonably, as spokesman or leader of an art movement and by ignoring other movements of the current time, used past experiences to demonstrate its thoughts [64-84].

The history of modern art is usually stated based on art movements: fauvism, cubism, futurism, expressionism and etc. Revolutions of these movements have been faced with public as group events and in some cases (such as futurism and surrealism); the fact was that art and the environment in which the art was emerged have been revolved in accordance with each other. In most cases, however, there was not any real movement and only a facilitator framework for artists was presented who were followed approximately common goals but had not a support similar to the support which will be provided from membership in an academy or a systematic society, or merely was an imposed correlation. In this regard, a number of artists who were known as fauves were gathered in 1905 and although they knew each other and had common working characteristics never accepted that they are in a united group and they were called fauves by an opposite but punctilious critic. Nevertheless, most of them were remained as a group while some of them were not considered 1905 and fauvism as an important and determinative issue. An art historian cannot ignore the pattern of movements: this pattern is a part of history. However, readers are expected that at least some part of article who are reading is categorized as what they have been known as useful categorization. Therefore, historian uses movements and tries to help reader for finding their quiddity while rely on ideas and works which their existences may be masked by emphasizing on movements. It means that historian rely on similarities when movements emphasize on conflicts: any movement necessarily inform about its difference with previous ones. Nevertheless, intra-

group differences may be more important than inter-group ones and while the current book states a story of major events in art of twenty century [85-91].

The basic redirection has been previously happened in eighteen century and Ernst Gombrich discussed about it in a chapter of his book, *The History of Art*, entitled as separation of tradition. Nobody was believed in classic tradition as guidance for perfection and sublimation, and historic studies which were very interesting were shown that tradition is a set of antithesis patterns; self-information about genre as much as possible, along with this new approach that art is only representing personal feelings, forced the artist to follow his personal motivations and to reflect those on contents of his artwork and art method. Then, a period was emerged that called romanticism and involved France revolution and industrial revolution. In this period, Rousseau and Beethoven ignored values of civilized society and structure of inherited forms and harmonic contracts and methodologies, respectively; Wordsworth ignored grammatical and literal language as energy of poet and used conversation language of rural persons; Goethe and other found that any creativity originates from unconscious not from external factors and motivations. Some experts believe that romanticism is still alive. It is no doubt that many ideas and values of romanticism are still effective and perplexities and conflicts emerged in that period are not left us. Despite any freedom, art before romanticism had bond with a strong basic tradition which its source is still called "cradle of civilization" or Mediterranean civilization. What that removed was the axis of tradition not itself; it was not even seen as a unique tradition but it was a tradition similar to other traditions. Other various traditions also were experienced: some part of them were belonged to western world, such as medieval tradition and Scandinavian tradition (or Nordic), which have been under the effects of classicism and some of them were belonged to far countries and were seem to be interesting and surprising (e.g., middle east and far east civilizations). In addition, the lifestyles of uncivilized people around the world have been studied similar to what have been performed for western people. The sudden increase of traditions, which were considered as model and languages, which were used with more or less effort, were considerably obvious in architecture and decorations but have not been very interesting in painting. Basics and principles of classicism were weakened but languages of classicism were still important and new genres of art which were proposed as competitor and alternative for classicism should were demonstrated their values. If Constable did not given some visual preference and virtual value to his landscape paintings, those were not anything other than meaningless landscapes. He gave preference to nature in its all temporary aspects other than opening the governance of human to the world. The paintings of Turner were not understandable by his contemporaries due to his subtlety look at attractiveness of nature as an infinite force. Hazlitt called those painting as "paintings about nothing and very similar to each other". It seems that he was converted standard classic art objectives, i.e., enjoying and education, by what he thinks about atrocity and insanity and his nightmarish intuition about those. David, the great painter of classicism, was criticized art and ethics of a society, which only followed enjoying

through another method using a very old-fashioned form of classicism. His student, Dominique Ingres, was created compositions using old-fashioned forms of classicism, medieval art and, sometimes, eastern art. Sometimes, these compositions stated classic contents with self-confidence and sometimes passed through more dark territories of sensual imaginations. Delacroix, who was known by Ingres as a destructive danger for art, has been looking for issues in literature and history which can represent his personal goals using his interesting and sensational method [92-97].

Nineteen century was the cradle of fast progresses in psychology, especially perception psychology. Sensory and emotional effects of colors and various structures on human, or contrasts of light and shadow, open or close space and son on could be researched and measured by a more and less practical method. These could be interested for psychologists in a more unscientific and fantasy level to consider the role of such experiences in our dreams and consciousness. Both of these researches were in a developed level, especially in Germany and Austria. Some of artists who are knew about these researches were informed about those and sometimes were cooperated toward their developments; other were informed through an impalpable and gradual notification process which effectively, but in a semi-clear or even incorrect manner, distributed the ideas and sciences around the world. Another evolution, which led to stabilization of expressive goals, was music evolution: in fact, music was raised to the level of governing art in central Europe and was shown an informal and emotional inherent; it can be said that music, as an immaterial, non-descriptive and directly understandable art, was became as an ideal model which other arts should be tried to reach its level. This current was confidently implied a new role for visual art, or at least eliminating of important and basic roles of the time: it was not necessary to represent religious or royal mysteries in understandable forms and it was not necessary to praise the greatness of human through animating fantasy or, sometimes, real stories. However, that was the right time to motivate and represent new lifestyles according to the fact that correct human experience and lifestyle induced by civilization was not compatible anymore and or did not completed each other. It is not necessary to accurately compare music and painting from descriptive potential points of view; modulation and quality of sound, harmony, rhythm, and proportionality of whole and retail are music elements, which have high descriptive power and their equivalents could be found in visual arts [95-100].

Modern art has another support, which has been very effective (however, the whole of modern art was not relied on it, as will see). Maybe the easiest method for identifying this support is mentioning the names of a few effective people, instance of its definition: Dostoyevsky, Nietzsche and Freud. They believed, except that their other beliefs, that human motivate through its demands and fears, which have not related to aesthetics, coordination and wisdom objectives. Here is not a suitable place to discuss their approaches in detail. This fact will be raised that the negative (or nihilism) attitude of a great part of modern artists, i.e., replacing order with disorder, aesthetics and proportionality with homeliness and non-proportionality, contaminating the meanings, is the symbol of

contact between fertility and some aspects of human experiences which have been considered rough and graceless. However, they are currently considered as basic necessities of human from philosophy, creativity and scientific points of view. It is necessary to consider the phantasm of modern artist as a motivator and terminator and general inference from modern art as a campaign for hitting and violating. This phantasm is resulted from words that said and expressed attitudes by associated artists. Neither modern art, generally, nor expressionism, specifically, ignore attractiveness of calmness, order and aesthetics. However, since about 1900 until today, there have been forces to challenge those (i.e., calmness, order and aesthetics) as only goals of art and or determine some alternatives for them. It may be possible to study modern art as a conflict between two groups; a group which consider modern art as a tool for representing pictures and models of beauty (even a new beauty) and another group which consider modern art as a tool for activating (and sometimes leading to) everything related to stability and safety [79-100].

## 2 MODERN ART AND PHOTOGRAPHY

Photography has been very complicated role. When photography was invented about 1840, some people were believed that it overcomes painting in future soon. However, it was not happened and painters not only helped by photography, but also found interesting art issues about composition, light and space. However, the value of that part of painting, which its basic role was accurate recording of phenomena, was reduced by photography. Portraying is an obvious example: it remains but its essence is greatly attenuated. Today, a reporting photography offers a better service than (painting), which its (art-works) could be decorated newspapers of middle of nineteen century. In a similar way, cinema and television take responsibility of telling stories so effective and efficient that historic painting, as the highest achievement of renaissance art and the peak of successes of academic art, is approximately out of race. In other words, it may be said that the talents of creativity and mental activities which have been used for historic painting is currently utilized in movie and cinema and cinema is a place for gathering the audiences of narrating art.

Photography changes our viewing method, i.e., utilizing the motives which are received by brain through retina. A huge number of photographs taken by photography cameras, which currently are seen anywhere, clear the old meaning of an image as an inherently valuable thing, and possibly having supernatural force. These images, however, are currently our unconscious criteria of visual truth even though we know the human view is a (binocular) and selective view while photography camera is (monocular) and non-selective. However, the monocular non-selective view is merely visual. Human view mixes various types of pre-knowledge with what that seen by eyes: we see far and close, hard and soft, cold and warm, calming and threatening, beautiful and ugly, fast and slow and constant things without making any differentiating between our visual data and mental interpretations. Human view is closely relating with tactile sensation, and seeing and creating by artist necessitates close cooperation of eye and hand. Our continuous correlation with photography weaken

such bonds and this is one of the examples of public tendency toward using a device as a link between direct experience (or understanding) of (human) and themselves; not only photography camera and filming, but also tape plate, invisible energy (e.g., electricity) which is used for lighting, heat and transportation, and maybe gunpowder and publishing all are among linking factors and devices. Such auxiliary and interface factors, despite having any profit and loss, remain a specific role for art that is direct expression of an experience (or feeling). Although these devices motivate some artists to create artworks that are not indebted to visible world (or visible phenomena of nature), motivate other part of artists to represent natural phenomena with more ability and sometimes with more accuracy than machines (or devices).

The important characteristic of such plans, which were created at the end of 1920, was that unlike to most new plans in western world, their goal was not representing efficiency and modernity by geometrizing main forms. However, plans were formed based on the application of considered thing and capabilities of available materials. Baby bottle was similar to a small breast of mother: child could be sucked it through a fissure similar to nipple of mother, bottle could be easily placed at hands and or it could be stood on its plain surface; for constructing Polish chair, the flexibility of curved segments were used. During 1929 and 1931, Tatlin was worked on a plan of flying machine (without motor) using human power, hopefully everyone buys it like a bicycle. Through consulting with a surgeon and pilot, he was designed a capsule by curved wood, whale bone, silk and other materials so that a person could be laid into it and moved the wings using elbows and forearms. In this case, he had not used modern methodology and designed his flying machine organically, inspiring from bones and muscles of human. It was an applied design; however, it made alive all old dreams of human about flying and in turn, all motility, freedom and mental levitations of human. Tatlin was believed that flying with a motorized device, with all implications, would be killer of the dream instead of making it possible.

The most famous work of Tatlin using this method, but with higher degree, had some problems and ambiguities. During 1919-1920, he was designed a huge structure (or tower) to construct over Neva River, Petrograd (current St. Petersburg). Tatlin's tower was intended to be the symmetry of Eifel in Paris. It was considered as third international memorial; third international was an organization that was founded in March 1919 to make brotherhood cooperation toward developing the goal of international socialism after settling inevitable stresses and hostilities induced by war. Eifel was constructed for propaganda and entertainment and is of 300 m height. Tatlin's tower was designed to be 400 m height. It was the symbol of power and goals of global communism which was used as the central office of comminteren. The spiral structure of the tower, which was supported by a huge latticed beam with an angle of 60 degrees relative to the ground, was the support of three cores: a cubic core was a venue for negotiations; a pyramid core (which was supported on one of its surfaces) was secretariat, and a cylindrical core with a half-sphere above it, was broadcasting center. This symbolic and applicable building was intended to be constructed by steel and glass. Eleva-

tors should be moved up and down from its latticed structure; both vehicles and passengers could be used from its two spiral ramps. The structure of this building was similar to an observatory and recently, it has been said that its oblique axis has been targeted toward polar star. The whole of structure should be raised from the ground and it is not unreal to consider the building as a part of plan with global, and in fact cosmic, application and meaning. Tatlin's tower was intended to be acted as bridge of a ship or command module of a spaceship to guide the movements of humans on the ground. Flags and radio towers on the roof of building and the location of tower was totally evoked a huge navy.

It was very usual that cinema cooperates in optimistic search for new and various types of forms and methods. Time is the fourth dimension which can be simpler understood than fourth dimension of post-Euclidean geometry that was mystically considered by Malovic and others. Cinema, as a result of continuous movement of images, is a visual interface which has lowest material nature and is the result of cooperation between human and machine which is temporary and fugacious similar to sound. Historically, the motive for producing the first fantasy movies was originated from music and painting not from the cinema.

A cubistic painting does not tempt people to try for finding the image of poet into it. It is obviously a set of abstract figures and if it has any cue to the poet, it is completely indirect and maybe totally non-visual. Figures which made from wood are stock together like elements of a cubistic collage but inducting natural forms, alive and growing up creature forms. In other artworks of that period, Arp was preferred to use from figures resulted from manmade constructions, i.e., more or less complete squares, but he was interfered the nature to its artwork through, as he said, composition (according to accident rules); i.e., work was not performed based on a plan or willing of artist but its succession was determined by a set of forces (such as gravity, air movement and etc.) which called accident. This method is originated from cubistic collage. However, the important thing is not the relationship between the resulted artwork and visual reality but is the rule of artist as inventor and constructor. One of the characteristics of Dadaistic art was that artist not only left traditional skills, but also released his/her creativity from his/her censorship constraints. These Arp collages are thoughtfully suspended between assertive human and his/her world (as shown by constructors) and peremptory submission to the nature.

In 1914, Duchamp was followed the method of converting the available (or previously constructed) things to the art. During the work, he bought a circular bottle place from one of the shops in Paris based on (visual incuriosity) (which has been used by he) and carved some words on it. In a similar manner, in 1915, he bought a shoveling snow and called it as beforehand of broken arm. In addition, he sent a wall toilet (made by Mott) to an exhibition signed as "R.Mutt". The exhibition was intended to be opened for all interested participant but exhibition committee rejected the toilet. It remained on exhibition but covered up. Our information about this happening is through a photograph taken by Alfred Stieglitz, a friend of Duchamp who was a photographer and owner of a gallery. The new title of toilet was fountain and its new position

demonstrated that its application was changed. The more important issue is the change of relationship between artist and artwork, which was performed by Duchamp. Instead of planning for an artwork based on any internal or external motivation, and using his/her creativity and experience for creating an artwork with a specified meaning, artist also selects and as Duchamp stated, this selection is without any obsession. The selected thing has not to be necessarily new and unique but it could be selected from common, massively produced things. It should be new only from position and meaning points of view. The change of meaning could be happened by displacing or signature of artist and or any addition by artist to the thing (in this regard, the term "R.Mutt", which was written on the thing by brush similar to what that traditionally written by painters, has a specified note.) Audience will be lost the usual happiness come from any artwork. Audience has to satisfy themselves to answer this question that whether the thing is really an artwork or not and if it is, what is the kind of art. The effect of artist is at its lowest limit – if we are able to know such arbitrary action as the lowest limit – anyway, audience is faced to an issue that can overthrow all cultural values.

### 3 ORDER RECALLING

Kandinsky defines spectra of available genres for modern artist in an article entitled as (about form), published in blue ride show. He says that two poles of them are: (1) complete abstract and (2) complete realism. These two poles offer two ways that coincide at a single goal. Kandinsky, opposite to Malovic, is not required to emphasize on the distance between pure abstract and approximate abstract. He aims to make a relationship at so high spiritual level that in which, objective art and non-objective art can play their roles. Certainly, his familiarization with primitive, eastern and prior to renaissance made such beliefs for him. Although renaissance art could be located somewhere between these two poles, idealism setups of renaissance and after renaissance naturalism were become soulless and weighty. Therefore, Kandinsky found an example of developed realist in the character of Henri Rousseau, a retired officer of customs and without academic educations, whose ambitious paintings have been motivated the Parisian leading artists for some years.

Marc Chagall, another Russian painter who was lived in Paris between 1910 and 1914 and then after 1923, and is very famous in Berlin, shows another type of fantasy realism. The painting entitled as me and village is a set of memories which its configuration evokes one of the ... sheets. Standards and traditions of scale and position determining are fallen against another type of reality: dotted line, which connects the eyes of human to eyes of cow, pointed out that we can visible any invisibility. When Apollinaire met Chagall gallery for the first time, it shocked but it is said that he mumped that (it is supernatural!) Then, André Breton said about Chagall: "His complete lyric emergences are backed to 1911. Since that time, and only in artworks of Chagall, metaphor has been successfully introduced into painting".

In Paris, a movement was introduced as alternative of cubism which represent itself as an anti modernism movement. Surrealism, similar to its predecessor, Dadaism, ignored all

building block movements of modern art as artificial movements that have not been related to human being. The aim of surrealists was that use from art as a tool against ordered and constrained methods of civilization and in this regard, they wanted to visible ultra reality thoughts, dreams and fantasies, which are true territory of human in their vision. Surrealists were worried about topic and its effects more than cubists, more obvious that futurists and more clear than expressionists.

Therefore, art in 1960 and 1970 vibrates between two poles under the questions of western human about values of their society and their position on the world and their wide information about weaknesses and powers of previous art. In a pole, an artist presents that tries to offer beautiful and meaningful artworks, generally in the available art frameworks: e.g., tradition of Henri Matisse. In another pole, an artist presents that wants to challenge the art through various methods and easy following of position and role of art in the world: Marcel Duchamp is a good example of such artist.

### 4 PASSING THROUGH BORDERS OF PAINTING AND SCULPTURING

Maybe, this is the continuity of modern art that would be surprising not its variety. An exhibition of (new art) in 1955, similar to 1905, was intended to show paintings and sculptures and maybe designs. This exhibition which was shown the variety and change of modern art – not only changes in genres, but also basic changes in material and methods so wide that even imagination about it during centuries, from renaissance until now, was impossible for human – and revolutions of abstract art that is of their specific position.

Since middle of 1950, numerous works and activities have been represented as art, which has not any common characteristics other than they are not painting, sculpture and graphic according to basic definitions. These visuals are individually of backgrounds and symmetries in the history of modern art, which these cases can be mentioned among those: evening parties of futurists and Dadaists; street decorations which were used for ceremonies of new republic of soviets; memorial works of Lissitzky et al.; and exhibition – as – artwork, an invention from Dadaists in Berlin and Koln which was represented as leading fashion by surrealists. These works all made by artists and hence, works of last years of fifteen decade and after that have the same characteristics and they cannot be easily ignored as art even when they were viewed other fields with other names.

### 5 MODERN AND POSTMODERN ATTITUDES IN ART

Schoenberg states that it is necessary to speak about (new art): if it is art, then is new. The world of art, which acting with being new criterion, introduced to the 1980 decade acclaiming a new birth (or renaissance). This berth is more than the effort of new generation to overcome the previous generation and replacing it. Even is more than negating seventy decade by eighty decade. This is a part of comprehensive attack to modern art. The people that represented contemporary art in exhibitions and art publishing informed us about a new era in

which innovation and invention was ignored and traditional methods and values was came back. The term post-modernism has been firstly used in critics of architecture in which the end of a specific movement in architecture was acclaimed. A movement called (international genre) which was initiated in 1920 and its basic founders were LeCorbusier, Gropius and Mies van der Rohe. Post-modernism was completely ignored modernism when criticized about (visual) art: modernism has not been existed; it was unsociable, proud and homilist and distributed a kind of art which has not been any concern other than art issues; it was a follower of a chain of various avant-gardes, which their accelerations about innovation and surprising make any considerable revolution as an impossible mission; it has not been successful in innovation; and has been other disappointing and deficiencies.

Answers are into the modernism, which is emerged from a wide range of ideas and works that considering them using such brief criticism is not fair. It may be true about a specific aspect of modernism – or, in better words, about usual approach relating to a specified attitude or movement, but not true about another aspect. However, these are temporary statements, which should be replaced by studies with strong basics. In addition, the current attacks to modernism acts as an obstacle in the way toward a deep research about real nature of modernism. The modernism, which uses from academic tendencies of nineteen century as a shield is not currently more than a caricature of its previous reality. Maybe the most important claim about art in 1980 decade is that art is interested to human problems, an issue which will be discussed in the following. However, it should be said that this issue (i.e., approaching toward human problems) is true about best artworks of modernism, and if modernism was better understood, such claim (about the art of 1980) was not represented. The second usual claim, which is incorrect, is that a comeback as a figuration was seen in 1980 decade after a few decades of abstraction. The figurative art has not been stopped and maybe has been more interesting than abstraction art. Speakers and leaders have changed their minds and attitudes; they following demodded attacks to abstraction art as meaningless art. We should try, without attention to acclaims of world of art, to correctly understand the art and we can do it. The decade of 1980 creates an important and great art. This art is opposite to tendencies of 1960 and 1970 decades. In fact, the great part of 1980 art has been created since two decades ago and have been shown and discussed. However, it has been greatly interested during 1980. Therefore, the major change has been happened when leaders of art business around the world have been focused on it. The art which greatly praised during 1960 and 1970 has been ignored as a cold and meaningless art. However, the art of 1980 is certainly involved in modernism and the art of after World War II. Moreover, the intensity and precision of propaganda motivate some reactions, which gradually empower and have shown some characteristics which is similar to that they are ignored.

The loudest sound was that painting being re-alive. During 1960 and 1970, sculpturing was so powerful that was maybe unique since the initial of renaissance; during 1970, people who are fan of conceptual art were said that sculpturing followed new and non-traditional methods and painting was

lost its governing position forever, a position that remains for about five hundred years in western art. However, painting has been maintained its position, qualitatively and quantitatively. Some of painters who were pop stars during 1980 have been painted during 1960 and 1970 while were famous. However, painters were interestingly supported and praised during 1980. It can raise a reaction. Today, business affairs are very important. Art is, more than any previous time, followed the preferences of market. By passing time, it will be more understand that objectives of 1960 and 1970 are of key role in creation of artworks during 1980. Today, artworks are not only separated from modernism, but also in special cases achieved their essence from it. Briefly, modernism is still alive. The characteristic of best artworks represented during 1980 is their great color and form and dramatic essence; sometimes they are so impressive due to their weak essence. This method is used to represent simple and self-oriented thoughts about art and sometimes to transfer complex messages about very important human issues. Many artworks from painters and sculpture makers during 1980 are of great dimensions and are represented in a collection; so, their understandings need to investigate a collection of paintings and sculptures. Many works are performed through arrangement form in a special place. Size, quantity, and agglomeration of essences make a surrounding relationship and evoke nineteen century interestings to huge paintings from famous issues, multiple volume stories, Wagner, and fascinating art. This collection also mention the Baroque era in which arts were used to strength the faith of people to god and sky rights of kings. However, the great artist of 1980 decade is more interested to ask about any preferences; he wants to raise conscience and knowledge of modern human, such as Kandinsky, Malovic, Mondrian and numerous other artists of that generation. The governing art of 1980 is rarely praise-oriented and it can be said that there is nothing to praise in this decade. The most strength art of this period is made in Germany, a country which is still divided into opposite ideologies and correlations (in 1980 decade) and still tolerated hateful load of past.

This rotation toward full of essence is not only seen in (new) artists of 1980 (i.e., who were shined in 1980 and who were emerged in art world after 1980 decade), but also it is seen in some of the best well-known artists of previous decades. A clear example of recent case is Frank Stella, whose ordered, plain and cool works were followed after 1970 decade by inharmonic forms and disordered colors and textures which show his fidget. His main concern is descriptive activation of space. Another example is John Walker: he was previously created considerable number of artworks during 1960 and was represented so clear image, which can hardly name as abstraction work. William Taker, an English sculpture maker, is experienced similar process. Schematic thin essence is well-known characteristic of his work during 1960 and 1970 decades. His sculptures were definitely abstraction and usually were made by metal, wood or complex resin. About 1980, Taker was felt that he should follow a direction more or less opposite from his old direction: (he wanted to pick a raw material, formed it, stretched it so that it emerged and stood on its feet like something) (...) Taker, best thinker of modern sculpturing, seems had need to come back to initial basics. His

new sculptures evoke artworks of Rodin and sometimes Michael Angelo, and small statues, which are heritages of ancient humans. Some of them named as mythological gods and in spite of their ambiguous forms, their naming is convincing: they are full of a mysterious force and when we are look them on above their basics; they are powerfully walking in front of our eyes. Gaia, mother of earth, is married with sky and hence, Titan and Cyclops are born.)

History should be studied more objectively and with lower judgment and personal statements. We are at the last years of twenty century. If we will experience a period of decline? Modern art has not been concerned about its nature more than current time and whether we consider modern art as second wave of romanticism or not, and hence, consider it as an aspect of revolutions which have been started at least two century ago, we should at least consider this assumption that we are at an ending era and expect new momentum. However, we are passed a simple past. Decades of 1880 and 1890 had irrefutable signs of decline, and if there were people who felt very proud, there were people who accounted them as sign of failure and ruin. However, those two decades were the postimpressionism and Tolstoy era. Last years of eighteen century were the era of David and Neo-Classicism, an era in which, art was re-emphasized on its ethical role and involved in social affairs. In the current discussion, peaceful attitude of contemporary art is considered as its preferred aspect but contemporary art has not lower than the art of previous century regarding decline signs.

## 6 CONCLUSION

Our imaginations – and imaginations of artists – about who are artists and what they did and what can be expected from them is of a history with length of history of art. Ernst Gombrich comprehensively and briefly studied this issue in his book "The history of art" and investigated the revolutions of art in a changing medium of thoughts and applications. In addition, he ended each chapter with an image which described the consideration of under studied period about artist and his/her product. Now, which image can be selected as representative of artist in twenty century? An image of Marcel Duchamp collecting long pseudo-scientific notes for large glass or playing chess; an image of Laszlo Moholy-Nagy in his one piece uniform calling and ordering to sign-writer who perform his painting work; an image of Andy Warhol with his dark glass within interested persons who are his co-workers and form his "factory"; an image of Henry Matisse drawing and redrawing a unique face; an image of a sculpture maker working fit; an image of photo-realist painting on a photo which reflected on his sheet using projector; an image from an artist working with a video camera, excavation machine, computer and etc. None of them is complete. To show such a great variety, a collage should be made from images that can show the variety of art in twenty century and symbolically, it is suitable to follow the technique introduced to art by cubism. At least from technical point of view, a major part of this variety

seems to be originated from invention of cubists in using collage. From ideology point of view, not only cubism, but also futurism, some aspects of expressionism, and especially, revolutionary developments in Russian art are raised art from its relatively limited field of activity to apparently unlimited field of its current concerns.

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