

Aesthetics and Creativity in the School of "Postmodernism" with Emphasis on the Pattern of Assemblage in Contemporary Iranian Art

Abstract

Postmodern architecture distinguishes no unblemished boundaries between art and sociology. According to the idea of "global culture", which is associated with the increasing production of knowledge and technology, the gap between modernity and tradition in the discourses of artistic creation is no longer a challenge to creativity, and the use of the paradigm of pluralism and uncertainty makes the gathering of dissimilar words possible in an assembled culture. This study attempts to apprehend the pattern of artistic assemblages and its undeniable relationship with identity and tradition in Iranian society. Despite their innovative ideas, these patterns are also dependent on long-standing national and religious discourses and have raised the issue of the place of postmodern artistic creativity while preserving Western approaches and national identity in contemporary Iranian art. The present study is an analytical-descriptive study in which data is collected by document analysis and its findings were examined by content analysis method in the relationships between main, dependent and intermediate assumptions. The findings indicate that rapid changes in new facilities reduce the opportunity for their audiences to accept votes that are inconsistent with national identity since one of the global symbols of postmodern society is the disordered production and consumption of cultural symbols; signs that give rise to multifaceted narratives. As a result, according to the moral responsibility of postmodern art, by preserving the common local discourses, contemporary art concepts can be expressed in creative means with an assemblage pattern in order to spread world culture similar to postmodern commodity.

Research aims:

1. A study on the position of postmodernist creativity in contemporary Iranian art.
2. Understanding and interpreting patterns of integration and assembly in artistic images and its undeniable relationship with identity and tradition in Iranian society.

Research questions:

1. Are divergent assembly patterns able to provide a solution to enter the creative context of postmodern aesthetics in contemporary Iranian art?
2. What are the mutual strategic themes between the main concepts (postmodern sociology), the dependent (artistic creativity) and the intermediary (the model of assembly in contemporary Iranian art)?

Keywords: Assembly Model, Pluralism, Postmodern School, Postmodern Aesthetics

Introduction

Creativity and aesthetics in postmodern artworks in the path of decline from its individual suicidal character in order to reach the status of discourse, follow the standards and concepts of subversive, and with a cultural body composed of joyful and contradictory elements, adapt traditional concepts extracted from past heritages within a novel body. Due to the discourse nature of the postmodernist atmosphere, the meaning of works of art is obtained in a contextual perspective and within a linguistic game. A game that dissolves texts into each other. Therefore, the importance of sub-narratives in order to create the aesthetics of postmodern works of art requires a kind of assemblage of the form of artistic expression and the transmission of multiple social and cultural concepts.

Since there is no boundary between aesthetic and moral values in the discussion of postmodern sociology, works of art from this period are produced in connection with postmodern culture. However, according to the distinctive approach of the present study, which examines the place of postmodernist creativity in contemporary Iranian art, and considering that Iran is a country concerned with preserving its original heritage and considering the prevailing global currents, it appears that this can be a good way to understand and interpret the language of postmodern art in Iran. With the help of analog and digital techniques in photography and illustration, these assembly patterns have provided multi-identity and new spaces from the heart of the cultural past.

In this research, with a qualitative approach and descriptive-analytical method, the analysis of classified information sources will be reviewed. This information has been collected from library and Internet sources in a documented manner. However, due to its qualitative and perceptual nature, it has not been obtained from the statistical population, but acquired the theoretical saturation of the texts and due to the causal and non-quantitative assumptions of the research, sampling has not been done. In the following, with the method of content analysis, the qualitative patterns in the language codes contained in each of the main concepts (postmodern sociology), dependent (artistic creativity) and mediators (assembly model in contemporary Iranian art) will be interpreted to identify common key themes. The features are analyzed based on the purpose and questions of the research and effective findings are obtained.

Issues related to the issues of aesthetics, creativity and its challenging position based on the components of postmodernism have been discussed in various sources. In Jameson (2012), "Postmodernism and Consumer Society", he explains that classical modernism is something of the past that has been replaced by postmodernism. Finally, this debate raises an aesthetic dilemma and calls into question the unique structures of experience and ideology. Topics such as rhizome thinking, retelling that has been shaped by post-modernization in postmodern metaphysics, and other concepts such as totality in postmodern space, the end of history, and the disappearance of the subject are also mentioned. In addition, in other sources such as "Formulation of modernity and postmodernism: in the context of historical development and the context of social evolution" by Nozari (2006), general concepts in the two areas of modern and postmodern have been formulated. In another book by the same author called "Postmodernity and Postmodernism: Definitions, Theories, Applications" and in the book "New Enchantment; Shaygan (2014) refers to basic information in the field of sociology, art and philosophy, and in addition, the problems of human societies in the postmodern era under the theme of enchantment, which is enchanted by modern communication. They become new and the author treats human injuries and uses groundbreaking methods to present multiple identities in an intertextual space. On the other hand, Tabei (2015) in his

book "The Relationship between Postmodern Idea and Indeterminacy" believes that due to the diversity of twentieth century art products, it can be reconciled with the crisis of legitimacy in the view of the philosophy of the time. He considered the definitions and explanations of cognition to be their main common aspect. Harvey (2014) also deals with the transition from modernity to postmodernity in contemporary culture as well as the political-economic transformation in capitalism of the late twentieth century and the experience of space and time in this situation in his book "The State of Postmodernity (Research on the Origins of Cultural Transformation)". In relation to contemporary Iranian society, Rafiepour (2005) in his book "Development and Contradiction" has dealt with the problem of the contradiction between the idea of progress in the West and its different consequences in Iran. In the following, the nature of photomontage images, which is a product of the eclecticism of technology and art in the contemporary era, has been discussed in various sources, including books and articles, on the place of photomontage in terms of history, politics, society and psychological structures. For example, in the article "Photomontage and Multiple Strategies of Technology and Art Companionship" by Moghimnejad (2005), and "Photo; The Origin of Modernism "Photomontage", the Origin of Contemporary Times "by Kamali Dolatabadi (2012), the above topics have been mentioned. In the present study, while using the available resources, a new perspective in the field of creativity and aesthetics will be examined as a model for understanding the atmosphere of society and the prevailing culture in contemporary Iranian society.

Conclusion

Postmodernism deals with the concept of anti-art and anti-elitism and discourse-oriented relations in the field of aesthetics. Due to the multiplicity of this process, understanding the subject of aesthetics does not interfere in the process of postmodern artistic creativity and is instead associated with the negation of the author's aesthetic independence and is portrayed in the assembled images. But the process of creativity as artistic creation in the postmodernist practice understands the role of the artist as a mediator who, using humorous imitation as well as stylistic imitation based on the method of artistic adaptation, reproduces a style from previous sources. Thus, free from the motivation of invention and innovation, by thinking of using the previous methods and combining them in a meta-space, he was able to achieve a metaphysics in order to create a heterogeneous world in the mixing of cultural, social and political movements to enter the world of the author and surpass his feelings in the creative process. Based on this, imaginary representations depict signs of the virtual world with the paradigm of uncertainty in the manipulated images of photomontage in the language of art. Thus, such images are a clear example of the embodiment of human understanding of a cultural commodity that is recombined in the process of being received by consumers (audiences) and interpreted in various ways based on multifaceted narratives in an assembled pattern with illusory methods or based on cultural ideology. Finally, due to the lack of the concept of mere genius in the creativity of creating such images, a pattern of vulgarity, confusion and diversity, based on the prevailing moral system, is rippling. But in terms of data approaches at the beginning of the discussion, sociological components cannot be ignored to examine the flow of contemporary Iranian art. This in itself makes possible the key to a postmodern understanding of such art; since elitism and individual creativity have been removed from what Western discourses have done to contemporary Iranian art, and under the influence of the paradigm of uncertainty and its fascinating components in the consumer society, it draws art from its supreme position into the masses. To achieve a global approach to the expression of their works, Iranian artists, especially those working within the borders of Iran, have taken the populist examples of Western

methods, including pop art, and the various new possibilities of performance in conceptual arts, to modernism and move its showy charms. But certainly, for of the mental attachments of the artist and the audience to the values expressed in religious and ethnic discourses, as well as the contexts in which they have lived, a fundamental paradox in the course of contemporary art from sociological concepts will be its universal values since there are undeniable contradictions between concepts such as Iranian identity and originality and the uncertainty of postmodernist discourses. As a result, the pathology of contemporary Iranian art structures is essential and more serious studies are needed since it may qualitatively suffer from vulgarity or blind imitations of Western style, but in the positive course of these artistic developments, which is undeniable in contemporary currents, works can be created that represent the originality and manifestation of Iranian tradition and identity on a global level. In addition to taking advantage of the qualities that the art of assembly creates in creating a pattern of irreconcilable contradictions, they also have something to say at the level of common global discourses. Therefore, the passage of time and the deep preparation of the Iranian mind with the help of the possibilities of globalization and the explanation of patterns in the art and sociology of the montage that create the ability to replace and coexist various elements by combining and manipulating and innovative adaptation, without creating gaps and blind imitations. The Iranian artist will be able to spread world culture without fear of Westernization.

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Figure 1: <http://www.silkroadartgallery.com>

Figure 2: <http://tehranauction.com/auction/>

Picture 3: <http://akskhaneh.com/>

Picture 4: <http://akskhaneh.com/>

Picture 5: <https://www.aftabir.com/lifestyle/view/104351/>