
POST-MODERN PRINCIPLES OF ART



Barbara Kruger

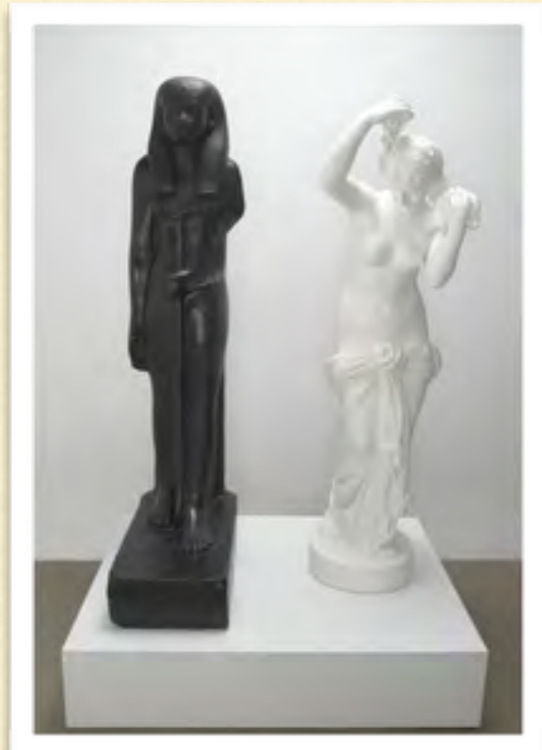
- Think of Postmodernism as a theory or approach to learning and understanding the diverse and complex world in which we live in today. A world consisting of multiple cultures, religions, schools of thought, and constant change. Postmodernism encourages higher order thinking skills by asking us to deconstruct the world in which we live and re-examine the parts that make up that world. Postmodernism not only encourages us to question the here and now, but also stresses the importance of studying the past to see how ideas have been passed down and reinterpreted throughout history. Because we live in such a complex world, artist needs ways of expressing ourselves themselves in complex ways. This wide range of expressions in called Postmodernism.
- The Postmodern Principles asks you as art students to get away from the traditional element and principles. Instead the Postmodern Principles stress the importance of thinking outside of the box and allow you to really consider the point of view of the artist and what the artist wants to communicate to the viewer. These principles are often broken down into eight important art making processes commonly found in contemporary art.

RECONTEXTUALIZATION



Hense

<http://collabcubed.com/2013/03/12/hense-recontextualizing-church/>



Fred Wilson

<http://www.pacegallery.com/artists/507/fred-wilson>

- Positioning familiar imagery in relation to pictures, symbols, or texts that it is not usually associate with. A process that extracts text, signs or meaning from its original context in order to introduce it into another context. Since the meaning of texts and signs depend on their context, recontexturaliation implies a change in the communicative purpose to. The artist, Fred Wilson, described as a contemporary master of Recontextualization applies this concept as he forges through museum collections and rearranges objects to give them power through unusual arrangements.

RECONTEXTUALIZATION

Hannah Hoch, one of the early Dada proponents of the new medium of photomontage created many provocative works by recombining found imagery. In *Die Braut* of 1927, winged objects swirl around the central image of a traditional bride and groom. The woman's head is replaced by the oversized image of a young child's face. This simple visual move changes any potential romantic fantasy reading of the bridal couple, shifting focus to society's degrading legal, religious, and cultural conventions regarding the status of women.



THE GAZE



Cindy Sherman

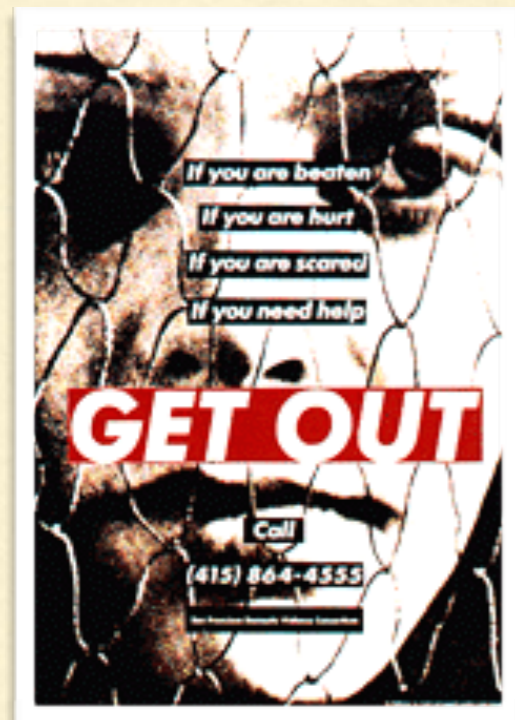
<http://www.cindysherman.com/>

- Controlling or drawing attention to how and why familiar imagery is seen and used, especially by questioning or playing upon contradictions between what is being looked at and who is doing the looking.
- Think about the following:
 - =Is the viewer gazing at the figure in the painting?
 - =Is the figure in the painting gazing at you?
 - =Is the figure gazing beyond you?
 - =Are their different figures gazing at each other in the painting

TEXT AND IMAGE



- Creating meaning through the combined interplay of text and imagery. Artists working in this style often combine images and text that don't obviously go together. This results in a piece of work that build meaning that is beyond the text and image alone. Combined they create a stronger meaning.



The text does not describe the work, nor does the image illustrate the text, but the interplay between the two elements generates rich, (and ironic), associations.

Barbara Kruger

<http://www.barbarakruger.com/art.shtml>

REPRESENTIN'



Brian Jungen

<http://www.npr.org/templates/story/story.php?storyId=113840238>



Asif Farooq

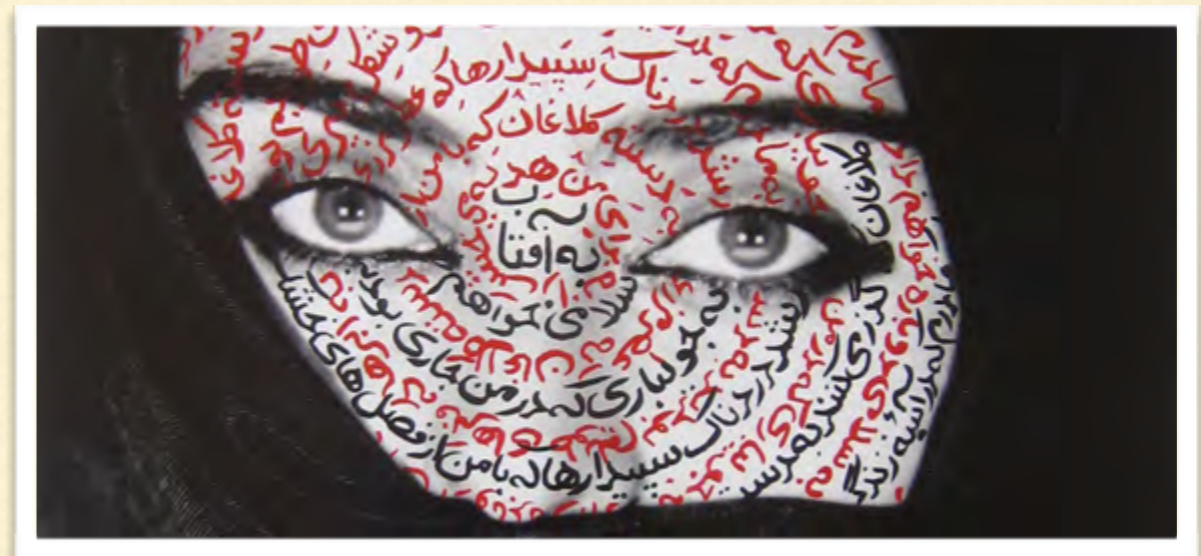
<http://primaryprojectspace.com/artists/asiffarooq>

- Creating imagery that proclaim one's identity and affiliations; locating an artistic voice within a particular history and culture of origin. Questions of race, class, cultural identity and national identity are addressed in these types of work.
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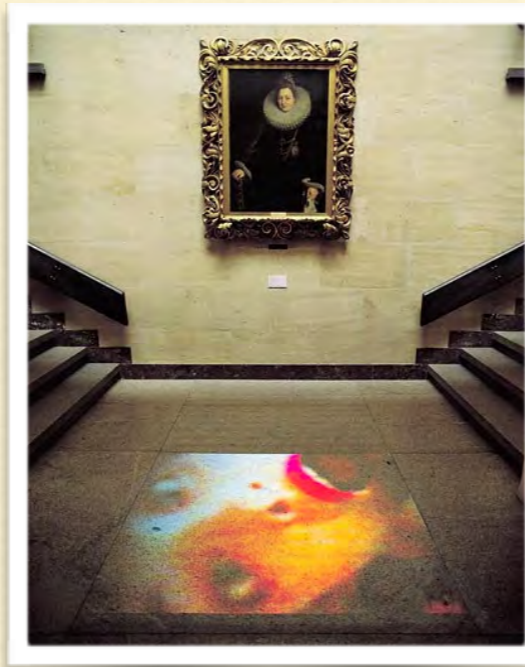
REPRESENTIN'



- Shirin Neshat, an Iranian born woman, creates video installations and photo text pieces that explore the psychological conditions of life in male-dominated traditional Islamic society.



HYBRIDITY



Pipilotti Rist
<http://www.pipilottirist.net/>



Shih Chieh Huang
<http://www.messymix.com/ybca-3/>

- Using a multiplicity of media and/or a blending of cultural sources in order to investigate a subject.

Today artists see the continuity of their bodies of work as the themes they explore, rather than the particular media they use. Many artists routinely incorporate various media into their pieces--whatever is required to fully investigate the subject. New media such as large-scale projections of video, sound pieces, digital photography, and computer animation are all routinely used by contemporary artists to create sculptural installations—indeed a multi-media approach to artmaking is now encountered in contemporary museums and galleries more frequently than traditional sculpted or painted objects.

APPROPRIATION



Jeff Koons

<http://www.jeffkoons.com/>

- To appropriate is to borrow. Borrowing imagery from historical and mass media sources, such as found photos and advertising. Through the act of borrowing, the artist manipulates, adds to. Appropriation is the practice of creating a new work by taking a pre-existing image from another context—art history, advertising, the media—and combining that appropriated image with new ones. Or, a well-known artwork by someone else may be represented as the appropriator's own. Such borrowings can be regarded as the two-dimensional equivalent of the found object. But instead of, say, incorporating that “found” image into a new collage, the postmodern appropriator redraws, repaints, or rephotographs it. This provocative act of taking possession flouts the modernist reverence for originality.

APPROPRIATION



Kenny Scharf's *Junkie* in which painted purple vines
entwine on a yellow field of retro insecticide ads

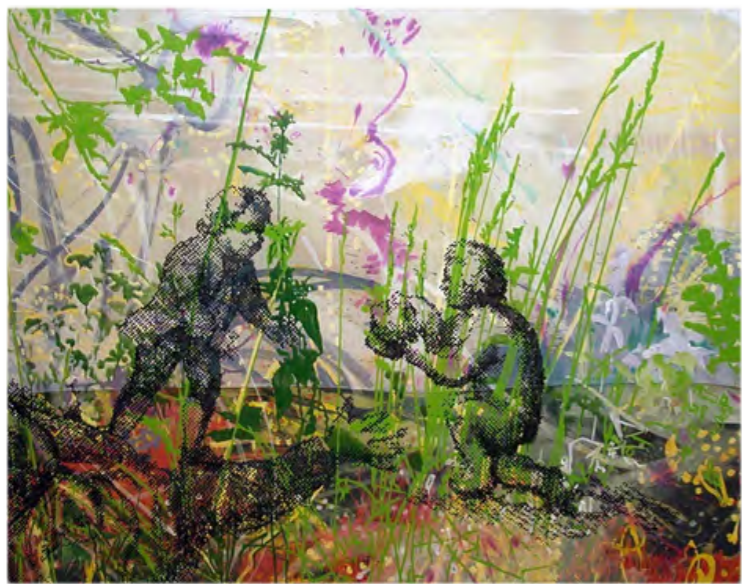
LAYERING



Julie Mehretu

<http://www.mariangoodman.com/artists/julie-mehretu/>

- Overlapping and overlaying a multiplicity of images, devaluing the sacredness of any one picture.



Layered imagery evoking the complexity of the unconscious mind is a familiar strategy of Surrealist art and of early experimental approaches to photography. In postmodern works by artists such as David Salle, Sigmar Polke, or Adrian Piper, the strategy evokes the layered complexity of contemporary cultural life. Multiple layers of varying transparency will increasingly be a readily available strategy to students because it is a common feature of most digital imaging programs such as Adobe Photoshop.

JUXTAPOSITION



- Placing or combining contrasting imagery in such a way as to create new meaning from the interplay of clashing concepts.
 - The term juxtaposition is useful in helping viewers to discuss the familiar shocks of contemporary life in which images and objects from various realms and sensibilities come together in intentional clashes or in random happenings. The results may be shocking, political, they may destroy, but always make the viewer think about the subject in a way that goes beyond the original objects or images.
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JUXTAPOSITION



The modernist principle of contrast is not adequate to describe the energy generated by bringing together radically disparate elements—an artistic strategy utilized since Dada photomontage and Surrealist objects such as **Meret Oppenheim's** fur-covered teacup

OBSESSIVE



<http://nickcaveart.com/Main/Intro.html> Nick Cave



<http://www.pbs.org/art21/artists/el-anatsui>

El-Anatsui

- One technique often found in contemporary art are works that have an obsessive and/or repetitive, quality to them. The works art often crafted with impeccable precision and often use found objects as a raw material. Often the repetitive actions take on a ritualistic quality. Sometimes the works address ideas of consumption or over consumerism.



<http://www.chunkwangyoung.com/html/main.php> Chung Kwang Young