Investigation into the Influence of Postmodernist Scholars on Postmodern Art Creation

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Abstract

As for other fundamental areas, the art creativity has not been neglected by the philosophers and thinkers from the ancient Greek to contemporary age which is referred to as “postmodern age”. Considering the diversity of the ideas provided in history of the mankind civilization and thought, an investigation into the contemporary thoughts and their effects on contemporary art seems necessary. Based on the theories proposed in this age, postmodern thinkers highlighted the personal creative powers as the outcome of the referring to unconsciousness which stem from modern art styles, and believe the artwork creation not to tend to fall into a particular framework. Moreover, loyalty of the referral to past which is represented in art as individual conceptualism is the main principle of the postmodern art. Using a descriptive-analytic methodology and gathering the information and data in library method, the present research investigates the dominant theories in philosophy related to the postmodern art creativity. In this regard, the art creativity in two areas of study is addressed, i.e. art creativity in history and philosophy of the postmodern art.

Keywords: philosophy, postmodern art, art creativity
Introduction
Study of art creativity and determining its domain has always been perceived diversely by thinkers and experts from ancient age until now and sometimes turned out to be consistent with, or in contrast to the previous theories. However, in each era, the definition of art creativity domain is preserved. In postmodern age, in which the artist has passed the modern theories and thought in art, the emphasis is on ongoing individuality and depiction of everything in his/her imaginations. Accordingly, it can be hypothesized that the art in postmodern form is the recycling of the past styles and themes in a modern context which hinders the dissociation between the aesthetic art and public culture. Indeed, it can be stated that the artists’ ideas in majority of the artworks demonstrate that conceptualism is the integral part of the art creativity. Based on the statement and evaluations of pioneer scholars of postmodern age, and with the aid of artwork description, the art in postmodern age was justified and interpreted.

Methodology
The present research applies a fundamental and theoretical methodology which is conducted in analytic manner. Data was gathered using library method and note taking. The library documents used in this research includes the books in art history and philosophy.

Postmodern fundamental bases
What is referred to as postmodernism in recent years is the final stage or possibly the most radical stage of a long-term reaction to the teachings of fundamental enlightenment thought which is defined in the modern framework. It should be considered that the term “postmodernism” was coined by artists, not philosophers. According to Charles Jencks, the first sign of this issue dates back to 1870s, when the English artist, James Watkins Chapman made it used (cited by Appingnanese & Garrett, 1998) (Nawitz, 2010). In fact, it can be stated that the postmodern art is the modern at its final stage. On this basis, investigation into the art creativity ideas in modern age is necessary. The modernist artist considers his/her subjective intent and process more important than anything else at the time of invention. Innovative and inventive artwork creation in modern idea means dissociation from traditional criteria and induction of the modern norms. Hence, the art creativity, creativity, and innovation have to break all the rules and borders of traditional art experience and open a new horizon which finally orients to the metaphor, ambiguity, vacuum and absolute inexistence. Picasso’s new definition of the art is completed by the terms related to the nature of novel and modern art: “the art is never virtuous. We never let the silly virtuous and those who are not prepared to accept it be in touch with art. Yes! Art is dangerous and it will not be art if it is clean and pious… the art has never been virtuous (Drasn, 2009).” In modern art styles throughout the art invention pathway, the artist forgets the mysterious and narrative aspect of the art by ascending in different sensual modes, and if there is any secret or narrative, it is so far away from the ancient transcendental truths. The innovation invention of art creativity is the main
distinguishing factor for modern art and emphasizes on its distinctive imaginary aspect (Madad Pour, 2011).

Philosophical postmodernism typically criticizes this idea that human can understand and create art through activating his/her natural powers and determine what the identity and nature of the universe objects is to achieve the truth. Since human cannot reach the objects and the soul directly, the signs creatively provide something which is considered in our mind mistakenly as a soulless truth. Accordingly, Jacques Derrida\(^1\) criticized both metaphysics of the presence and myth deconstruction. Based on these concepts, the truth, real objects and real meanings can pass through our mind and these presences are barriers against the language application based on these concepts (Derrida, 1974; Nawitz, 2010)). The artwork is renewed progressively in the “reception” process and one has to be able to address this renewal from the perspective of values of the work itself. Accordingly, since the innovation is addressed by the work audience, it manifests as a particular, timely and certain ability. But, when it is addressed from the work perspective itself, the work is of aesthetic value. Always the timeliness of the work is in contrast to its timelessness. Based on these theories, the only work which is recognized as a new one at any era is expected to survive.

Art creativity or invention in postmodern approach is an objective process of discovery of ideas and concept, or a combination of the ideas and concepts, stimulated by the conscious or unconscious insight process. In fact, art creativity means making use of mental abilities in order to establish or create a thought or a new concept which is referred to as combination of ideas or integrating the ideas by some thinkers; even in contemporary age the origin of the art invention is the subject. In this case, the hermeneutics view\(^2\) which investigates the principles of text interpretation, particularly the literary and religious texts can be helpful. One can assert that in domain of hermeneutics there is no particular view on the art creativity which is characterized by creativity, but several ways for thinking- as the ground for creativity emergence- are stated. Investigating into these ways can clarify the hermeneutics view on the art creativity to some extent. There are four aspects considered in hermeneutics:

1. The historicity of the knowledge and existence: the creativity is an impossible issue without considering the artist in the context of history and society.
2. The role of prejudgments as a background for knowledge and subsequently, creativity: therefore, the embarkation point of artist’s creativity is the prejudgments.
3. The birth of art creativity in a combination of horizons: since the creativity is a social issue, it is inevitably born in a blend with horizons. Then, horizons have to be different at first and combine each other throughout dialogue. Creativity is a type of integration and combination of the ideas in the light of conversation or dialogue.
4. Comprehension, perception, interpretation and hermeneutics: hermeneutics and interpretation have to be both repeated frequently and hence, the new and creative interpretations emerge.

\(^1\)Pioneer of deconstruction philosophy. His theories influence postmodern philosophy and literal criticism.
\(^2\)Ashuri, D. 1995, human science culture, Tehran, Markaz
Apparently, the motivation of postmodernism in art invention is of two different origins. First is the emphasis on society and displaying the orientations and emotions to that along with apparent contradiction with enlightenment philosophy emphasis on natural powers and individual independence. Second is the emphasis of postmodernism on the individual, not society, history and culture. But in this context, the main emphasis is on the personal creative powers. Based on Friedrich Wilhelm Nietzsche, as the first philosophical postmodernist: “there is no unrecognized truth” (Nawitz, 2010). In order to explain the main philosophy theories in art creativity area in postmodernism, it is necessary to study its pioneers first.

**Creativity in Heidegger's view**

Heidegger’s most important work related to the art is the “Ursprung des KunstwerlesDer”. Origin or “Ursprung” of the art in Heidegger’s thought is the “truth discovering” which is neglected by the Greek metaphysics and end of the relationship between human and holies (Madad Pour, 2011). Heidegger considers the art as one of the ways of achieving the truth and the creative preserving of truth in the work. “Creative attribute” implies that the artist, through processing and creating the work, makes the bases of the truth in an artwork³ (Rikhtgaran, 2001). The main point is that searching for the work origin is in fact the attempt to find out the art value. Art is understood in studying the work and work is clarified in the light of knowledge about art value; the loop which is against the logic and typical perception attempts to eliminate this loop⁴. This loop is hermeneutics. The origin of the artwork is art. But the art is activated in work (Ahmadi, 2011). Therefore, truth is the discovery of existence which is present in the meaning of the latency and absence. The creativity also emerges in this aspect. In existence, there are many aspects and roles which are absent from our imaginations, wisdom and senses. They are innovative, new and novel.

The title “art creativity” in Heidegger’s view is the contrast between two things which implies a type of reception and acceptance. That is, it is of the inspiration and acquisition nature and in contrast, if we look at it from the giving or granting perspective, it is a type of blessing and endowment. In Heidegger’s view, the artist is capable of accepting the imaginary figures. These figures are his/her blessings and he does not create them. Being the subject is an aspect of the existence and the capability is from the human (Madad Pour, 2011). Heidegger considers the creativity and origin of the artworks inspired by a power beyond the human. In his thoughts, all arts on their own are creative⁵ since they allow for the achievement of the truth⁶. Heidegger considers all arts as creation in general meaning since all arts are manifestations of emergence and reveal something which was previously latent (Rikhtgaran, 2001). In this view, the relationship between artwork and the space in which it is revealed is not Mimesis⁷. Heidegger made use of tips instead of Mimesis. In his view, the

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³The creative preserving of truth in the work  
⁴Ibid, p 144  
⁵Poetry  
⁶The Origin of the Work of Art, p.72  
⁷Socrates fist used the Mimesis for the visual arts and used its concept in arts and the art functions definition (Madad Pour, 2011).
Mimesis relationship is an ontic one, i.e. it is epistemological; whereas the artwork, as long as there is some type of truth discovery in it, is an ontological and epistemological issue, and it belongs to the existence expressions (Madad Pour, 2011).

It can be stated that the truth, metaphysically speaking, is not the agreement between object and expression, but it is the elimination of veil and cover in its original meaning. Artwork creation reflects the truth and the existence and truth, and universe and earth are unified. This is the art of the truth formation (Ahmadi, 2011). The relationship between this issue and Heidegger’s idea is that Heidegger believes in inspiration as the origin of artwork. He considers the truth (existence) as the origin, so presents “creation” as an equal to “be” in Islam, which is a divine issue and solely inspires the artist. In Greek Mimesis theory, artwork is the substitute of the truth the relationship between which is similarity. But, Heidegger considers these signs and indications as the meanings, since he believes in the inspiration and relationship with the truth of signs as the origin of the works and the original art is the type of art in which the signs are meanings are the same and guide the human to the truth. For instance, the Techne (based on the art creativity definition in Greek, Techne is a type of knowing and consistent with recognition) is not achieved by observation or the image of the object in wisdom or achievement of the object meaning by the self, and it is not obtained via deduction or inference from the known principles. In Techne, there is a knowledge or pre-conception or insight about the results to be obtained. Techne at first is an aspect of the science, but it is a science focusing on invention. The Techne believers usually create something, but the most important point is that the creativity is based on the previous knowledge. On this basis, the term “Techne” implies a method of science and knowing. To be knowledgeable, in its most general meaning, is to “see” or “visit”, i.e. perception of what becomes present (Rikhtgaran, 2001). In Greek culture, in addition to implying the structure, techne focuses on achieving an extraordinary thing and refers to the work industrial techniques. But the credit of being artist is only dependent on the credit of the perception and knowledge from the art and Heidegger states that this perception is the knowledge and perception of existence and epistemology, i.e. the knowledge of the present existence which is evident from the versions (Madad Pour, 2011). In Heidegger’s deem on art creativity, one can understand that the nature of art and being artist is a manifestation; the meaning of Pyosis is also the emergence and manifestation of existence. Heidegger considers an interrelationship between Logos (Logos in its first meaning is the existence due to the fact that it is primarily along with the creatures and in second meaning, Logos is the language, i.e. the home of existence; a home in which human resides in position of the nature), Pyosis, Mitos and Aletheia. He applies the Poiesis (“leap” or “sudden emergence” in English) in description of Pyosis and Poiesis. The example he offers is the blossoming. Based on these explanations, these meanings are related to their interpretations in Aletheia Greece term as a discovering, emerging, self-flourishing, manifesting and existing (Ibid). In Heidegger’s view, the artwork or what he calls “the great art” is no less than “truth”, an “occurrence” that does not mean to make the image or suitable reflection of the creatures or intention, but is the
emergence of the existence (Glendenning, 2010). When he refers to “art”, he does not imply creating new artworks, but a new creation which manifests and reveals the universe (ibid). As Heidegger states in “Plato’s way about the truth” as well as in Nietzsche’s book, there is no distance between absolute idea creation and the creation of idea (Ahmadi, 2011). In other words, Heidegger states that the image widely achieves the truth in the reflection process and everything is perceived in an image with which the human mind is involved (Madad Pour, 2011). Martin Heidegger considers the emergence and manifesting, and not creativity, as the nature for being artist (Ibid). Of course, Hermeneutics believes that artwork creation is not accomplished consciously and based on principles, so it is not possible to explain the meanings created in an artwork by the artist. The stage of the artwork creation is the stage of presence. Accordingly, there is a meaning in an artwork which is not referable to the artists’ ideas and thoughts, but it is something beyond what artist thinks of (Ibid).

Creativity in Adorno’s view

Adorno investigates and explains the art creativity over time. In his idea, it should be noted that the mass art creativity function and culture industry make the receivers’ mind wisdom- evaded and give it instinctive identity, suppressing the imagination factor. In this case, creativity and innovation are replaced with repetitive and ordinary ideals. In such a scope, human easily leaves himself in front of the work creators’ ideology. During this process, culture and art completely and finally transform into ideology. Also, in this space, not only a modern relation between art and economy emerge, but it also inducts its taste which is suitable with its particular goals to the artwork’s content throughout the close relationship between economy and power affairs. Adorno believes that during the art creation and art production processes, the unconscious and its contents are merged in the artworks midst based on the shape rule.

Creativity in Husserl’s view

Husserl based his theory on the “turning to the objects” or “Neduz nehcas”. He considers the art creativity a way between formal metaphysical theoretical discussions and experimental reasoning, and artist is placed directly in front of the phenomenon or nature of objects. In art realm, the phenomenology also orients to the art nature by taking the social and psychological bases of the art and the way an artwork is created. The human attention is merely focused on the identity of the work and in this manner the nature and identity of the art are manifested for self (Madad Pour, 2001). Edmond Husserl, the originator of phenomenology, considers the nature of objects as the basis of the knowledge; generally, the phenomenology has to provide a description of the phenomena in the light of the indirect intuitional perception. The Husserl’s phenomenology with a formal metaphysical trend penetrated to the bases and principles, claims on finding a way back to the art nature. Husserl believes that phenomenology attempts to perceive the artwork creation and its nature and the space manifested in art, regardless of social and cultural basis and psychological aspects of its emergence. The aesthetic aspect after the creation becomes the aesthetic nature when the art
object is seen by the audience as a phenomenon, since it has been a potential artwork previously.

In Husserl’s view, the universe is manifested in artwork. The art nature provides such a mixture and unity between existences that all art elements and components are unified. As Husserl states, the aesthetics means that artwork emerges to us as an object which is nor existent neither inexistent. This is the pseudo-existence. Of course, in phenomenology the art creativity are not dependent on the creator’s psychology, but the originality is within its nature and seeks that to reflect on these artworks directly and enter the space of artwork to perceive its nature. Husserl focused on the work creator’s subjectivity more than the audience’s knowledge, because he opined that everything is achieved in subject, even object. In the scope of art, the phenomenology views the nature of art by adopting the art sociological and psychological bases and how the artwork is created. The art phenomenology attempts to transit from the natural and conventional position of the art and aesthetics and turn to the art nature and truth of aesthetics (Ibid).

Creativity in Gadamer’s view

In Gadamer’s belief, art creativity is an action flourishing the truth in its heart and makes it objective. In Gadamer’s word, the artwork links the past to present by human and human makes it practical at the present time. Then the art would not be leisure by which human forgets about him/her. Gadamer considers the art as a game in which the human liberty symbol is achieved. The liberty is manifested in art imagination and codes. Therefore, the art is the link between three substantial concepts of the art creativity: game, symbol and liberty celebrating (Ibid).

Creativity in Derrida’s and John Locke’s view

Derrida considers the art as the transcendental experience. The transcendental thing passes over every barrier in its way and is like an interaction between the taste and imagination. The artwork has its own infinite semantic scope with innumerable meanings. For Derrida, to experience the art creativity is linked to the enlightened world, not to the fact that there is no meaning. Lick Michel Foucault, Paul Feyerbend and other postmodern philosophers, he denies the final meaning. In Derrida’s deconstruction, there is no discussion on meaninglessness, but the point is the multiplicity of meaning in artworks.

Derrida considers the way of discovering the truth through art. His postmodern art has never been the return to the relation of the art with worldview and Christian theology, but it linked the art experiences with conceptual and expressional rules of the era in which that artwork is created (Madad Pour, Code: 108231).

The art creativity is the reflection of the extensive suspicion in John Locke’s view which is addressed related to the role of imagination in science and art in late 17th century, i.e. the wisdom age.
The status of artwork in postmodern art

In interpreting the art creativity in postmodernism age, it must be noted that there is no fixed truth in continual of the modern artist’s view change to that of the postmodern artist and nothing is truth unless one consider it in his mind as the truth. Therefore, knowledge and truth are subjective things which everyone perceives them on the basis of his internal modes. Thus, what is considered truth is placed in the mind and depends on time, place, culture, and society. Of course, it differs in that postmodernism is a revival and renewal experience which modernism attempted to suppress it paradoxically as a type of past reconstruction. In fact, it is attempted to revive what has been missed.

Postmodernists believe that any identity taken for the meaning is the truth of an imaginary thing. On this basis, the artist has to take the transformation principle in the scope of art, since the art is an infinite way and there are always transformations seen in the art. Indeed, in postmodern art, the rational criteria are substituted with incoherent issues. Postmodernists search for the main subject of the art in human’s unconscious, but on the other hand, they experience confrontation with the governing values of the society due to excessive attention paid to the their internal world.

In postmodern art, the creativity and imagination in creating an artwork are considered and in fact, the art is an intuitional process which is isolated from the science and what are called scientific facts, and the individual experience is taken into account in expressing and perceiving an artwork. The modern art in fact considered the art experience as an independent issue with natural unity. In confronting with modern art, postmodern art relies on the artwork’s pluralism and dependency. Postmodernists introduce the non-artistic issue to the art area and reflect on the social and political issues in art. Therefore, postmodernism can be seen in contrast to the modernity. Postmodernism is a type of suspicion to the metaphysical transcendental values and generally the philosophy. Creativity in postmodern thoughts is not merely an aesthetic experience, but is a way to recognize the world. Accordingly, the main characteristic of the postmodern art is to emphasize on prototype, imitating different styles and mixing and merging different colors and collage. The art creativity in this regard supports for the reflection, unconsciousness, dissociation and discontinuity, art, ambiguity and temporal symmetry and emphasizes on the issues without human concepts and structure and stability. Also, contemporary aesthetics reevaluates the materials in making use of the materials used in artwork. This recreation seeks the creation which occurs in the deepest level of the soul and doesn’t deal with challenging the external fact. In fact, this is displaying a colorless specter: aestheticism, creativity and creation are not along with heavenly spirituality, but they inevitably are linked with objects world so that they can be smelt and tangible or when they dropped, make sound (Eco, 2011). Accordingly, the distortion and transformation can be art natural elements. In order to process the art which is reflected mostly in the artist’s mind, it would be necessary to investigate the creativity in schools believing in unconsciousness in modern art and thought. One of the dimensions of creativity on modern age is to apply the unconscious manner in making use of the subject, concepts and
even selecting the visual elements in art. Art creativity in a divine inspiration can be observed in religious and mythological arts, but the inspiration in modern art is achieved by referring to the self and unconscious. In modern art, to refer to the unconscious is due to the weighting the artist’s individuality on which the modern art voted.

The art inspiration view among modern artists stems from Freud’s theories. To achieve the unconsciousness is along with this Freud’s view that awakening the unconscious can lead to achievement of the creation and creativity borders in art. In modern art, to reach the unconscious and self-alienation is a completely individual and personal issue. In Freud’s view, creativity is associated with dreams, particularly with primary childhood tensions and Oedipus complex. These problems are resolved by creativity phenomenon (Hettr, 1972). In his idea, the artist would be able to escape from real world and confront with the real world by taking shelter of the creativity successfully and relying on the joy and comfort resulted from the art creativity. An unsatisfied individual with real world is able to convert his sensual drive to the artwork, if he/she has talent (Ibid). This idea is true in art with surrealism movement which is followed by search for a metaphysical truth-intuition, dream and unconscious scope which was discovered by Freud. The surrealism in modern art has a revelation-like process in mental and spiritual unconscious and relies on a more transcendental truth than the fact which is manifested by the help of the imaginary forms. The artist takes his/her creativity drive out of the guidance and wisdom supervision and makes it free of any social or logical restrictions. The subjects mostly are focused on by surrealist artists are imagination, dreams, nightmare with bizarre forms and configurations and is in such a manner that “the secrets of the self are latent for everyone, but the surrealist artist’s sensitivity can demonstrate its real face” (Rid, 1995). The surrealist artists make the inspiration from the unconscious as their model and dictate them on their art in a particular manner so that they adopt the excitement from the reality radically.

The points in comparison between the art creativity in philosophy as inspiration and art inspiration in modern art (which is based on the Freud’s theories) can be: “in philosophic theories on the inspiration, the artist’s madness begins concurrently with freedom from consciousness and is considered a divine madness which is related to spiritual world. But in modern art, achieving the unconsciousness is a completely individual issue by the artist who searches and explores in his mind and unconsciousness (Gardner, 1991). Based on Freud (artist reduced his/her psychological tensions and increases his/her peace by creating artworks (Hettr, 1971) and according to Socrates (the artist’s relying on art in remembering seeing the real aestheticism before descent), the artist feels calm and relaxed by creating an artwork. Plato believed that in being inspired, the artist may achieve an insight beyond the science and knowledge and this inspiration reveals relation to the truth to the artist. This idea can be seen in surrealism art which is following the Freud’s views with another approach: in this style of art which is based on referral to unconscious, the artist comes out of the reality by ignoring the conscious, and depicts a world beyond the truth which is beyond the rational
rules. In Plato’s view, to reach the truth from Gods is considered, but reaching the surreal issues is along with reliance on the unconsciousness in surrealism art.

Using unconscious in surrealist art experience, the creativity reaches its climax. Surrealism supports the honest and explicit expression of the thoughts, imaginations and forbidden delusions on this basis. To deny the reality by transforming the image and distorting the visual elements is the basis of the action. Surrealists invented a way to search in latent depths of the ego (Eygu) and considered this search a tool for knowledge. They mean destroying a wall by this knowledge which is between the wisdom and insanity (Rahimi, 2009). In Andre Burton’s statement, we read: surrealism is a set of spontaneous psychological activities by which one can state the real thought activity in oral, written or in a combined manner. In this procedure the artist’s goal is to obtain a new and absolute truth; in other words, he/she mixes the reality and dream and creates a reality beyond the truth. In this artistic procedure which follows the Freud’s ideas, artists consider the creativity as depicting the unconscious and sensual tendencies. The artist makes his/her imagination drive free from the guidance and wisdom supervision and any social and logical restriction. So, the surrealism views to orientations:

- Thought induction is dominant without intervention of the wisdom and logic. In this manner, the results are close to the abstraction along with a little imagination.
- An orientation which distorts the demonstration of the distinguishable scenes and objects which are taken out of their natural space and merges them in a dream-like manner. Also, this style is characterized by being careful on natural details and scrupulous simulation.

It should be noted that the reality or abstraction at first was not important in surrealistic paintings, but creating its real content was expected to be unreal and mysterious (Rahimi, 2009).

For a large set of contemporary artists, the materials are not merely the body of the work, but are the result of the work and goal of creative discourse. The painting style called “informal” implies the victory of brushes, cracks, wrinkle and etc.; in contemporary art, the creativity in artists’ view is due to the fact that artist knows the materials and color as the responsible for everything to freely be distributed on the metal or the surface; such that it may be speaking of the something directly by unexpected and accidental plectrums and state their artistic aspects. Therefore, majority of the artworks let the for show them off so that allow the canvas and sculpture being converted to something more or less natural or accidental such as painting that leave the beach with the sea water or the designs made by the water drops on the soil (Ibid).

Furthermore, deconstruction and alienation of the contemporary art occur in unconventional symbols. Artists, as Mircea Eliade states, create the end of the world in new art in a deconstructive manner, but through conventional and ordinary tools. In his idea, its distinctive aspect is the destruction of the art expression and language (Madad Pour, 2006). Accordingly, the postmodern art is expected to be the kind of art that reflects the concept of
the truth discovered by the artist. Then, this conceptual art typically points to a set of works in which art creativity is the idea. Transferring the idea or concept to the audience does not require creation and demonstration of a traditional artistic object. In other words, conceptual art is the abstract manifestation of the artist’s subjective meaning clearly and without taking the work’s subjective or imaginative form into consideration.

Creativity in conceptual art styles is along with the innovations in line with reuse of materials or demonstration style for manifesting a particular idea or meaning in the form of the following arts:

- Installation: improvisation considering the conditions governing the environment
- Minimalism: summarizing the form by emphasis on content
- Performance art: performing ceremonies in order to express the content
- Narrative art: narrating in environment by representing the influence of an event
- Land art: expressing a concept by creating the work in an open space and environment
- Art and language: presenting a concept with words
- Video art: pressing a concept by moving images and sound
- Body art: making use of the human organ in meaning presentation
- Happening art: making an event in environment to state the concept
- Process art: making use of every unstable material in art using photography art

In contrast to the major part of modernism movement in art which used to distance from relying on content and considered working on final goal as pure art, the world contemporary art is extremely theme-oriented and pays particular attention to the global and regional issues. It seems that the contemporary art has returned to romanticism age so that represents the human pains and suffering. The other feature is to use the technology in art. Contemporary art over years of confrontation with technology which was considered as a flow free from aesthetics and pure art has turned to exploiting the technology to in service of the art. This collaboration is greatly effective in dimensions, structure and other presentation aspects.

**Conclusion**

Creativity in art in postmodern age is the consequence of modern thoughts and values given to the artist’s individuality which is on the basis of expressing and representing the idea in form of concept. In this definition, materials are weighted in a different manner from their old function and are associated with the artist’s selection and intervention. Artist’s intervention is the consequence of referring to mentality and unconscious in which the truth discovering is stated. This discovering process and expressing the ideas opens the border of art expression in practicing the truth discovering which, on one hand, leads to elimination of limitation and on the other hand, leaves the audience with referral to perceiving the concept.
In era in which the human overpowers the traditional and modern thoughts, a ground is provided so that what human thoughts are expressed in any form which transforms the aesthetic art’s borders by referring to the previous eras.
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